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BLESSINGS AND TANTRIC MEDICINE.

Columbia University, Ph.D., 1976
Religion

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THE MAHĀKĀLATANTRA: A THEORY OF RITUAL BLESSINGS
AND TANTRIC MEDICINE

William George Stablein

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of the requirements for
the degree of Doctor of Philosophy
in the Faculty of Philosophy

Columbia University
1976

ABSTRACT

THE MAHĀKĀLATANTRA: A THEORY OF RITUAL BLESSINGS AND TANTRIC MEDICINE

William George Stablein

Tantric Buddhism, the disciplina arcani of the Buddhist tradition, is represented in the Mahākālatantra as a means to supernatural powers. The Tantra has a unique feature in that a specific means employed are medicinal substances. Hence one of the results of the dissertation is to present for the first time a tantric materia medica which is located in the appendix of the dissertation. Before deciding on a methodology of analysis of the Tantra, the Tantra itself had to be edited and translated. The eight chapters represented in the dissertation model the entire manuscript in fifty chapters. My field work in Kathmandu, Nepal conducted from 1967-1970 assisted the study by bringing to light a liturgical-cycle concerned mainly with the divinity Mahākāla. In the Tibetan Mahākāla liturgy called Bskang.gso, "fulfillment and healing" substances are used for the production of ritual blessings which are received on different psychological levels by the devotees. Since the canonical authority for the enactment of the liturgy is the Mahākālatantra, it was natural to analyze the Tantra in the light of the living rite and the liturgy in the wake of the canonical authority. The thesis of

the dissertation, then, is (1) that the Mahākāla rite represents a system of medicine that when practiced according to scripture is conducive to healing and altered states of consciousness and (2) that the prerequisite to the practice is an inner body that generates ambrosia (T.bḍud.rtsi) which is the medicine or mana par excellance.

In Chapter 2 the thesis follows the peak moments of the liturgy through what I term the "ambrosia cycle" to the point of receiving "power," (siddhi) which is then discussed in terms of the Trantra. The dissertation should be of interest not only to scripturalists but to a larger audience of scholars concerned with the general problems of human energy, its utilization and potential for curing.

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LIST OF ABBREVIATIONS

I. Abbreviations of Reference Works

BT	Wayman's <u>The Buddhist Tantras</u>
BTT	The Tibetan Tripitaka, Peking Edition Bstan.hgyur.rgyud ed. D. Suzuki
CHOS	Dge bshes chos grag's <u>Tibetan Dictionary</u>
CMT	The Caṇḍamahāroṣaṇa Tantra, Chapters I-VIII, ed. and trans. Christopher S. George
DAS	Das's <u>Tibetan English Dictionary</u>
E	Edgerton's <u>Buddhist Hybrid Sanskrit Dictionary</u>
FUND	Lessing and Wayman's <u>Mkhas grub rje's Fundamentals of the Buddhist Tantras</u>
GS	Guhyasamāja Tantra, ed. Benoytosh Bhattacharya
HVT	Hevajra Tantra, ed. and trans. David Snellgrove
MW	Monier-William's <u>Sanskrit English Dictionary</u>
TTB	The Tibetan Tripitaka, Peking Edition, Bkaḥ.hgyur. rgyud, ed. D. Suzuki

II. Abbreviations of Reference Works Concerned with South Asian Pharmacology

Chopra	Chopra's <u>Indigenous Drugs of India</u>
Dastur	Dastur's <u>Medicinal Plants of India and Pakistan</u>
EOIB	Bhandari's <u>An Encyclopedia of Indian Botanies</u>

III. Abbreviations of Tibetan Manuscripts

brtag	Śrīmahākālatantrarudrakalpamahāśmaśānanamaṭīkā dpal.nag.po.chen.poḥi.rgyud.drag.poḥi.baḥi.brtag.
-------	---

bskang bskang.gso.

dam dam.rdzas.bdud.rtsiḥi.sgrub.thab.gsang.chen.mchog.
gi.myur.lam.sogs.spyi.lo.nye.bar.mkho.baḥi.zin.
bris.dgos.don.rab.gsal.ces.bya.ba.bzhugs.so.

dbyangs dpal.nag.po.chen.po.yab.yum.hkhor.dang.bcas.pa.mchog.
tu.dgyes.pa.skyed.par.byed.paḥi.rdo.rjeḥi.glu.dbyangs.

dgra dpal.ye.shes.kyi.mgon.po.ber.nag.can.gyi.dgra.chos.
kyi.man.ngag.lag.len.du.dril.ba.bzhugs.so.

gdab bstan.paḥi.nyin.byed.dbang.po.nag.po.chen.poḥi.gdab.
las.kyi.cho.ga.bzhugs.so.

khrid sgrub.chen.karma.pakṣḥaḥi.man.ngag.yi.ge.med.paḥi.snyan.
bgyud. ma. gnon.zhal.sbyor.sgrub.paḥi.man.ngag.
zin.bris.ngag.khrid.yod./hdi.la.bskyed.

mngon rje.btsun.dpal.ldan.nag.po.chen.poḥi.mngon.rtogs.
don.kun.sgrub.byed.log.hdren.tshar.gcod.sdang.ba.rnam.
bsreg.gi.phrin.las.gsal.bar.byas.pa.mi.nub.bstan.
paḥi.rgyal.mtshan.zhes.bya.ba.bzhugs.so.

nye nye.bar.mgo.baḥi.rdzas.sna.tshogs.kyi.sbyar.thabs.lag.
len.ci.rigs.bstan.pa.shel.gyi.hphreng.ba.bzhugs.so.

rnying gsang.sngags.snga.hgyur.rnying.ma.bahi.bstan.paḥi.
rnam.gshag.mdo.tsam.brjod.pa.legs.bshad.snang.bahi.
dgah.ston.ces.bya.ba.bzhugs.so.

rtsa rtsa ba gsum

sman sman grub

sngon sgrub.brgyud.karma.kam.tshang.paḥi.phyag.chen.lhan.cig.
skyes.sbyor.gyi.sngon.hgro.bzhi.sbyor.sogs.kyi.ngag.
ḥdon.hphags.lam.bgrod.paḥi.shing.rta.

zin phur.pa.yang.gsang.bla.meḍ.don.gyi.snying.poḥi.
 gsang.sgrub.kyi.zin.bris.ḥdon.hkhrigs.bltaś.chog.gi.
 ngag.khrid.rgyas.par.bkod.bzhug.so.

IV. Abbreviations of Unedited Sanskrit Manuscripts

cakra cakrasamvarapūjā
gana gaṇacakrapūjā
yoga yogasiddhantubuddhasiddhitāntrapūjā

PREFACE

Mahākāla is one of the most popular Tantric Buddhist divinities. Yet, the arcane practices associated with Mahākāla are known only to the vajrācāryas and yogis, both Nepalese and Tibetan, who have been ritually empowered with the appropriate initiations. As the wrathful deity par excellence, on an exoteric level, he is invited to neutralize evil and disease; and to be an agent of psychological transformation. In a very general way this applies to all of the tantras and explains why some westerners have taken a deep interest in the content of tantra.

As Chapter 2 of this thesis portrays: when we investigate the rite of Mahākāla in both text and context we are confronted with passages that indicate a system of curing; and a cultural context where a curing process is directly related to the rituals and the meditation. Hence we have a pragmatic as well as a transcendental point of departure.

Regarding the cultural context, I remember fondly and respectfully the late Dr. Bethel Fleming, who established, with myself as her cultural and linguistic interpreter, the Karma Clinic in the Karmarāj Mahāvihāra monastery in Kathmandu. At the time, while residing in the monastery, I was stimulated to delve into the medical aspect of the Mahākālatantra and was encouraged by the two different forms of curing, Western

and Eastern, being practiced in the same space. Since the Mahākāla rite was performed everyday, and a larger version of the ritual on the twenty-ninth lunar day of each month, I was able under the beneficent and scholarly gaze of my mentor, the late Padma Rgyal mtshan, to participate, observe, and study the rite with the kind of involvement and intimacy that is preferred by every scholar of religion and culture. Although it goes without saying I am compelled to extend my utmost gratitude to Sa.bcu Rim po che and all his monks and lamas for their hospitality and expenditure in energy for the sake of my studies.

The Mahākālatantra itself contains a materia medica as well as a religious philosophy, again denoting the pragmatic-transcendental bond that is found throughout tantric texts. Although most works on tantra, with the exception of some of Professor Alex Wayman's articles, are concerned mainly with metaphysical aspects, my own thesis suggests that the materia medica of tantra with its empirical implications is a sound basis for religious and philosophical interpretation. And here I want to thank foremost for the success of my thesis, essay and edition, Professor Alex Wayman, the head of the Department of Sanskrit at Columbia University.

Professor Wayman has immensely encouraged my studies and interpretations in Buddhist tantra. His criticisms and suggestions that began in a seminar at Columbia on tantric Buddhism in 1967 have not only helped me in refining my

research but have been exemplary in terms of my own approach to scholarship.

Although a study of tantra should naturally include some analysis of the rite we seldom find the rituals emphasized. Hence, I want to give credit to Dr. Stephan Beyer for his recent encyclopedic work on the rituals of Tāra that should help all of us who are studying Tibetan Buddhism. My own initial influences that gave me the impetus to look deeply into matters of rite were Professor Agheananda Bharati, Head of the Department of Anthropology at Syracuse University and the now deceased Professor Zigmund Cerbu. Professor Bharati will always have my gratitude for bestowing upon me pieces of his encyclopedic knowledge, his acumen in matters of ritual and last but not least his unique humor. My indebtedness to the late Professor Zigmund Cerbu has its origin in a year long seminar, during my beginning years as a graduate student, when he guided me through the complete Sanskrit and Tibetan texts of the Ratnagūṇasamcayya prajñāpāramitā. He used to remark that our study, due to its lack of a Buddhist ritualistic setting, was incomplete. As our time was spent on linguistic and philosophical problems his occasional remarks regarding ritual became somewhat of an enticing guideline for my future studies. Now I think it is recognized by most of the students of tantra that a dominant interpretive problem is precisely the relationship between philosophy and tantric ritual and meditation.

For my training in Buddhist philosophy I am most grateful to Professor Yoshito Hakeda who gave me the opportunity in a classroom project to read and translate the whole of the Madhyamikakārikās. I am pleased to recall the stimulating discussions with Dr. Fred Underwood and Molly Margliotti that enhanced the scholastic ambiance of that course of study. I mention this here because a truly insightful study of tantra is impossible without a thorough background in the more philosophic traditions. I thank Professor Hakeda for this preparation.

My graduate advisor until 1966 was Professor Royal Weiler, at that time Professor of Sanskrit at Columbia University. I cannot think of any other person who instilled in me the ideals of academic tradition. If I have inherited, from taking his many courses in the Sanskrit language, an even partial degree of his exactitude but at the same time flexibility with the language and its translation, I can assure him that his time was well spent. Professor Weiler urged me to apply for the Fulbright-Hays Fellowship, which I recieved. His advice is always appreciated and I thank him very much.

Indeed, I want to acknowledge the Fulbright-Hays Fellowship program for granting me funds in which I carried out my research in Nepal and India. Throughout the course of my fieldwork in both Nepal and India there were numerous persons who showed me kindness; provided hospitality and

who gave me much needed scholarly advice. It is difficult to mention all those individuals but I would like to thank Manavajra Vajrācārya of Kathmandu and dge bshes Jamspal who is now residing in America. The former was very helpful in solving some very difficult problems regarding ritual matters and their relationship to the Mahākālatantra. As Manavajra is also an Ayurvedic physician his counsel was indeed helpful in disclosing the medical content of tantra. Whenever I travelled to Benares it was dge bshes Jamspal and his brother dge shes ang du Sonam who extended their hospitality and shared with me their scholarly acumen. A very special regards goes to Padma Wang Rgyal from Dolpo who has been a close friend for many years. Mr. Wang Rgyal is not only responsible for the paintings at the end of this book but many others that were the result of our scriptural readings.

I extend my thanks to Dr. Christopher George, the Assistant Director of the Institute of Advanced Studies of World Religions who has extended to me the kind of assistance that one would expect from a true friend and colleague.

The libraries that assisted my research by providing me with manuscripts are:

Bihar and Orissa Research Society; Asiatic Society of Bengal; Royal Asiatic Society; Biblioteque Nationale; Tokoyo University Library; Kyoto University Library; National Archives of Nepal; Institute for Advanced Studies of World Religions; Library of Congress; Harvard University Library and Columbia University Library.

Before ending this preface, I need to add a special thank you to the Tribhuvan University of Nepal for their efforts and paperwork in recommending visa extensions for me and my family.

My primary inspiration for the completion of my dissertation was my wife, Marilyn, whom I met in Benares and married in Nepal. I thank her for her intelligent suggestions and for typing the first draft of this thesis. She has my deepest respect for transcending the drudgery of not only typing but for hand copying a number of Tibetan Manuscripts including the commentary abbreviated Khrid. A special gratitude should be extended to my parents, to Steve Feuche, and as well to all my visiting friends who worked so hard behind the scenes. I am grateful to Donald Lewsader for his careful and rapid typing as well as his suggestions. And as my committee members gave me useful hints regarding format and minor changes I am very grateful for their advice which I have appropriately tried to follow.

CHAPTER I

SOURCES OF THE MAHĀKĀLA RITE

My research into the rite of Mahākāla began in 1967 when I translated and commented on the Mahākāla sādhanas contained in the sādhanamāla.¹ It was during that same year I received a Fulbright-Hays Fellowship to study the Mahākāla cult in Nepal and Northern India. Within the context of that endeavor I was able to define the textual and social boundaries of the rite, which methodologically speaking is the beginning task for a scholar working in the traditions that our Medieval Buddhist tantric manuscripts illuminate. The interpretive approach in my research has been to emphasize those passages that can be related to the healing aspect of tantricism. To a great extent this approach is due to my participation and observation of the actual rituals and meditations practiced by both Tibetans and Nepalese. On the other hand, although it may not be crystal clear in my thesis, this anthropological dimension, more often than not, gave me the confidence and insight to continue the purely philological and theoretical interpretation of my study.

Even though the title of this dissertation has the word "theory" it is not that the Mahākālatantra is proposing a "theory of ritual blessings and tantric medicine" but rather

¹Sādhana, pp. 583-60.

that the theory is implicit in the flow of the dialogue of the tantra itself -- as well as in the explanations in the supporting texts. That "ritual blessings" and "tantric medicine" constitute a healing complex may suggest to the reader that tantric Buddhism has a more pragmatic sense than we have formerly considered. Yet, on a folkloric level, ritual healing is taken for granted. The implication is that, as scholars, we cannot adequately translate and analyze the transcendental notions in the texts without an understanding of the pragmatic structures upon which they are based.¹ For example, how could we understand Aristotle's theory of metaphysics without knowing about his conceptions of natural science.

Since the Mahākālatantra has an extensive materia medica, and shares with the other tantras the notion of attaining power (siddhi) through sensory means, such as, song and dance, we have the responsibility to disclose as much as

¹What David Mandelbaum writes about Ceylon also applies to Tibetan Buddhism as practiced in the Himalayas: "Western scholars of Buddhism have sometimes been quite perplexed about the pragmatic side of Sinhalese religion. Those who concentrated on scriptural exegesis could ignore it, for it enters little into the canon; some who did deal with it declared that it was in unmitigated opposition to Buddhism" David Mandelbaum, "Transcendental and Pragmatic Aspects of Religion," American Anthropologist 68 (October 1966):1181. In my own study, I found that the pragmatic considerations in the Mahākālatantra could not be separated from the transcendental. Whether a particular passage in the text is one or the other depends on the time and place of the rite. It should be clear from the essay that a transcendental notion may very well have a pragmatic basis and that a pragmatic notion such as curing may be rooted in a transcendental idea -- such as "liberation through taste" (myong.grol).

possible the religious significance of material culture as utilized by the tantrics themselves. And like the Mahākāla-tantra implies a theory of substance and healing, this thesis should imply a more religious, or philosophical interpretation.

But first of all, we should have a sense of the boundaries of the Buddhist Mahākāla tradition itself as well as a consistent occurrence of the types of passages that reflect the implied theory I have mentioned above.

When investigating the contents of a Newari ritual text the Mahākāla deguri¹ copied in 1938 we find almost the same ritual sequence as in Chapter 7 of the Mahākālatantra as well as similar iconographical descriptions. Yet, they are not exactly the same. The Mahākāla deguri is not exactly a copy of Chapter 7 but bears enough proximity to be maintained within the same textual transmission. The Mahākāla deguri not only reflects the anthropological side of the rite but the canonical authority as well. However the manuscript is only 10 leaves and can hardly be thought of as the essence of the Mahākāla rite. I mention this here to show the diachronic limits of the Mahakala Buddhist tradition and its continuity. What is of greater interest is the discontinuity in the pharmacological and philosophical aspects of the rite.

If we turn to the materia medica charts we can see that the Mahākālatantra contains a wealth of ecological

¹Christopher George Comp., Buddhist Sanskrit Manuscripts: A Title List of the Microfilm Collection of the Institute for Advanced Studies of World Religions, No. 96 (Stonybrook, L.I.: IASWR, 1975).

materials that are used in the various rituals of healing and power.¹ Many of these substances are psychopharmacological agents that are mentioned in the Tantra, but not mentioned in the later Tibetan ritual texts, including other canonical texts concerned with Mahākāla. It is not as if the later Tibetan ritual texts did not utilize the Mahākālatantra, for indeed, some of its passages as we will see are quoted.² The basic Tantra then has its historical continuity in the Tibetan tradition but only in the context of those phrases chosen by the later ritualists, who, at least in the written tradition, are not concerned with the pharmacological aspect of the Mahākālatantra. This not only emphasizes the traditional taboo placed on Tantric practices even though they might not be as exotic as sometimes thought, but also on psychedelic phenomenon that our Tantra ostensibly delineates.³ To the extent that the text speaks for itself it is clear that what we are calling Tantric medicine includes pharmacologically induced experiences that could indeed be called religious. This may indicate a unique transmission of Buddhist Tantra that is not unlike the psychedelic phenomenon in the New World shamanism and the Vedic rite.⁴ Although the other

¹See text and translation, Chapter 8.

²Peter T. Furst, ed., Flesh of the Gods: The Ritual Use of Hallucinogens (New York: Praeger, 1972). For the use of soma see also in the above, R. Gordon Wasson's "The Divine of Mushroom of Immortality" and "What Was the Soma of the Aryans?"

Furst, ed., Flesh of the Gods The Ritual Use of Hallucinogens (New York: Praeger, 1972). For the use of soma see also in the above, R. Gordon Wasson's "The Divine Mushroom of Immortality" and "What was the Soma of the Aryans?"

Mahākāla texts do not repeat in detail the prescriptions, the Candamahāroṣanatantra has many of the same substances in Chapters 17, 18, 19, and 21. In the history of Buddhist scholarship the religious use of substances is little known. Although this aspect of tantric literature is unique it is hardly unique in those studies of tribal groups conducted by anthropologists.¹

When we consider other related canonical tantras, such as the Śrī Mahākālatantra in eight chapters, mentioned by Mkhas.grub.rje; the Śrīvajramahākālakrodhanātharahsyasiddhibhavanatantra; and the commentary Śrīmahākālatantrarudrakalpamahāśmaśānanāmaṭikā in the Bstan.hgyur, we could speculate that there were even three more schools of practice concerned with Mahākāla. It is curious that Mkhas.grub.rje,² although he discusses a number of tantras including the Mahākālatantra in eight chapters, does not acknowledge the other Mahākālatantras. One might guess that the tantra in eight chapters is the basic tantra from which the others received their

¹The interested reader should refer at least to the following works:

Erwin H. Ackerknecht, Medicine and Ethnology: Selected Essays (Baltimore: The John Hopkins Press, 1971); Issac Schapera, "Sorcery and Witchcraft in Bechuanaland," Max Marwick, ed., Witchcraft and Sorcery (Baltimore: Penguin Books, 1970), pp. 108-09; and 3 works by Victor Turner, The Drums of Affliction: A Study of Religious Processes among the Ndembu of Zambia (London: International African Institute, 1968); The Forest of Symbols: Aspects of Ndembu Ritual (New York: Cornell University Press, 1967); Lunda Medicine and the Treatment of Disease (Livingston, North Rhodesia: Rhodes-Livingston Museum, 1964).

²Fund., p. 123.

inspiration, but as yet there is no evidence of this possibility. During my own research in Nepal and India I never heard the Tibetan lamas of any sect give such credit to the tantra in eight chapters. The unique aspect of this short tantra is that it was taught by the divine being Hayagrīva who plays a role in the tradition of "ambrosic perfect medicine."¹

The Śrīvajramahākālakrodhanātharakasyasiddhibhava-tantra as the title states is about the "arising of power of the secret protector, the wrathful Mahākāla. This book in twenty-five chapters, due to the treatment of the subject matter, comes under the category of the way of completion (Tib.rdzogs.rim.). It does not put an importance on tantric pharmacology as does the Mahākālatantra in fifty chapters and those pertinent chapters in the Caṇḍamahāroṣaṇa. The same omission is true of the Śrīmahākālatantrarudrakalpamahāśmaśānanā-maṭikā which is an extremely detailed explanation of a lost tantra. During my sojourn in Kathmandu valley in Nepal, I extensively searched for the Sanskrit versions of these texts. As pointed out in Chapter 3, I found only three copies of our pharmacological tantra each having only the first twenty-nine chapters. What happened to the latter twenty-one chapters is speculation. It is odd that despite the extensive travel and trade between the Nepalese merchants and Tibetans that the former had never taken notice of the fact that the Tibetan

¹TM, p. 177.

version of their Mahākālatantra had fifty chapters. The latter twenty-one chapters must have been lost for many generations for them to assume that their tantra was complete, as they did, at least, before my own study began in 1968. This is not a criticism just a curiosity that most western scholars searching for Sanskrit texts would naturally entertain. It is quite possible that Nepalese scholars understood the incompleteness of the text and for ritualistic reasons chose not to complete the edition.

The Mahākālatantra as I saw it in the Tundikhel temple¹ does not signify for its devotees a body of discursive knowledge, as much as it does, a complete rite where discursiveness fulfills only a particular function of human thought: a function, that, at least, in terms of religious discourse, was set aside for the priesthood. Sanskrit books in the temples are maintained as empowered objects of veneration through which the ritual blessings and mind altering properties flow. It is a common sight in Nepal to see Nepalese devotees take powder blessings directly from the manuscript, which is one of the simplest models of ritual, sometimes referred to as, puṣṭakapūjā, i.e., book pūjā.² The book pūjā or puṣṭakapūjā

¹The tundikhel temple is the most well known Mahākāla temple in Kathmandu. Here, as in other temples, the devotees take ritual blessings directly from the manuscript that on festival days is revealed to the devotees. I had the good fortune, thanks to Manavajra Vayrācārya, to see this manuscript in 1970.

²I am not going to translate pūjā; loosely speaking it refers to ritual. Specifically from the root √puj it designates the act of worship with the concepts to honor, to respect and to sacrifice implied.

presents in the exoteric sense a very simple but fundamental model which must include: (1) an extraordinary state of being, (2) substance in the material sense and (3) devotee. But in the hierarchy of ritual the holy book holds a constant value of the sacred. In fact, in Tibetan the sacred book is sometimes called chos, i.e., Dharma. The book itself has those qualities of the extraordinary state of being which is visually represented by the icon; and indeed the vajra master himself the latter acting as a ritual specialist to maintain the rite and the transference of its ritual blessings. The substances utilized for the book pūjā are the powders of yellow orpiment (Sanskrit, haritāla) and minium (Sanskrit, Sindūra). The substances are transsignified and returned to the devotee as a ritual blessing. In this case, the vajra master places a combination of the two substances on the devotee's forehead. As the two substances are symbols of the male and female procreative forces, this simple pūjā denotes an exterior model of the rite the goal of which is to maintain order through the dynamics of the sacrifice. This ritual or pūjic aspect of the book represents a cultural process that constitutes a large segment of the daily life of the average Nepalese householder and as such forms the partial content of his unconscious.¹

¹William Stabilein, "A Medical-cultural System among the Tibentan and Newar Buddhists: Ceremonial Medicine," Kailash -- A Journal of Himalayan Studies 1,3 (1973): 193-203 (hereafter cited as Stablien, Medical-cultural).

Up to now I have been relating three sources: my own undertaking; the Mahākālatantras as they occur in the Tibetan canon, and a simple model of the social context in which not only the manuscript of the Mahākālatantra occurs but all Nepalese sacred books. As the emphasis in this essay is concerned with the curing aspect of the rite, I will now delineate all the Mahākāla canonical texts and show briefly how they are accommodated into the rite. But in order to do this in its own context I am going to use the commentary to the "Fulfillment and Healing Ritual" (Tibetan, bskang.gso), which is abbreviated mngon, as a model of the complete rite itself. Hence, we will uncover a living structure that bridges the span of time between the canonical writings and today's ritual complex. That is to say, the bskang.gso in a structural sense contains elements of all the various types of canonical texts.

The eighty-two commentarial texts of the Mahākāla rite verifies its proliferation if not its importance. There are: forty-three methods of practice (S., sādhana; T., sgrub.thabs.); twenty hymns (S. stotra; T. stod.pa.); eight on sorcery (S. abhicāra; T. mngon.spyod.); one explanatory text (S. upadeśa; T. man.ngag.); two on initiation (S. abhiṣeka; T. dbang.bskur.); two on bali offering (S. bali; T. gtor.ma.); one on the rules of a mandala (S. mandalavidhi; T. dkyil.hkhor.cho.ga.), one on fire sacrifice (S. homa; T. sbyin.sreg.);

four miscellaneous texts on the six-handed Mahākāla; and one on nourishment and healing (T. bskang.gso.).¹ Besides, there are the sādhanas to various manifestations of Mahākāla in the sādhanamāla.²

Above, I mentioned that we were going to use the fulfillment and healing (T. bskang.gso.) ritual as a model of the rite itself, particularly the commentary we have abbreviated mngon which reflects the most frequently performed rite, at least in the Bkaḥ.Brgyud.Pa. sect at Svayambhunath Nepal. All the monastic orders have a similar practice. However, what is loosely referred to as the fulfillment and healing (T. bskang.gso.) ritual abbreviated bskang is a complex of rituals that have been accommodated to the original bskang.gso. mentioned above. The earliest form of the bskang is the canonical one. In the ritual, as it is actually performed, there is a phase called "fulfillment" (bskang) which occurs at a peak moment of offering; and as such, is a critical moment of the rite: it is the moment which finds the divine state of being fulfilled (bskang.). During this phase the offerings are referred to mainly as bskang.rdzas, i.e., substances (symbolical of one's own body) that fulfill (bskang.). After this phase the ritual blessings and powers can be tapped by the vajramaster which are the concluding acts of the rite.

The significance is that this sacrificial act has been deemed as the critical point of the liturgy around which the

¹From here on, S = Sanskrit and T = Tibetan. ²See p. 12.

other rituals have been accommodated. Therefore, we have a continuity between the canonical and the modern bskang.gso which can briefly be shown by the paradigm: "will fulfill, cyclically fulfill the pledge"¹ occurring every few lines in both the canonical version and the modern liturgy. In this important phase of the rite the pledge of the divine state of being in its various forms is stated to be fulfilled. For example,

The pledge of the highest vajradhara will be fulfilled.
The best secret of nonduality will be fulfilled,
fulfilled by the pure action of our giving,
will fulfill. will cyclically fulfill the pledge.²

Although substance offerings are given during this phase of the liturgy it is the mind itself that releases the offerings. The Mngon says that one should think that (the offerings) become equal with the realm of the sky pervasive with clouds of offerings.³

The hymn (S. stotra; T. stod.pa.) has found its way into the liturgy as the eighteenth phase called "Veneration through the Hymn" (T. stod.pas.bsnyan.bkur.).⁴ There are hymns

¹Bskang.ngo.bskal.par.thugs.dam.bskang. Mngon, folio 119b.

²Bla.med.rdo.rje.hchang.gi.thugs.dam.bskang . . .
gnis.med.gsang.ba.mchog.gis.bskang.dam.tsigs.spyod.pa.dag.pas.
bskang.bskang.ngo.bskal.par.thugs.dam.bskang./

³Mchod.pahi.sprin.rab.hbyams.nam.mkhahi.dbyings.dang.
mñam.par.gyur.par.bsams.la. Mngon, folio 19.

⁴Mngon, folio 101.

to Mahākāla and the male members of his entourage which are all preceded by the seed syllable hūm and hymns to the female aspect Śrīdevī, or dpal.l dan.l ha.mo.all preceded by the seed syllable bhyo.¹

The sādhanas are those which make up the greatest number of canonical texts are not found in the liturgy as sādhanas. However, the subject matter and even the basic structure of the sādhana is similar to the contents and structure of the bskang. Indeed, the sādhana either explicitly or implicitly contains the elements of a liturgy. Not unlike the difference that is made between the Christian liturgy and prayer, the bskang liturgy is public and the sādhana private. The Mahākāla sadhanas differ from those of the peaceful variety in that they emphasize the security of the Dharma; indeed, the security of oneself and others. As a typical example, the sixteen handed Mahākāla sādhana in the Sāadhanamāla states, ". . . one destroys the difficulties of exhaling and inhaling caused by disease, starvation, and death. The body becomes powerful for a thousand lives like Mahākāla's . . . when drinking water is blessed one hundred times by this mantra, it protects the pregnant woman and she gives birth easily. Certainly for a thousand lifetimes, it (the spell) destroys various torments and fears. Because of the recitation the (suffering) is destroyed" ²

¹Mngon, folio 111.

²--- rogadurbhikṣamaḍakakāntārīprānāpanakāntārādīn/śarīrena prabhavati sahaśrāyuh mahākālasamam . . . yam vidyā anena mantreṇa śatābhimantritaṃ pāṇīyam gurvinīm pāyayati sukhena prasavati dhruvam sahaśrāyuh/ nānābhayapīḍitāni naśayati, Sāadhanamāla, Sādhana, p. 600.

The sorcery texts contained in the canon are expelling (S. uccāṭana; T. bskrad.pa.), supressing (S. stambhana; T. rengs. ba.) and killing (S. mārana; T. bsad.pa). A literal reading of these books does not leave any doubt as to their potential for skulldugerey. Yet, when they are performed in the context of the bskang liturgy it is difficult to render their real meaning into terms of sorcery. But rather it is a sorcery transformed. The rituals of this nature which are accommodated into the bskang liturgy are known in short as dgra.chos, "Dharma for the enemy" and gdab las, "attack work"; and las hgrigs "good work." During the New Year's festival (Tibetan lo.gsar.) all three of these rituals are performed. Whereas the las hgrigs and dgra chos are just recitations, the gdab las, also known as the daggar ritual (Tibetan phur.cho.ga) is dramatically performed by a vajra master who places an effigy made from roasted barley in a triangular iron box and then proceeds to pierce and cut it apart with the daggar. The effigy is given many appellations. The most common ones are: enemy (T. dgra) and the evil one (T. sdig.can.) that classically designates the archenemy, Māra. Actually the effigy assumes the characteristics of all the malicious forces that can be imagined in the Tibetan cultural framework, i.e., all the stress, strains and disease of the body, speech, and mind. Sdig can, or Māra in the universe of the Mahākāla rite is always associated

with the nature of the bodily constituents.¹ Therefore, as recited during the course of the ritual: "Let the dagger reach into the body speech and mind of the evil one (Mara)"² and the decimated effigy is placed in the mouth of sculptured Mahākāla.

The visual representation of feeding the decimated scapegoat to Mahākāla is expressed often by the vile offerings that are presented to him. The sacrifice itself being the vile nature of man which constitutes his illness. The healing process in the framework of the sorcery rituals reflected by the ritual of "attack work" (T. gdab.las) and in the Dharma for the enemy (T. dgra.chos.) ritual can be seen in the following lines:

"Hūm oh active protector who has subtle powers
 Restrain swiftly the demons and obstacles.
 On this agreeable pledged substance
 And the extensive offerings that you commanded.
 You should dine.
 If there be disease let it be cured.
 You who channel the plagues and epidemics
 Repulse the poison of unexpected diseases. . . ."³

¹That is, the bodily constituents as the evil one (S. skandhamāra). See Fund., p. 18.

²--- sdig can gyi/lus ngag yid la phur bus thob,
Gdab, folio 9.

³Hūm . . . ma.gyel.srung.ma.mthu.rtsal.can./ma.gyel.
 bgegs.dang.hbyung.po.thul./bkaḥ.gtor.ma.rgya.chen.dang./mthun.
 paḥi.dam.rdzas.hdi.bzhes.la./nad.pa.yod.na.sos.par.mdzod./
 rims.dang.yams.kyi.kha.lo.sgyur./glo.bur.nad.kyi.gdug.pa.zlog.
Dgra, folio 20b.

The canonical texts mentioned above on sorcery despite their place in the commentorial section (T. bstan.hgyur.) are not very extensive whereas in the modern liturgy bskang and related texts there are scores of small manuscripts that deal with "attack work" and so on. The reasons for this may lie in the fact that all of the Mahākāla texts deal one way or the other with the dynamics of sorcery. For example, the sixteen-handed Mahākāla sādhana that was quoted above¹ has a long passage concerning the construction of an effigy; and some of the later chapters of the Mahākālatantra contain thaumaturgical methods for killing and so on.² The eight texts specified as sorcery may have been singled out due to their lack of any explanation of "a radical sorcery of reversal", i.e., to neutralize the hatred, lust, and so on, rather than any individual or group of individuals which is doctrinally as well as socially taboo. The mantras in these eight texts include the term che.ge.mo. which designates that the practitioner can include in the mantra the name of the enemy. For example in the text called the sorcery that suppresses the mind³ we have the mantra: "om vajramahākāla hūṃ phaṭ/lam che ge mo cittaya stambhaya" which means "om . . . suppress the mind of che ge mo." That is to say, the official should substitute in place of che ge ma the name of the enemy.

¹See p. 12 .

²See Chart, p. 95 .

³BTT, hu 24 b.

The one fire sacrifice text (S. homa; T. sbyin. sreg.) finds it's essence being enacted in the framework of the bskang liturgy at least once a year during the Tibetan New Years. It is vaguely similar to the second chapter of the Mahākālatantra in the sense that it discusses different kinds of furnaces (T. thabs khung.).¹

The two bali texts reveal the origins and explain the reason why meat is important in the Mahākāla offerings. Since I will discuss these later, it is enough to say here that the early concepts of bali in the Mahākāla rite are still a part of the living tradition and occurs as a link for an understanding of the tantric conception of what we could call a psychosomatic syndrome.

For the remaining canonical texts the two initiation books are not at all reduplicated in the liturgy but there is a liturgical initiation that is necessary to the rite. It is the eleventh phase of the main body (T. dngos.gzhi.) and its text follows the Mahākālatantra rather than the bstan. hgyur commentaries. The mandala commentary is the only book in my possession that treats the maṇḍala as a circle of initiation. It somewhat follows the ritual structure of the Śrīguhyasamājamāṇḍalopāyikāvimśatividhināma as related to us by Professor Wayman.² Even though the canonical commentaries

¹p. 194 .

²Alex Wayman, "The Ritual in Tantric Buddhism of the Disciple's Entrance into the Maṇḍala," Studia Missionalia 23 (1974): 41-57.

seldom specify in their titles the specific iconographical form of Mahākāla there are four texts specifically about the six-handed Mahākāla and one text where the four-handed Mahākāla is mentioned in the title. Yet, in the Mahākālatantra we have six different forms.¹ and finally, there is one explanatory text (S. upadeśa; T. man.ngag.) that has explanations in small print. For example, when describing Mahākāla as "of black color holding a chopper and a skull bowl" (mdog.nag.gri.gug.thod.pa.hdzin) the term chopper (T. gri.gug.) is said to be phas.byin, "blessing by the father" and skull bowl (T. thod.pa.) is glossed by mas.byin, "blessings by the mother."² This is not unique but helpful in building up a vocabulary of affinities based on textual sources.³

The purpose of this introduction was to familiarize the reader with the range of sources including my own process of enquiry that present the rite of Mahākāla to consciously establish the sources as in the devotees being the ceremonial circle where they unconsciously preside, and to lay a foundation for the remainder of this essay which will describe the Mahakala rite as a system of ritual blessing and tantric medicine.

In conclusion, the Mahākāla rite as we can glean through the structure of its sources had at least three different traditions as well as numerous commentorial invocations.

¹See Chapter 7, p. 235. passim. ²BBT, hu 39a.

³BT, pp. 30-36.

The Mahākāla tantra places its emphasis on gaining the powers of health, wealth, and wisdom through the utilization of medicinal substances.¹ The other texts, including the modern liturgical ones, not only omit the prescriptions given in the Mahākālatantra but do not introduce substances other than the traditional array of offerings that are found in every liturgical complex.² But the fundamental goal of the tantra which is to achieve power is also the goal of the bs kang liturgy. The composers of the liturgy, Karmapakṣi and other reknown bla.mas. must have understood the essential components of the rite that would enable the celebrant to administer ritual blessings to the community as well as to achieve the powers in their most unadulterated form, i.e., with a minimal use of substance.

The questions most persistent in my mind throughout the latter part of my research has been "What exactly are the ritual blessings and powers? How are they generated? And, how are they transferred from the vajra master celebrant to the devotee?" These questions reflect a general problem in medicine, i.e., how is medicine transferred? Why are some people cured by the same medicine and not others? In general,

¹See pp. 80-81.

²BT, pp. 71-82. Stephan Beyer, The Cult of Tara, Magic and Ritual in Tibet (Berkeley: University of California Press, 1973), pp. 143-226.

what are the dynamics of the healing process especially in religious healing and psychotherapy?¹

Probably the most neglected field of research concerning any culture is the actual process of how the ritual blessings and power, i.e., the mana, is found and utilized. Due to man's appreciation of secrets, his hunger for mana and responsibility to utilize it for the sake of the community, our questions might well be taken in a cross-cultural as well as philosophical perspective.

The production of ritual blessings and power is the goal of every sādhanā: they are the goals of the liturgy and indeed the goals of the complete rite. Although my essay is not quite the way traditional Tibetan and Nepalese tantrics would talk and write about their own system, I submit that ritual blessings and power are the fundamental goals of the rite and that the rite should be analyzed from the humanistic medical model corresponding to up to date research.² This does not mean I am suggesting a pragmatic interpretation to

¹For further reference see: Jerome D. Frank, Persuasion and Healing (New York: Schocken Books, 1963); Ari Kiev, ed. Magic, Faith and Healing (New York: Free Press, 1964) [hereafter cited as Kiev, Magic]; E. Fuller Torrey, The Mind Game: Witchdoctors and Psychiatrists (New York: Bantam Books, 1972).

²William Stablein, "A Descriptive Analysis of the Content of Nepalese Buddhist Pujas as a Medical-Cultural System with References to Tibetan Parallels"; "Transubstantiated Health Clinic in Nepal: A Model for the Future," World Anthropology (The Hague: Mouton 1975-6). This is included in the proceedings of the Ninth International Congress of Anthropological and Ethnological Sciences, Chicago, Illinois, 1973.

tantra; and neither does it mean that the pragmatic and transcendental functions should be thought of as two separate forms; but rather, that we cannot make any significant progress in tantric studies until the material culture and its significance is understood in terms of the transcendental which is what the texts and practices imply.¹

It is in this sense I hope that this essay can contribute to the progress of Buddhist studies; but it is also in this same sense that a study such as this one should not be out of context in the most classical of Buddhist traditions that places an emphasis on the dominant themes of suffering.

¹David Mandelbaum states the problem: "The pragmatic complex is used mainly for curing but also for other individual needs, such as the location of a lost valuable or personal victory in a local struggle. The transcendental complex is used to ensure the long-term welfare of the group, to explain and maintain the social institutions, and to guide the individual through the life cycle. Initiations, weddings and other life cycle transitions are usually carried on within the transcendental complex." David Mandelbaum, "Curing and Religion in South Asia," Journal of The Indian Anthropological Society 5 (1970): 172-173. As we shall see in Chapter 2, in the case of Tibetan communities that are dependent, in the last analysis, on scriptural authority via the vajramaster, yogi or doctor, the dynamics and metaphysics of the curing substance par excellence "ambrosia" (T. bdud.rtsi.) forces the pragmatic-transcendental opposition into a binary that can be analyzed from both the pragmatic and transcendental points of view at the same time. Apropos, Professor Wayman has given us in his many works an enormous amount of material for such an analysis. See especially BT, p. 71.

CHAPTER II
SUFFERING AS DISEASE, RITUAL BLESSINGS
AND TANTRIC MEDICINE

Suffering is like disease. We could construct an argument to show that the dominant qualities that produce disease are qualities inherent in the conception of suffering. Yet in the conception of suffering we have the evolution of a binary opposition. It is not the simple opposition suffering-happiness; but rather, that potential in suffering which produces happiness. Indeed happiness in the ideal sense, according to tantric Buddhism results from having a vajrabody. The binding opposition is body-vajrabody; or indeed, substance-vajrasubstance.

In Bdud hjoms Rin po che's book where he describes what a beginning student should know, he writes, "The truth of suffering is like a disease. It's arising is like the cause of the disease. The truth of its cessation is like the happiness when released from the disease. The truth of the path is like an antidote for disease."¹

The second noble truth, i.e., the arising of suffering is like a disease, covers those wide range of etiologies that

¹Sdug.bsngal.gyi.bden.pa.nad.lta.bu./hbyung.nad.dehi.rgyu.lta.bu./hgog.bden.nad.las.grol.baḥi.bde.ba.lta.bu./lam.bden.nad.kyi.gnyen.poḥi.sman.lta.bu.yin.pa. Ms.Rnying, folio 121b.

ethnographers find in non-Western cultures.¹ The Buddhist system has its chain of causation, more technically termed "dependent origination" (S. pratityasamutpāda; T. rten.hbrel).² According to Chandra Das, one who understands this dependent origination (T. rten.hbrel.rtogs.pa.), corresponds to: "a physician when treating a patient, who must try to "find out the omens."³ The most radical form of dependence on which suffering is based is nescience (S. avidyā), and as Professor Wayman reiterates: "Gautama discovered this formula during the night of enlightenment by working backward from 'old age and death' in the reverse of the arising order."⁴ We can divide etiology then into two categories: (1) nescience and (2) due to their immediacy the sixth, seventh, eighth, and ninth categories -- contact (S. sparśa), feelings (S. vedanā), craving (S. tṛṣṇā) and indulgence (S. upādāna).

The passage by Bdud.hjoms.Rin.po.che. tells us that the truth path (T. lam.bden.) is like medicine which is the antidote of disease. Here we have in no uncertain terms that the classical eightfold path right action and so on is the antidote for disease. For the vajra master-celebrant this means the maintenance of the Dharma through his abilities

¹Kiev, Magic, p. 61.

²Alex Wayman, "Buddhist Dependent Origination," History of Religions (Chicago: University of Chicago Press, pp. 185-203) [hereafter cited as Wayman, Dependent Origination].

³Das. p. 537.

⁴Wayman, Dependent Origination, p. 186.

as a ritual specialist and healer. The Tibetan term *gñyen.po.* means ally or, antidote, i.e., something that assists one in the healing process. Presumably the antidote to nescience (S. *avidyā*) is knowledge (S. *vidyā*), and the antidotes to contact, feeling, and indulgence are bodily and mental disciplines, e.g., yoga. But an antidote often means something like an inoculation. We are protected from smallpox by a shot of pox which stimulates our system to build up an immunity to the disease. When a devotee takes a ritual blessing directly from the celebrant it is sometimes called *ye.shes.pa.*, i.e., "that which has sacred knowledge." Or, sometimes if the blessing is a substance it will be termed *ye.shes.dam.rdzas.*, i.e., "the pledged knowledge substance of sacred knowledge." Indeed, these ritual blessings do make very sick people feel better even to the point where friends and relations feel he is cured. *Ye.shes.* or in Sanskrit *jñāna* is the highest form of what we can call "knowledge." Hence there is *ye.shes.mgon.po.* the knowledge protector, who is the chief of the protectors. *Mahākāla*'s knowledge then is conceived of as a force or energy that can enter one's body as an antidote for disease. On the level where the antidote is akin to the inoculation process it is not so much that suffering is intruded into the body but rather that it is already there -- and is ritualized. The ritualization which is a poetic-program of the imagination only makes it seem like something is coming from the outside to within. The

real antidote is not just a hatred, lust, or confusion, some factors of human suffering, but rather their potentialities to manifest a binding opposition, i.e., hatred - Vajrahatred and so on. But, as we shall have the opportunity to point out again, the ritualization of the imagination depends not just on the potentialities but a universe of meditative conventions that include hearing the desired sound, regulating the breath, controlling the semen, and having a controlled posture. The point here is not to explain the meditation but to relate how the particular existence-intermediate state (T. srid.pa.bar.do.) of contact, feeling, craving, and indulgence function as disease, i.e., hatred (T. zhe.sdang.), lust (T. hdod.chags.), confusion (T. gti.mug.), pride (T. nga.rgyal.) and envy (T. phrag.dog.) which are indeed dependent on the existence-intermediate state (T. srid.pa.bar.do.). One could argue that bdud.hjoms.Rin.po.che.'s passage did not equate the suffering and so on with disease but rather wrote "like disease" (T. nad.lta.bu.). Although this would be a negligible point the heart of our argument may be in the medical texts themselves.

In Rechung Rimpoche's recent partial translation of the medical text rgyud.bzhi. we find that desire, anger, and confusion are the causes of three humours: air, bile and phlegm. Here, we have a consistent psychosomatic explanation. Further, blood is the cause of anger which creates excessive bile; hence the feeling of anger rising from the middle part

of the body. Semen produces desire which increases the air diseases. From this vantage point it is reasonable, then, to treat anxiety problems with antidotes for anger and desire that regulate blood and semen. The rgyud.bzhi. also says that phlegm or mucus is produced by the brain and a fundamental cause of nescience. Although the translation does not say that phlegm is related to confusion, we can be fairly safe by assuming it to be so.

As the existence-intermediate-state is dependent on former members of the cycle, the cycle itself is dependent on the process of conception. But conception is dependent on (1) that the consciousness to be reborn is attracted to one parent and feels hatred towards the other and (2) on the mixture of the blood and semen.¹ Hence it is the force and energy of this karmic cycle, a mixture of blood, semen and the consciousness or mind of one who desires rebirth that constitutes the existence-intermediate-state (T. srid.pa.bar.do).

Because karma, rebirth, life, happiness, old age, sickness and death are embedded in the above process it is quite natural that the interrelationship of the procreative forces, three humours and the base emotions would constitute an etiology of disease. The concept of curing (T. gso.) then is a very relative one that is dependent on its own dependence on samsara. One notes that the problem of man's

¹TM, p. 32.

suffering is soteriologically resolved by his ability to direct his consciousness after death to "a pure realm" from where he will not return, i.e., a place devoid of blood and semen. But the vajra-master celebrant conducts his rite in a divine state of being, i.e., as possessing the pride of the divinity (T. nga.rgyal.bzung.ba.). At the same time, he is acting out the bodhisattva ideal to utilize his artificing for the sake of all beings. I submit that he does so through the symbolic generation of blood and semen into a curing ambrosia (mana) which is utilized as ritual blessings and curing substance. The manner in which this is done is through an inner imposed cycle that begins with sacred knowledge (S. jñāna. T. ye.she.) and ends with sacred knowledge as ritual blessings and power. Since the sacred knowledge is called ye.she.bdud.rtsi., i.e., "the ambrosia of sacred knowledge" we are calling it the ambrosia cycle.¹ But the generation of the ambrosia (mana) is dependent on The Inner body that reflects the actual dynamics of the creation of the ambrosia.

The inner body with which scholars have been familiar for some time has three basic channels: the right channel called Sanskrit, lalanā (T.ro.ma.); the left channel called in Sanskrit rasanā (T.rkyang.ma.) and the middle channel called in Sanskrit avadhūti (T. dbu.ma.).² For the sake of convenience

¹Stablein, Medical Cultural, p. 196.

²Agehananda Bharati, The Tantric Tradition (New York: Anchor Books, 1970), pp. 175, 292; Fund., p. 237, HVT, pp. 36-37.

from hereon I will refer to them as right, left, and middle channels. Although these channels are usually thought of only in terms of the highest meditation called tshogs.rim., or "the way of completion," they are mentioned in the rgyud bzhi as the origin of the air veins (from the center channel), the blood veins (from the right channel) and the water veins (from the left channel).

The right channel is pertinent here in the sense that it has a relation to the blood veins. The blood vein is also associated with the fire element: "it goes from the center of the belly to the back of the liver and is there connected with the vein that draws out the essence of food (T. dangs.ma.len. pañi.rtsa.). From there it becomes a (black) life vein with its branches."¹ And, "from the black life vein branch off all those veins through which blood flows. The black vein grows from the center of the spleen vein, which causes all veins to be filled with blood by the agency of the ro.ma." (the right channel). Blood is the origin of the gross and subtle aspects of the body. Because of the importance of blood and sperm in tantric theory I give the complete process: subtle blood produces flesh and gross blood increases bile. Subtle flesh produces fat and gross fat results in excrement. Subtle fat assists in the growth of bones and gross fat is related to bile and sweat. Subtle bones enables growth of marrow and the gross helps to form teeth, nails, and hair. Subtle marrow is

¹TM, p. 39.

related to the production of sperm and menstrual blood and the gross marrow promotes the growth of flesh around the anus. The gross sperm is discharged during loveplay. The subtle sperm is preserved in the heart. Hence, the value that tantric practitioners place upon the regulation control and preservation of sexual energy is related to an equal concern over the blood.

From this conception it would seem that blood is the origin of all the subtle aspects of the body. As the origin of the subtle semen that is preserved in the heart it has a prominent position. Indeed, in the Mahākāla liturgy, which we shall see more specifically in a later passage, the blood is symbolically used as a procreative sacrament -- a symbol of the female principle. Therefore in the symbol blood we have another "binary opposite," i.e., on one hand blood as a medium for bile and anger and on the other hand the origin of subtle semen. That is, the first process produces disease and the second the essence of longevity. Yet, they are bound together by the nature of the potentiality of fusion as well as the outer processes of transformation. Hence we have blood and vajrablood. It is the nature of this opposition which the Mahākālatantra discloses in the dialogue between the Lord (bhagavan) and the Goddess (devi). The Goddess asks, "What is the method that the Lord will use for those beings who have fallen in phenomenal existence?"¹

¹See p. 179.

Answering the above question, the Lord explains to the Goddess that it is according to the yoga of creation and completion through which the realities exist.¹ In the Tibetan version, the Lord puts it in a slightly different way: "Whatever I will tell you about the yoga of creation and completion is according to sacred knowledge."² "According to sacred knowledge" refers to our inner imposed cycle, the "ambrosia cycle of sacred knowledge" (ye.shes.bdud.rtsi.). Hence when the Lord proceeds to talk about creation and completion we move into an area of discourse which can didactically be best expressed in metaphorical terms. Therefore, we have the Sanskrit passage referring to the yoga of creation and completion in terms of loveplay and the procreative process, i.e., "it has the potential to be harmoniously performed which provides its fruit like those of females."³ The metaphorical language shows the limitation of man to express spiritually complex thought except in terms of the existence intermediate-state (T. srid.pa.bar.do). Hence, a tension is maintained by means of the bind between a kalideoscope of oppositions. That to one degree or another reflect the substance and its devine potential. Creation and Completion yoga, as far as the latter is implicit in the former, and, as far as the sacred knowledge has its potentiality therein is a fundamental

¹Ibid.

²Gang.gis.bskyed.pahi.rim.dang.rdzogs.pahi.rim.pa.sbyor.ba.la.ye.shes.su.de.dag.brjod.par.byaho. TTB 48b

³Ibid.

bond. What the Mahākālatantra really means by creation is revealed in the following question of the Goddess.

"The Goddess asks: What is the purpose of creating Vajrasattva? And like that, the vessel of each one has what purpose? (each divine state of being like Vajrasattva).¹ The meaning of creating Vajrasattva is clear: from our general knowledge of completion yoga, the divine state of being potential in the yogi's body becomes active through the ritualization of the imagination. This will become more clear as the essay develops. Among the Tibetans in Nepal, yogis are sometimes referred to as vessel bearers (T. bum.can.) which communicates that they are reknown for having spiritually cultivated the divinity. The vessel is the space in the region of the lower stomach where the cultivation in the inner ritual first takes place. A vessel bearer is one who has cultivated the inner body, i.e., the Vajrabody.

The Goddess asks again: "Oh Lord, what is the purpose of creating a steadfast body (S. śarīradṛdha)? Is not the confluence of blood and semen, from being liberated by the mirage, like body on the path?"

The Lord answers: "The body is said to be the vajra. It is said to be the confluence of paths which is from union with man; in the nature of a māyā-being and discriminantly sports with the left, right, and central channels in the five

¹Bcom.l dan.h das.dgos.gang.gis.rdo.rje.sems.dpah.bskyed.pa.yin./de.ltar.na.so.sohi.bum.pa.la.dgos.pa.ci.yod./ TTB 48b.

fold bodily structure. The confluence of the paths (emerges) as a vajra. . . ."¹

The dialogue is metaphorically pointing to the necessity of the coalescence of the subtle blood and semen. The phrase "the blood is from the confluence of the paths" is a further extension of the metaphor to mean that which actually gives birth to Vajrasattva, i.e., the vajrabody. Although it could mean two other paths rather than the right and left, I think this interpretation metaphorically fits the procreative content; although, now we are clearly discussing the inner imposed cycle.

The Lord then goes on to say that the blood is from the confluence of those paths within the vajra. Blood then is used both on the physical and metaphorical levels to explain the development of the body of the yogic practice (T. rab.tu.sbyor.baḥi.lus.).

We have seen from the medical text rgyud.bzhi. that the subtle semen is the product of the transformation cycle from blood. The question that we might naturally ask is, If blood is the genetrix of subtle semen then is blood the ultimate source of not only the physical but the inner body?

The preeminence given to blood, as we shall see later, is carried to its logical conclusion in one of the incarnations of the Goddess called "the vajra beauty the red Goddess of blood."² Blood then does not have to be made subtle but has

¹See p. 181.

²See p. 67.

its own principle of sacred knowledge. This is called the sacred knowledge blood (T. ye.shes.khrag.).

Blood is associated with the element fire. Fire or heat is energy that digests food. But fire is also an important element when utilizing the inner body to generate ambrosia (T. bdud.rtsi.) which seems to be the real purpose. At a certain point in the meditation the breath is concentrated, literally: "strained, down to a spot beneath the navel. After melting all the divinities of the channel centers with the flaming fire beneath the navel, there comes the spiritus in its own color."¹ In the Cakrasamvara rite the emphasis in the meditation is not on heat, although the heat is preserved, but on sound. In a section called the samadhi of the subtle yoga, Cakrasamvara is described as joining with Vajravaraḥ within the yogis body. From the enjoyment in the loveplay (S. suratakrīyasambhoga) there issues an inner semen which eventually evolves into a red and white essence. The red essence indeed is a reduction of the blood and the heat is the agent of the reduction. The symbolic components are spiritually cultivated to be molded by the heat inherent in blood.

The material essence then of our inner imposed cycle is blood and semen from which the ambrosia (T. bdud.rtsi.) is formed. Hence the celebrant of the rite has the responsibility

¹Rlung.bgrang.bas.lte.hog.gi.me.hbar.bas.rtsa.gnas.
kyi.lha.thams.cad.zhu.nas.thig.le.rang.mdog.tu.gyur. Khrīd, p. 85.

to impose the inner cycle for the sake of the community. He begins not with nesceince (S. avidyā) but with existence, indeed with the raw existence of blood and semen which is the beginning of a new process of transformation towards sacred knowledge (T. ye.shes.) which is expressed in our commentary by the five modes of sacred knowledge (T. ye.shes.lnga) which in turn is ambrosia (T. bdud.rtsi). In order to have a clearer picture of the actual process we should look at our commentary on the subject of completion yoga. I think at this point the text somewhat speaks for itself, and the phrases "ritualization of imagination" and "ambrosia cycle" will be thoroughly understandable.

"Since the wind should be inhaled as om; should be retained as ah; and exhaled as hūm there is no need to utter mantras. Then (not in the sense of afterwards but at that particular time that one's self is purified) one should cultivate one's own body by blowing the stomach empty: the empty-outer-body is understood as the foundation possessed with the sacred families (i.e., one blows one's insides empty; the feeling of emptiness spreads to the outer body and this is the purified state - the basis for the five divine states of being: the Buddha families). The mother Goddess merging with the self (transformed) to the size of a blue bamboo arrow as the central inner channel in the middle of one's own body reaches the top of the cranium which has the sign of the universal vajra and downward to the root of the genitalia. Yet, one should cultivate: there is small space between the Goddess (i.e., blue arrow) and the genitalia; and this is the essence of maintaining the vow. The red ro.ma. is to the right; the white rkyang.ma. to the left; they go upward to the tip of the nostrils and downward beneath the navel from where they are unified (i.e., during the cultivation process) in the middle channel. In the head there is the ecstasy circle with thirty-two petals, in the neck there are sixteen, in the heart eight, in the navel sixty-four and the genitalia region has twenty eight. . . .

Then one should cultivate that in the middle of the five channel complexes there are: in the head the white om̐ the nature of confusion; in the neck the red hrīḥ the nature of lust; in the heart the blue blackish hūm̐ the nature of hatred; in the navel the yellow trāṃ the nature of pride; and in the genitalia region the green hām̐ the nature of envy. These five poisons, the five sacred knowledges (including the dichotomy of) knowledge-ignorance without exception are unified. One now should cultivate that the five poisons of sentient beings and oneself through the flowing light rays (i.e., the sacred knowledge light rays, T. ye.shes.lnga.) are raised from everywhere, melting into the five seed syllables that absorb all the obscurations and defilements. Then having blown the "corpse-wind" *i.e., the remaining obscurations and so on) blowing again and again (without inhaling) by means of the stomach: Inhale again and the new breath will melt into the five seed syllables, and four fingers below one's navel inside the middle channel one should project that there is a red spiritus, a short aḥ the size of a pea (from the right blood-fire channel). Then when the breath is held because it burns down by means of the sacred knowledge the hām̐ of the genitalia region will burn. After it flames upward having burned the other four seed syllables, the defilements of the five poisons are cultivated as pure; the breath is revived and suppressed (first with one nostril and then the other the rhythmic breathing continues). Then the nature of the burned seed syllables are: in the head a white coupling Mahākāla and consort symbolical of body (text has mgon.po) and on the thirty-two petals, white dakinis holding choppers and skull bowls; in the neck a red Mahākāla coupling with consort symbolical of speech and on the petals sixteen red dakinis; in the heart a dark blue coupling Mahākāla and consort symbolizing mind and on the eight petals eight dark blue Goddesses; in the navel a yellow coupling Mahākāla and consort symbolical of quality (in the sense of knowledge) and on the petals sixty-two yellow dakinis; in the genitalia a green coupling Mahākāla and consort symbolical of miraculous deeds and on the petals twenty-eight dakinis."¹

¹Rlung.hjug.pa.om̐./khog.tu.gnas.pa.āḥ./phyir.dbyung.
 ba.hūm̐.du.bsam.pas.bzlas.brjod.mi.dgos./de.nas.rang.lus.
 stong.pa.phru.ma.phus.btab.pa.ltar.bsgom.pa.phyi.lus.kyi.stong.
 ra.ste.rigs.ldan.gyi.gzhi.bzung.baho./yum.lha.mo.rang.la.thim.
 pas.rang.gi.lus.kyi.dbus.su.rtsa.dbu.ma.sngon.po.mdaḥ.smyug.
 tsam.yar.sne.sybi.bo.tshangs.bu.ga.tu.jug.pa.sna.tshegs.rdo.
 rjes.mtshan.pa./mar.sne.gsang.gnas.kyi.rtsa.bar.zug.pa.la.gsang.

Here the text repeats the same process in a slightly different version and then: "By melting in each divine being within one's own body like water falling into an ocean one cultivates the attainment of the powers of the body, speech, mind, quality, and miraculous deeds. Moreover, the effulgence of light rays of one's own color from the divine states of being of the five cakras pacifies the obscurations, defilements, demons, and disease for oneself or for other objects to be protected; then brings under control the semen and wind

gnas.dang.cung.zad.ma.hbrel.pa.bar.chad.par.bsgoms.pas.sdom.pa.
 thub.pahi.gnad.do./ gyas.su.ro.ma.dmar.po./ gyon.du.rkyang.ma.
 dkar.po./ yar.sne.sna.bug.dang./ mar.sne.lte.hog.nas.dbu.ma.
 gcig.tu.gyur.pa./ spyi.bor.bde.chen.hkhor.lor.rtsa.hdab.so.
 gnyis./ mgrin.par.bcu.drug./ snying.gar.brgyad./ lte.ba.
 drug.cu.re.bzhi./ gsang.gnas.nyi.shu.rtsa.brgyad./ . . . de.nas.
 rtsa.mdud.lngaḥi.dbus.su.dpral.bar.gti.mug.gi.ngo.bo.om.
 dkar.po./ mgrin.par.hdod.chags.kyi.ngo.bo.hriḥ.dmar.po./
 snying.khar.zhe.sdang.gi.ngo.bo.hūm.mthing.nag./ lte.bar.rang.
 rgyal.gyi.ngo.bo.trāḥ.ser.po./ gsang.bar.phrag.dog.gi.ngo.
 bo.haḥ.ljang.gu.bsgom.te.dug.lnga.ye.shes.lnga.rig.ma.rig.
 khyad.bar.ma.gtogs.gcig.pas.so./ de.dag.las.hod.zer.hphros.
 pas.bdag.dang.sems.can.thams.cad.kyi.dug.lngas.kun.nas.bslang.
 bahi.sdig.sgrib.thams.cad.sib.kyi.yig.hbru.lnga.la.thim.par.
 bsgom.la./ rlung.ro.hbud.pa.dgu.phrug.gis.bus./ tshur.rdubs.
 pas.yig.hbru.la.bstim.pa.sprad./ rang.gi.lte.hog.sor.bzhi.
 dbu.mahi.nang.du.ah.thung.thig.le.dmar.po.srin.mtsam.bsam./
 rlung.bzung.bde.las.ye.shes.kyi.thur.du.hbar.bas.gsang.gnas.
 kyi.ha.sregs./ gyen.du.hbar.nas.yig.hbru.bzhi.po.bsregs.pas.
 dug.lngaḥi.sgrib.pa.dag.par.bsgom.la.rlung.khug.gcig.mnan./
 de.nas.yig.bhru.bsregs.pahi.ngo.bo.dbral.bar.sku.mgon.yan.
 yum.zhal.sbyor.dkar.po./ rtsa.hdab.so.gnyis.la.mkhah.hgro.
 dkar.mo.gri.thod.can.so.gnyis./ mgrin.par.gsung.mgon.yab.
 yum.dmar.po./ rtsa.hdab.la.mkhah.hgro.dmar.mo.bcu.drug./
 thugs.kar.thugs.mgon.yab.yum.mthing.ka./ rtsa.hdab.brgyad.
 la.lha.mo.mthing.ka.brgyad./ lte.bar.yon.tan.mgon.po.yab.
 yum.ser.po./ rtsa.hdab.la.mkhah.hgro.re.gnyis.ser.mo./ gsang.
 bar.phrin, las.mgon.po.yab.yum.ljang.gu./ rtsa.hdab.la.
 mkhah.hgro.ljang.gu.nyer.brgyad.de./ Khrid, pp. 77-82.

and nullifies the four Māras (constituents of the body).....
 Because of having practiced these various (cultivations) all
 sentient beings will realize Mahākāla and his consort. When
 inhaling the meritorious life of all the sentient beings by
 means of the form of light-rays they should be cultivated to
 melt into oneself; and to engulf the breath below the navel;
 after melting all the divine states of being of the channels
 by the flaming fire; the spiritus becomes one's own color.
 The white seed syllable haṃ having gone to the top of the head
 moves downward (upside down) from which basis there falls the
 white ambrosic semen (T. bdud.rtsi.byang.sems.dkar.po.)."¹

The inner-imposed cycle, the ambrosia cycle, is then,
 clear as it is conceived as an arcane body. In following the
 cycle from here we can turn to the liturgy which expresses the
 ambrosia mainly as a ritual blessing (T. bdud.rtsi.byin.brlab.);
 or, to the perfect medicine (T. sman.sgrub.) tradition that is
 concerned with transferring the ambrosia to the substance
 itself.

So far, in this essay we have used somewhat loosely
 the terms medicine, ritual blessings, and ambrosia. In
 Tibetan, as in English, medicine refers to substances that
 are traditionally used in healing which include animal, vegetable,

¹Mtsho.la.char.bab.pa.ltar.bdag.gi.lus.kyi.lha.so.so.
 la.thim.pas.sku.gsung.thugs.yon.tan.phrin.las.kyi.dngos.grub.
 thob.par.bsgom./ yang.rtsa.hkhor.lngaḥi.lha.las.hod.zer.rang.
 mdog.phros.pas./ bdag.dang.bsrung.byaham.sems.can.kyi.nad.gdon.
 sdig.sgrib.zhi./ rlung.sems.dbang.du.hdus./ bdud.bzhi.tshar.
 bcad./ tshe.bsod.nyams.rtogs.rgyas./ las.sna.tshogs.hbrub.bar.
 byas.pas./ sems.can.thams.cad.ma.mgon.yab.yum.du.gyur./ rlung.
 tshur.rdubs.pas.de.thams.cad.kyi.tshe.bsod.nams.hod.zer.gyi.
 rnam.pas.rang.la.thim.par.bsgom.la.rlung.nad.du.dgang.ngo./
 . . . spyi.boḥi.yar.sne.ru.ham.yig.dkar.po.mgo.mthur.du.bstan.
 pa.las.bdud.rtsi.byang.sems.dkar.po.babs.pas. Khrid, pp. 83-85

and mineral substances. We use the term in a very broad sense to include the institution that authorizes healing. The Tibetan word Sman is not used in the latter sense but is used in a similar vein to connote a certain rite such as the rite of "perfect medicine" (T. sman.sgrub.); or, when used as sman.rakta. in the bskang liturgy denotes the inner imposed cycle as practiced in its liturgical form.¹

Sman. according to the Tibetan-Tibetan dictionary written by Ge.she.chos.dag. has the primary meaning of "ambrosia that designates the conquering of disease."² Hence, the implied meaning of terms such as sngo.sman (vegetable medicine; rin.chen.sman, (metallic medicine) is the ambrosia of vegetables, the ambrosia of metallics and so on. So what is the affinity between the ambrosia (T. bdud.rtsi), the medicine (T. sman.), which is now interchangeable with the former, and the ambrosic semen produced from the inner body - the vajra body.

The dominant concern here is not only with metaphors, but with a symbolic reality that is experientially and sociologically verified by the curing process. The symbol is the word bdud.rtsi and the cure is self-evident to the person who is cured. Fascinated by this elaboration of what can only be a cultural attempt to explain the invisible physic that actually does the curing, I interviewed the devotees as

¹See page 64.

²sman/bdud.rtsi.ste.nad.hjoms.ming. Chos., p. 557.

to what they considered to be the efficacy of ritual blessing (T. bdud.rtsi.byin.brlab.). The replies would always be focused on the desire to feel better, in this life and the next one as well. The belief that ritual blessings were extended at least in thought, to the world of sentient beings was also expressed. The question remaining is how does a substance become ambrosic? Or, how does the ambrosia move from the vajra master celebrant to the devotee?

Our question has been of enormous concern to physicians of all ages and answers taken for granted by most religious or faith healers of all ages. For the twentieth century the problem has been to investigate the psychology of healing under the term "transference," which in its psychiatric sense designates the repressed feelings and images that are transferred from the unconscious to the conscious mind.¹ Then there is the countertransference where the doctor will be unconsciously influenced to act out the role that the patient is projecting on him. For example, the patient projects his recently discovered love-hate emotions towards his or her father onto the doctor who in turn unconsciously acts out the role of father. Yet, if the doctor is aware of the process he can utilize the patient's projection in a constructive fashion. The trantric process is similar in one very basic

¹For a detailed description of the transference-countertransference process see Benjamin Wolstein, Transference Its Structure and Function in Psychoanalytic Therapy (New York: Grune and Stratton, 1964) and by the same author, Counter-Transference (New York: Grune and Stratton, 1959); see also David W. Shave, The Language of the Transference (Boston: Little, Brown and Company, 1968).

sense: there is a movement of feeling and image from a hidden part of the body to the more conscious part. We have seen how the movement itself neutralizes and transforms illness, i.e., the five poisons. Since the ills are at least in theory, neutralized there is no danger of a negative counter-transference. Indeed the only counter-transference is the further projection of the Guru as the same divine state of being as he or she realizes it within the self. The ambrosia (T. bdud.rtsi) is the cure and can be transferred to substances, objects and beings.

Sman.sgrub. or "perfect medicine" is mentioned in the Mahākālatantra as one of the powers (S. siddhi; T. dngos.grub.).¹ The tantra as it does with many topics assumes on the part of the reader a knowledge of "perfect medicine." And this is the reason why the Buddhist tantras seem abstruse in the first place. In this sense, the language of the tantras do not speak for themselves. Hence at this point let's look further into the meaning of medicine -- but now we will use the word bdud.rtsi. "ambrosia" as our door of enquiry.

In the "perfect medicine" text called "The Quick Way of the Most Supreme Secret: The Method of Realization concerning the pledged Substance as ambrosia" is a clear description. First of all the essence of ambrosia, self-born from the beginning, is completely pure. So, even though the five defilements, the five qualities of desire, and the five demons are amassed by the three-fold existence and are all revealed

¹See p. 182.

in the five bodily-aggregates; they are completely pure from the beginning in the own-nature of the five male-female clans. Because of that, they are completely pure from the self-born beginning which is purified with all the Buddhas. Secondly, the real meaning (of bdud.rtsi.) is that rtsi symbolizes sacred knowledge and understanding whereas bdud. symbolizes mental aberrations. And from (a text) called the explanation of bdud.rtsi, bdud. refers to the error of mental aberrations that comes from nescience that is neutralized by the symbolical meaning of sacred knowledge and awareness. Bdud. designates the grasping-after-self in which is inherent heaps of mental aberrations. Rtsi is the equanimity of one's own awareness. Since all-the-Dharmas that are world transcending are symbolized as great sacred knowledge they are called dharmic medicine; all the dharmas are world transcending and are known as sacred knowledge medicines (T. ye.shes.sman).

If one practices the dharmic medicine that employs symbol identity the poisons of defilement are transformed into medicine."¹

¹Dang.po.bdud.rtsihi.ngo.bo.ni./rang.byung.gdod.nas.rnam.
pa.dag.paho./zhes.gsungs./de.ltar.srid.pa.gsum.gyis.bsngus.
pahi.nyon.mongs.pa.lnga.dang./hdod.pahi.son.nyan.lnga.dang./
hdod.pahi.son.nyan.lnga.dang./hbyung.ba.lnga.dang./phung.
po.lngar.snang.ba.thams.cad.kyang./rigs.lnga.yab.yum.gyi.rang.
bzhin.can.du.thog.ma.nyid.nas.rnam.par.dag.pas./dehi.phyir.
na./sangs.rgyas.kun.dang.mnyam.sbyong.bahi./rang.byang.gdod.
nas.rnam.par.dag./ces.gsungs.gnyis.pa.nges.chi.ga.ni./rnam.
rtog.gi.bdud./rig.pa.ye.shes.su.rgyas.hdebs.pahi.rtsi.yin.
pas.na.bdud.rtsi.ste./bdud.rtshi.man.ngag.las./ma.rig.rnam.rtog.
hkhrul.pahi.bdud.la./rig.pa.ye.shes.su.rtsi.brnga.don.gyis.
hdebs.paho./ zhes.pa.dang./bdud.ni.bdag.hdzin.rtog.tshogs.
bcas./rtsi.ni.rang.rig.mnyam.pa.nyid./ ces.gsungs./hkhor.hdas.
kyi.chos.thams.cad.ye.shes. . . chen.por.rgyas.hdebs.pahi.

Clearly ambrosia (T. bdud.rtsi) not only is defined as medicine but refers to the ritual process that gives substance the power to heal. The essence of the process is its psychological interiorization as already noted. Its meaning according to the above "perfect medicine" text establishes the basic principles involved in tantric medicine. To summarize the principles simply, there are four: (1) the principle of evil (bdud) as presented in the bodily aggregates (T. phung. po.lnga.); (2) the principle of essence and medicine (T. rtsi); (3) the principles of potentiality and transformation, ie., the evil (T. bdud.) turning into ambrosia (T. bdud.rtsi.); and (4) the means which is "symbol identification" (T. brda. brtags.)

In order to specify how ambrosia approaches the quality of "ritual blessings" (T. byin.brlabs.) we need only to look at the ritual text that notes the purification phase called bdud.rtsi.byin.brlabs.¹ Here holy water is sprinkled on the altar: it is an outward movement that conforms to the example of brlab, being like rippling water.² dge.bshes. chos.grags. further links up the meanings by describing the

sman.yin.pas.na.chos.sman.zhes.kyang.bya.ste./ hkhor.hdas. chos.kun.ye.shes.sman./ brda.brtags.chos.sman.di.sbyad.na./ nyon.mongs.dug.rnams.sman.du.hgyur. Dam, folio 3a-b.

¹Mngon, folio 4.

²Chos, p. 695, brlab/byin brlab bya ba dang chuhi rta rlabs brlab yong lta ba.

power of ambrosia as the rippling splendour.¹ The splendourous ripples, that is to say, the power of ambrosia that the devotee receives, is received primarily in the form of the imposition of hands, medicinal ritual blessings, the exchange of sacraments. The splendour of the ambrosia, however, can ripple from any sacred object, sound or taste.² It is within this broad range of the transmission of the ambrosia that constitutes "ritual blessings."

Although the broad category of ritual blessings is not substantially different from tantric medicine the latter finds its way from the earliest tantras into the liturgy as a discipiīna arcani. So far, we have seen that the term sman.sgrub, "perfect medicine" occurs in the Mañākālatantra (e.g., sman.sgrub.pañi.sman.)³ and that its subject matter constitutes the content of the "perfect medicine" tradition.

In our quest for definition, we need a degree of cultural concreteness as a basis for our study. Hence, let's

¹bdud.rtshihi.nus.mthu.byin.brlab.lta.ba. Chos, p. 483. Occasionally when a Tibetan word is translated quite literally it expresses the exact meaning. We have just such an example in the word byin.brlab. that as a substantive can be translated "splendourous ripples" and as a verb "ripple the splendour." The translation conforms not only to the literal sense but to the metaphorical-poetic context as well. Indeed in Tibetan commentaries these "splendourous ripples" (T. byin.brlabs) are the primary means of religious communication. See p. 41, f.n.2.

²Hence we have the expressions mthong.grol. and myong.grol., liberation by means of sight and liberation by means of taste.

³See p. 182.

return to the metaphorical loveplay of the tantra where the method of symbol identification (T. brda.brtags.) is presented through the dialogue.

In the ninth chapter the Goddess asks the Lord to explain the chapter of the pill for the sake of all the yogis.¹

His first reply is to tell her the meaning of the pill. The Lord said: "The pill is the compounding of the body, speech and mind: Gu is the basis of the body, Ti is the establishment of speech and Kam is the establishment of mind. The union of these three is called a pill. Burning with the fire of time (S. kāla) which has as its own nature the equal gnosis of the two organs the pill is fabricated into an equality of taste for the sake of the prosperity and happiness of all beings."²

This passage directly returns us to the inner imposed space of the vajra body where the arcane compounding of the pill is an intrinsic aspect of the meditation process. The "equality of taste" then is the primary quality of the tantric medicinal as conceived in the celebrants being. The "perfect medicine" text used by the Bkaḥ.brgyud.pa. sect points out that

¹De.nas.rnal.hbyor.pa.thams.cad.kyi.don.du.riluhi.lehu.
bshad.du.gsol. TTB. Ca 61a.

²De.nas.rnal.hbyor.pa.thams.cad.kyi.don.du.riluhi.lehu.
bshad.dug.sol./bcom.idan.hdas.kyis.bkah.stsal.pa./ri.bu.ni.
lus.dang.ngag.rang.yid.gcig.tu.byas.baho./gu.zhes.bya.ba.
ni.lus.la.brten.paho./dizhes.bya.ba.ni.ngag.gi.rang.bzhin.no./
ka.zhes.bya.ba.ni.sems.so./gsum.gcig.tu.byas.pa.ni.ri.buho./
dbang.bo.gnyis.mnyam.pa.nyid.kyi.ye.shes.kyi.rang.bzhin.ni.
dus.kyi.me.yis.rab.tu.hbar.ba.gsum.ro.gcig.pa.ni.r.i.bu.ste./
sems.can.rnams.kyi.bde.ba.phun.sum.tshogs.baḥi.rgyuḥo./
TTB, Ca 59b-61b.

the right channel generates body, the left speech and the middle mind.¹

The "pill" and the "ambrosia" together make up the conceptual basis for tantric medicine as well as "ritual blessing." The meaningful nature of this cathexis as realized in the metaphorical structure of the rite which like the vajra body with its three channels is composed of a three-fold dialectical structure: the procreation elements, their unity and potential energies. If we are to disclose this potential in the framework of tantric medicine they take on a fundamental terminology, i.e., medicine (T. sman), ambrosia (T. bdud.rtsi.); and pill (T. ril.bu.). The term splendouring ripples (T. byin.brlab.) is also used but in common religious parlance also refers to ritual blessing without any medical connotation. Now that we have defined our terms and set in relief the context of tantric medicine we can further explore the Ambrosia cycle.

The language of this cycle that is used in the bskang. liturgy is a language of transference that employs the metaphorical principle of pars-pro-toto. Since the vajra master celebrant and the devotee share the same universe of discourse there are few problems in communication. It is somewhat different from a psychiatrist who must first learn his patients universe of discourse, and to a great extent the patient learns the psychiatrist's language. There is a

¹kyang.ma.lus./ro.mas.ngag./dbu.mas.bskyed. Sman.(n.p.)

similarity however in that the medicine is compounded and transferred through the spoken and written word. The compounding is conscious and intentional on the part of the healer but at the same time the compound itself takes on a life of its own. I would like to propose that the liturgy, an expression of the overall rite is an expression of the pars-pro-toto principle and it functions on a multidimensional level of analysis. This approach is necessary for understanding the ceremonial circle: it is the place where objects, substances, beings, and quasi-philosophical ideas are assimilated for the purpose of transformation and activation of the potential.

From the vantage point of a vajra master celebrant, a healer, the liturgy is a medium, indeed a method (S. upāya; T. thabs.) by which the ambrosia can be communicated. If we look at the divine states of being that are generated in the celebrants body as mythological beings we can conclude that in such a contemplative process the mythology is not a separate reality but the same reality. Yet, this same reality has to be cultivated and assimilated to this reality. Further, in tantric Buddhism, the divinity can represent all the divinities within the boundaries of the rite. That is, the protector diety, tutelary diety, and the highest divinity (he whose being is vajra, Vajrasattva) are not in essence different. Indeed they are not different from the vajra master celebrant himself.

This assimilation of beings into a unified principle is the fulcrum point of the extraordinary character of the celebrant, the inner life of the liturgical process itself, and the communication of the ambrosia. Hence we have the first category of the liturgy, "possessing the pride (of Mahākāla)" (T. nga.rgyal.bzung.ba.).

To possess the pride of Mahākāla is to possess the quality of the inner-imposed cycle as symbolized to a certain extent by the iconography of the divinity. The celebrant thinks or recites to himself: "Instantaneously, I myself am the Lord with consort whose body is the fearful great black one who is powerful and holds the skull bowl and chopper."¹

In other words, it is not that he possesses me but that I possess him in all his attributes. The process is experientially described as "like a bubble which forms instantaneously from water."² And it is further glossed as "having the body of the protector of the rooted sacred knowledge with a naked consort as the basic pride of illumination."³

Having created the basis (T. brtan.po.) for the praxis, the celebrant, now having offered his identity with the male and female principles in their divine state proceeds to the

¹Bdag.nyid.skad.gcig.bcom.ldan.hdas./nag.po.chen.po. h̄jig.paḥi.sku./mi.bzad.gri.gug.thod.pa.hdzin./yum.dang.bcas. paḥi.sku.ru.gyur./ Mngon, folio 4a.

²Skad.cig.gis.chu.las.chu.bur.shar.ba.ltar. Mngon, folio 4a.

³Rtsa.ba.ye.shes.kyi.mgon.po.gcer.bu.yum.can.gyi.skur. gsal.baḥi.nga.rgyal.brtan.po.bzung.ngo. Mngon, folio 4.

next and crucial phase called the rippling ambrosia (T. bdud.rtsi.brlab.pa.).

The dominant theme in this phase is purification and security that takes place as the result of uttering several mantras. I am not going to give the mantras but simply point out their purificatory results. The first mantra, the mantra of the twelve-handed Mahākāla is meant to prepare the ceremonial circle so that the celebrant will feel confident that any work desired (in the liturgical space) will be successful (T. las.thams.byed.pa.) that all the Buddhas will pay obeisance (to Mahākāla) (T. sangs.rgyas.thams.cad.kyis.phyag.byed.pa.) and to succeed in the three worlds (ḥjig.rten.gsum.hgrub.). At this time the celebrant's assistant begins to bless the altar with holy water. The next mantra is to intimidate the mass of obstacles (T. bgegs.kyi.tshogs.ḥjigs.par.byed.ba.). These are work mantras that purify (T. las.sngags.de.dag.gis.bsangs.). The last of the mantras in this phase is the often quoted om svabhāvaśuddhaḥ sarvadharmāḥ svabhāvaśuddho 'ham, i.e., "om all the Dharmas are pure in their own nature. I am pure in my own nature."¹ This mantra is called "the mantra of the complete purification of the Dharma essence that has been purified."²

The ceremonial circle is now the place of all the Dharmas and is purified so that the celebrant can enter the main phase of the cultivation of the ambrosia. One might

¹Mngon, folio 4.

²Chos.nyid.rnam.dag.gi.sngags.kyis.sbyangs.la. Mngon, folio 4.

infer from the passage quoted in the last section on ambrosia (T. bdud.rtsi.) that the purification is a return to that self-born beginning (T. rang.byung.bdud.nas.). The actual meditation is illustrated by the following verse:

"From the essence that became Śūnyatā

yaṁ

issues wind and on top of which is

raṁ

from (raṁ) in the three directions fire and

kaṁ

issues the skull crucible on top of which is

a

from (a) inside the crucible the mandala

the moon

In the east a bi; in the north a ma

In the west a sha; in the south a ra

from which there is born the

five ambrosias

Again, in the middle, the syllable

na

In the south east go and the south west

ku

And on the wind there comes the letter

da

From the north east ha; there are

the five meats

They are symbolized by the syllables of the
names .

On the top is the mandala of the
sun ;

In the center of which is the sign
hūm

from (hūm) going underneath are
effulgent light rays .

The wind fans the fire; and the crucible
heats

Those pledged substances and ambrosia
They are the essence of the
bodhicitta.

Again, on the top are the effulgent
light rays.

After they attract the
ambrosic sacred knowledge

It settles within the skull crucible

Being churned by the chopper it turns to
oneness."¹

¹Stong.par.gyur.paḥi.dang.nyid.las./yam.las.rlung.dang.
de.yi.steng./ram.las.me.hbar.phyogs.gsum.du./kam.las.thod.
sgyed.de.yi.steng./a.las.thod.paḥi.nad.du.ni./zla.baḥi.dkyil.
hkhör.dbus.su.mu./shar.du.bi.dang.byang.du.ma./nub.tu.shu.
dang.sho.ru.ra./de.rnams.las.skyes.bdud.rtsi.lnga./slar.yang.
dbus.su.na.yig.dang./shar.lhor.go.dang.lho.nub.tu./ku.dang.
rlung.du.da.yig.dang./byang.shar.ha.las.sha.lnga.ste./ming.
gi . . . yi.ges.rgyas.btab.paho./steng.du.nyī.maḥi.dkyil.hkhör.
la./rdo.rje.gri.gug.hbar.ba.ni./lte.bar.hūm.gis.mtsan.pa.las./
hod.hphros.hog.gi.phyogs.song.bas./rlung.gis.me.spar.thod.
pa.dros./rdzas.rnams.dam.tshig.bdud.rtsi.ste./byang.chub.
sems.kyi.rang.bzhin.no./slar.yang.steng.du.hod.hphros.pas./
ye.shes.bdud.rtsi.spyan.drangs.nas./thod.paḥi.nang.du.zhugs..gryur.
pa./gri.gug.gis.dkrugs.gnyis.med.gyur./ Mngon, folio 4b.

After the above alchemy the mantra om mahākālāya jñānamṛta om āḥ hūm, "om Mahākāla the ambrosic sacred knowledge om āḥ hūm" reduces the process of assimilation to a smaller verbal unit and represents the peak moment of the inn-ertransfer. That is, the ambrosia is artificated within the mythical-poetic part of the celebrant's body (the vajra body) and transferred to consciousness.

The ensuing ritual blessings that issue from the charisma of the celebrant makes up the complete transfer to objects, substances and beings. The metaphorical nature of the above passage is self-evident and from our explanations so far it does not take much thought to see how such a process can have physiological effects. Yet, for my own line of reasoning we could very well ask how are the five ambrosias and the five meats structured in the world of samsāra, i.e., in the realm of flesh and blood that the celebrant seeks to transsignify. On an intuitive level the five meats of course relate to the ways of the flesh.

Keeping in mind our discussion on the relationship between the inner and outer bodies it is curious that Mi.pham.rin.po.che. associated the five meats with the five poisons: "Hatred is associated with human (flesh) slothfulness with the (flesh of) elephant, pride with horse (flesh), jealousy with dog (flesh) and lust with the (flesh of) bird."¹

¹Zhe.sdang.mi.dang.gti.mug.glang./nga.rgyal.rta.dang.hdod.chags.bya./phrag.dog.khyi.dang.rnam.pa.lnga. Nye. (n.p.).

They are called the five illuminations (T. sgron.ma.lnga.).¹
 In the Nepalese Buddhist rituals they are sometimes referred
 to as the pañcasāli, i.e., the five grains which in Tibetan
 rituals is referred to as the five substances (T. rdzas.lnga.).
 At any rate here we have a prime example of the pars-pro-toto
 principle apparently one that the Buddhist tantrics understood
 very well in much more than a purely literary sense.

In the bali offerings the production of ambrosia is a
 cycle that is literally on a deeper and more inner level:
 "One should contemplate from the own nature of śūnyatā
 is a three cornered cauldron from

rni

there is a jewelled skull vessel from

a

from yaṃ raṃ laṃ khaṃ aṃ

(issues) bile, blood, brain, marrow, flesh

and bone and so on that designates the

five poisons.

Then, on top, contemplate the

three seed syllables.

After melting there is the emerged ambrosia."²

The commentary in small print to the above passage has
 jealousy for bile, desire for blood, pride for brain marrow and

¹Nye. (n.p.).

²Stong.pa.nyid.kyi.rang.bzhin.las./rni.las.gsum.sgyed.
 bu.ste.// a.las.rin.chen.thod.pahi.snod.// yaṃ.raṃ.laṃ.khaṃ.aṃ.
 las.ni.// hkhris.pa.khrag.dang.glad.pa.sha.// rus.pa.la.sogs.
 dug.lnga.bsam.// yi.ge.hbru.gsum.steng.bsams.la.// zhu.nas.
 thim.baḥi.bdud.rtsis.gyur.// BTT, hu 133b.

and hatred for bone. The conception that the flesh, blood and so on is a medium by which to identify the five poisons and hence make, literally, a substantial offering, is born out by a mantra in the same text that beckons the divinity to eat the offering "please eat the slothfulness whose offering is of flesh; please eat the hatred whose offering is of bone; and please eat the lust whose offering is of blood."¹

This is ritually depicted, as mentioned before, in the liturgy when pieces of the offering are fed to an image of Mahākāla. There are many variations on this basic model some of which are repeated in the remainder of the rite. After the production of ambrosia the transfer to the ceremonial circle is assured.

Pursuing the cycle we find in the seventh phase called "rippling the substance offerings into splendour" (T. mchod.rdzas.byin.brlab.) an expression of the exteriorization of the ambrosia. In this phase the holy water is shook on the offerings that are kept on the altar (T. mchod.rdzas.rnams.la.bdud.rtsi.hthor.zhing.). The same three mantras that were alluded to above are uttered. The ceremonial circle purified, expressed by the outward blessing, to the state of Śūnyatā becomes the source as in the above model for the inner generation of images that correspond to the sacraments of the ceremonial circle. In this generation the imagery

¹Gti.mug.shahi.mchod.pa.bzhes./zhe.sdang.rus.pahi.
mchod.pa.bzhes./hdod.chags.khrag.gi.mchod.pa.bzhes. BTT, hu 133a.

begins from the syllable a. The passage is short:

becoming śūnyatā,
 from the realm of śūnya,
 from a in the skull bowl,
 the black letter hūm
 water oblations, flowers, incense, butter
 lamps and scents, extensive clouds of offering
 victuals and music satisfying the
 divinities."¹

This phase is performed in every liturgy and designated the most widespread sacrificial content in Tibetan society. In the previous section the vajra master celebrant performed an internal sacrifice for the sake of revealing the ambrosia as the results of sacrifice that the community may see in the true sense of a liturgy and to share in the ritual blessings.

The tenth phase synthesizing the first and second phases (i.e., the possessing the pride of Mahākāla and the rippling ambrosia) is termed purifying the three doors and sensory worlds (T. sgo.gsum. dang.skye.mched.dag.par.bya.ba.la.).² Not so incidentally, this section is a ritual interpretation

¹Stong.pa.nyid.du.gyur./stong.pahi.ngang.las./a. las. thod.par.hūm.yig.nag.po.las./ mchod.yon.me.tog.bdug.spos.mar. me.dri./ zhal.zas.rol.mo.la.sogs.mchod.paḥi.sbrin./rab.hbyams. snang.stong.lha.rnams.mnyes.byed.hgyur. Mngon, folio 9b.

²Mngon, folio 9b.

of a phrase from the first chapter of the Mahākālatantra that explains the name Mahākāla in the following way: "The Lord said: The syllable ma is the compassion of mind and the syllable hā incorporates insight-only insight. From the combination kā and la we have time. Method and insight are said to be assimilated in great compassion."¹

In our commentary to the bskang liturgy almost the same passage is recited in celebration of purifying the three doors (i.e., the body, speech and mind). This passage which is an expansion and slight abridgement over the original tantra is as follows:

"The letters ma hā kā la ya established on the suns
In the head, neck, heart, navel and genitalia
have purified one's own lineage.
Ma is the compassionate mind,
Ha is the assimilation of insight
assimilated in the great compassion
of kā and la - insight and means.
Means, the great ecstasy of compassion
join with the no-self-nature of insight
Ecstasy and śūnyatā, E and Vaṃ, unified
Completely purify the body, speech and mind."²

¹Bcom.ldan.hdas.kyis.bkah.stsal.pa./ma.zhes.pa.sems.
dpahi.snying.rje.dang./ha.zhes.pa.shes.rab.dang.sbyor.ba.ste.
shes.rab.nyid.do./ka.la.ni.gnyis.tashogs.pa.las.dus.te./thabs.
dang.shes.rab.kyis.snying.rje.chen.po.la.sbyor.zhes.paho. TTB,
Ca 49b-51b.

²Sbyi.bo.mgrin.pa.snying.lte.ba./gsang.bar.nyi.ma.la.
gnas.pahi./mahākālaya.zhes.pas./rang.gi.rgyud.ni.dag.par.
hgyur./ma.zhes.sems.dpañ.snying.rje.dang./hā.ni.shes.rab.

As we have seen body, speech and mind constitute the "pill" (S. guṭika). Can we apply this meaning to any passage? Yes, it can be applied to any passage that reflects the original Mahākāla tradition. Indeed the composers of the bskang liturgy conforming to the medical metaphors ritualized the metaphor in an interior sense which fits the general concept of the way of completion (T. rdzogs.rim.). By way of approaching this interior ritual they say "annointing the body with the five kinds of ambrosia."¹

The text continues to delineate how the letters Ma hā kā la ya are assimilated in the five cakras the result of which is to instantaneously artificate the pride of the divinity.² And further, this process is called the purification of the ambrosic pill (T. bdud.rtsi.ril.bu.sbyangs.pa.).³

The ambrosia cycle moves throughout the ceremonial circle and therein are various categories of offering that make up the totality of substances that turn to ambrosia. The term bali which I've already mentioned refers, in an exterior sense, to "food sculpture." The Tibetan tantrics usually translated the term bali as gtor.ma. but occasionally, as in the bskang liturgy, the term bali is not translated. In

sbyor.ba.nyid./kā.la.thabs.dang.shes.rab.kyi./snying.rje.chen.
po.la.sbyor.baḥc./snying.rje.bde.ba.chen.po.thabs./shes.rab.
rang.bzhin.med.tshogs.pa./bde.stong.e.vam.dbyer.med.pas./lus.
dang.ngag.yid.rnam.dag.paho. Mngon, folio 10.

¹T. bdud.rtsi.rnam.pa.lnga.lus.la.byug.ste. Mngon, folio 9b.

²Mngon, folio 9b-10.

³Mngon, folio 10.

the bskang liturgy bali is symbolized by small red triangular "food sculptures" that stand for flesh and blood. The verses recited are very similar to the above. The key verses are: "alluring the sacred knowledge ambrosia by means of oneness om̐ āh Hūm̐, the taste and smell of the rippling splendour is supreme."¹

Until now we have been discussing the preparation (T. sngon.ḥgro.) to the main body (T. dngos.bzhi) of the ritual hence the emphasis on purification (T. dag.pa.) and security (T. srung.ba.). In terms of the ambrosia cycle the preparation is for the purpose of its generation and purification. In the main body (T. dngos.bzhi.) the concentration is on the alluring of the divine states of being, i.e., Mahākāla himself and his circle. And doing so in such a manner as to prepare the ceremonial circle so that it will feed back ambrosia to the officiants and devotees. The liturgy, on one hand, is a formal consideration; and on the other, a pragmatic means of communication with the community. Pursuing the cycle, we will move to the fourteenth phase of the liturgy where the host of offerings are sacrificed to Mahākāla and his retinue.² At this point the officiant of the offerings does prostrations and the following verse is recited:³

¹Ye.shes.bdud.rtsi.spyan.drang.nas./dbyer.med.om̐.dang. āh.hūm̐.gis./byin.brlab.dri.rc.mtshungs.med.gyur. Mngon, folio 14b-15.

²T. tsogs.kyi.yo.byed.bzang.zhing.rgya.che.ba.bsham.la. Mngon, folio 91.

³T. las.kyi.rdo.rjes.phyag.ḥtshal.zhing. Mngon, folio 91.

"Purifying the two obscurations and desiring
power

Through the offerings of the outer and inner circle,
Those extensive gifts and desirable substances
of the sacramental circle,
Have been rippled to ambrosia with splendour-
May all the Gods be happy."¹

At that point holy water is sprinkled on the tray of eatables that eventually will be returned to the celebrant, officiants, and devotees (T. tshogs.rdzas.rnams.la.bdud.rtsi.hthor.zhing.). Then the same three mantras, uttered as explained in the beginning of the cycle,² after which, we have the further generation of ambrosia. The passage corresponding to this phase is structurally similar to our model in the beginning. The next point of comparison is that the skull crucible that is generated is white on the outside and red on the inside (T. ka.pa.la.phyi.dkar.la.nang.dmar.ba.).³ That is, the white and red which symbolizes the male and female procreative energies. Moving on to the heart of the symbol-identities, we have an interesting extension. It is an extension through the body and into the blood, semen and waste products. Hence the "ambrosia cycle" uses for its model, with just a little imagination, the digestive and ingestive processes of food.

¹sgrib.gnyis.sbyang.zhing.dngos.grub.hdod.pa.dang./phyi.nang.dkyil.hkhor.mchod.pas.tshogs.rdzogs.phyir./tshogs.kyi.hkhor.lohi.yo.byed.rgya.chen.po./bdud.rtsir.byin.brlabs.lha.rnams.mnyes.par.mdzod. Mngon, folio 91.

²See p. 47.

³Mngon, folio 91.

We will omit the beginning section of the passage that states the transformation from śūnyatā to the Dharma realm (T. chos.kyi.dbyings.).

turquoise from mu in the center urine
like crystal, from bi in the east feces
like pure gold, from ra in the south

blood

from shu in the west

white semen

from ma in the north

brains¹

Indeed mu must be mūtra, the Sanskrit word for urine, bi for viduṣṭa the Sanskrit word for defilements (feces) ra for rakta, the Sanskrit word for blood, shu for śukra the Sanskrit word for semen and ma for mastaka the Sanskrit word for brains. The next line in the passage is almost the same as our model, except, that it is more explanatory. It says that from go is the flesh of cow (T. lang.gi.sha.), from da is elephant flesh (T. glang.po.cheḥi.sha) and from ha is horse flesh (T. rta ḥi.sha.). So like the go-ku-da-ha-na symbol identification we have the mu.bi.ra.shu.ma. formula. In contrast to the above passages our next set of lines tells us something of the actual meditation involved -- that is, "from one's own left nostril, breath in the shape of hūṃ flows. And

¹Deḥi.dbus.su.mu.las.dri.chu.vaidhurya.lta.bu./shar.
du.bi.las.dri.chen.sher.lta.bu./lhor.ra.las.rakta.gser.gtsho.
ma.lta.bu./nub.tu.shu.las.byang.sems.dkar.po./byang.du.ma.
las.klad.pa. Mngon, folio 91.

having been implanted in the wheel of breath as a moving banner and by fanning the wind the burning fire heats the skull cauldron. The substance boils the filth for the purpose of all the harmful faults. On top of that, light rays flow from om̐ āḥ hūm̐ that allure the ambrosia of sacred knowledge from the heart of the Buddhas; and blends with the pledged ambrosia into oneness. It becomes a great ocean of ambrosia of sacred knowledge. And when reciting three times om̐ āḥ hūm̐ the splendour ripples."¹

The three divine states of being, the lamas, tutelary divinities, and protectors are now called upon to bestow power (T. dngos.grub.). This moment can be regarded as the turning point in the liturgy:

"Hūm̐ Arise! Lamas

arise!

We beseech you to be moved,

bkaḥ brgyud lamas.

Here you arrive, partake of sacraments.

So, ripple this place with

splendour;

And Cast! on this sacrament,

nectar.

¹Rang.gi.sna.bu.ga.gyon.pa.nas.rlung.hūm̐.gi.dbyibs.can.
hphros./rlung.gi.dkyil.hkhor.la.phog./ba.dan.bskyod.pas.rlung.
gyos.me.spar.thod.pa.dros./rdzas.rnams.khol./nyes.paḥi.skyon.
rnams.phyir.lung./deḥi.steng.du.om̐.āḥ.hūm̐.las.hod.zer.hphros./
de.bzhin.gshegs.pa.rnams.kyi.thugs.ka.nas.ye.shes.kyi.bdud.
rtsi.bkug./dam.tshig.gi.bdud.rtsi.dang.gnyis.su.med.par.
hdres./ye.shes.kyi.bdud.rtsiḥi.rgya.mtsho.chen.por.gyur./om̐.āḥ.
hūm̐./zhes.lan.gsum.brjod.pas.byin.gyis.brlab.ste./ Mngon,
folio 91b.

Here to all of the

yogis

Bestow that highest

supreme power!

Hūm Arise! Yi.dam¹ arise!

I beseech you to be moved

Vajravārāhi!

Here you arise; partake of

sacraments.

Direct this abode, the

divine mansion.

So, ripple these sacraments with

ambrosic sacred knowledge.

Here to the assemblage,

the vajra brothers,

Bestow the classes of mundane and supreme

power.

Hum Arise! Protectors

arise!

I beseech you to be moved,

sacred knowledge protectors!

Here you arrive; partake of

sacraments.

And ripple! with the splendourous, flowing mountains

of fire,

¹Iṣṭadevatā; tutelary diety.

From the mansion in the eastern celestial
 fields
 We beseech, kindle the perfected
 ambrosia;
 The supreme nectar of sacred knowledge,
 the sacramental substance,
 Here for all the assembled
 yogis.
 Liberate the subject-object, mistaken thoughts,
 the enemies,
 And bestow the power of perceptive liberation.
 Hum Arise! Protectors
 Arise!
 We beseech you to be moved,
 Black supreme son,
 Here you arrive; partake of
 sacraments.
 For us yogis, the
 vajra hearers,
 Repell the obstacles to
 perfecting enlightenment.
 And liberate the fierceness that terrifies
 the teachings.
 And bestow the power of the
 magic mantras.
 Hum Arise! Oh Protectors,
 Arise!

We beseech you to be moved,

world protectors!

Here you arrive; partake of

sacraments.

For us and the donor,

sacrifice.

Pacify the poignantly sorrowful obstacles!

Repell the enemy who gossips and

uses witchcraft.

Bestow the power of perfect mind.

Hum Arise! Protectors arise!

We beseech you to be moved,

Pledged one!

Here you arrive; partake of

sacraments.

For us and the donor-sacrifice.

Repell the latent obstacles and

misfortunes;

And quickly liberate the enemies

who hate!

Please perfect the miraculous working

of which you are entrusted.¹

¹Bzhengs.shig.bla.ma.rnams.bzhengs.shig./bkaḥ.brgyud.
bla.ma.sku.bskyod.htshal.ḥdir.gshegs.tshogs.kyi.mchod.pa.
bzhes./gnas.khang.ḥdi.la.byin.gyis.rlobs./tshogs.gtor.ḥdi.la.
bcud.cig.phob./ḥdir.tshogs.rnal.ḥbyor.thams.cad.la./bla.med.
mchog.gi.dngos.grub.rtsol./hūm/bzhengs.shig.yi.dam.rnams.
bzhengs.shig./rdo.rje.phag.mo.sku.bskyod.htshal./ . . . ḥdir.
gshegs.tshogs.kyi.mchod.pa.bzhes./gnas.khang.gzhal.yas.khang.
du.sgyur./tshogs.gtor.ye.shes.bdud.rtsir.rlobs./ḥdir.htshogs.
rdo.rjeḥi.mched.lcam.la./thun.mchog.rigs.kyi.dngos.grub.
stsol./hūm/bzhengs.shig.chos.skyong.rnams.bzhengs.shig./ye.

It is evident that ritual blessings, at this point in the liturgy are thought of in terms of power (S. siddhi; T. dngos.grub.). This is a convenient nexus in the liturgy to make the transition to a more "trance medicine," for it is the nature of the goal siddhi that the Mahakalatantra is primarily concerned. But first, let's follow the cycle, i.e., the substance that is now not different than the ambrosia to its final communication.

The final liturgical acts that are expressed in song and outward offering reflect the salient conception of offering one's blood, semen, and flesh for the sake of compassion which is clear in the liturgy through our "ambrosia syale." The bskang. commentary refers to those final acts as first of all the superior offering (T. khyad.par.kyi.gtor.ma.). The offering is described as: "The substance of all the highest, victorious lamas. The Supreme circle of the

shes.mgon.po.sku.bskyod.htshal./ . . . hdir.gshegs.tshogs.kyi.
 mchod.pa.bzhes./gnas.khad.hog.min.dag.paḥi.zhing./me.ri.hbar.
 bar.byin.gyis.rlobs./tshogs.rdzas.ye.shes.bcud.chen.po./grub.
 paḥi.bdud.rtsir.sbar.du.gsol./hdir.tshogs.rnal.hbyor.thams.
 cad.kyi./gzung.hdzin.hkhrul.rtog.dgra.bo.sgrol./rtogs.grol.
 dus.mnyam.dngos.grub.stsol./hūm/bzhengs.shig.chos.skyong.rnams.
 bzhengs.shig./sras.mchog.nag.po.sku.bskyod.htshal./ . . .
 hdir.gshegs.X(denotes the repetition of corresponding stanzas
 above) rig.hdzin.rnal.hbyor.bdag.cag.gi./byang.chub.sgrub.
 paḥi.bar.chad.zlog./bstan.pa . . . hjigs.paḥi.ru.dra.sgrol./
 drag.sngags.mthu.yi.dngos.grub.stsol./hum./bzhengs.shig.chos.
 skyong.rnams.bzhengs.shig./hjig.rten.mgon.po.sku.bskyed.
 htshal./ . . . hdir.gshegs.tshogs.kyi.mchod.pa.bzhes./bdag.
 dang.rgyu.sbyor.yon.bdag.gi./bar.chad.htsher.rtsub.zhi.ba.
 dang./byad.ma.rbod.gtong.phur.kha.zlog./bsam.pa.hgrub.paḥi.
 dngos.grub.stsol./hūm/gzhengs.shig.chos.skyong.rnams.bzhengs.
 shig./dam.can.rgya.mtsho.sku.bskyod.htshal./ . . . bdag.dang.
 rgyu.sbyor.yon.bdag.gi./bar.chad.srungs.la.rkyen.ngan.zlog./
 sdang.byed.dgra.bo.myur.du.sgrol./btsol.baḥi.phrin.las.bsgrub.
 tu.gsol./ Mngon, folio 92-93.

excellent source of power (T. dngos.grub.) having all miraculous work it is the great black vajra. The offering is for the sake of the extraordinary powers (T. dngos.grub.) and the ordinary ones; it is the sacrament bound to service. Please bestow the flawless oceans of ambrosia."¹

The offerings called sman (medicine), rakta (blood) ang gtor.ma (food sculpture designating heaps of flesh and so on) are offered to Mahākāla. By way of explanation, the Mngon states: "The five meats (symbolized by the gtor.ma) are the five ambrosias, the offering of which includes the strength that intoxicates."²

In the liturgical setting the blood (S. rakta) and the medicine (T. sman) are placed respectively on the left and right hand sides of the food sculpture (T. gtor.ma.). The actual offerings are accompanied by a recitation that depicts the inner-imposed cycle. The structure of the passages are similar to the preceding passages. But as the last passage³ was more complex than the former so this one has accommodated an even more complex set of symbol-identifications.

¹bla.med.bla.ma.rgyal.ba.kun.gyi.dngos./dngos.grub.
hbyung.gnas.rgyal.baḥi.dkyil.hkhor.mchog./phrin.las.kun.
bdag.rdo.rje.nag.po.che./bkah.nyan.dam.can.tshogs.la.thun.
mong.dang./mchog.gi.dngos.grub.slad.du.gtor.ma.ni./zag.med.
bdud.rtsiḥi.rgya.mtsho.dbul.bar.ḥtshal./ Mngon, folio 94.

²Sha.lnga.dang.ni.bdud.rtsi.lnga./myos.byed.stobs.
dang.bcas.pas.mchod. Mngon, folio 94b.

³See pp. 48, 51, 53, 54, 57, 58.

For example in the following passage concerned with the purifying of the sman (i.e., semen), the ambrosia now comes directly from the śūnya (T. ngang.las.bdud.rtsi.); sky from e (T. e.las.nam.mkhaḥ.); wind from yam (T.yam.las.rlung.); fire from ram (T.ram.las.me.); and from kam kam kam a three cornered crucible made from a man's head (T. kam.kam.kam.las.mi.mgoḥi.sgyed.bu.gsum.). When the skull appears it is called the divine palace (T. gzhal.yas.khang.) and in the center are the five meats (T. sha.lnga.), the five ambrosias (T. bdud.rtsi.lnga.) and the five sacred knowledges (T. ye.shes.lnga.). From the five females that represent the procreative forces (T. rigs.lnga.yab.yum.du.gyur.nas.) there develop red and white semen that wind together from their having joined in union (T. sbyor.mdzad.paḥi.byang.sems.dkar.dmar.du.ḥkhyil.). And now we have a line similar to our perfect medicine (T. sman.sgrub.) text quoted in the section on definition and meaning of medicine and ritual blessings.¹ And again . . . since the father-mother principles of the five families dissolve into light and merge in the ocean of ambrosia they come to conquer the evil of mental aberrations."²

The mantric incantation for this process is meaningful: om āḥ hūṃ sarvapañcāmṛta (the five ambrosias) hūṃ hrīḥ tha. "By uttering this three times the wind is fanned."³ This

¹See page 37 passim.

²T. rigs.lnga.yab.yum.yang.hod.du.zhu.ba.bdud.rtsihi.rgya.mtshor.hdres.pas.rtog.paḥi.bdud.bcôm.par.gyur. Mngon, folio 95.

³T.zhes.lan.gsum.brjod.pas.rlung.gyos. Mngon, folio 95.

set of syllables is the most important for the perfect medicine tradition. Our "perfect medicine" text explains the same set of syllables. "After being surrounded by this garland of mantras like rainbow colored light rays it flows; Contacting (blowing) the circle beneath the ambrosia; the wind fans the fire; and from the light vapors of the boiling ambrosia the flowing light rays of the five seed heros are inconceivable; and from that arise inconceivable light rays of the own nature of the offerings."¹ Noticing the comparison we will return to the Mahākāla text. The bskang commentary goes on: "One should contemplate that the sacred knowledge ambrosia falls into the pledged ambrosia (the substance) and becomes a great ocean of ambrosia."²

A phase conceived to be simultaneous with the sman. offering is the blood purification. Again the same structure pertains but this time some additions that bear directly on our former discussions of blood are evident. After the initial generation of the cauldron: "The vajra chopper marked with hūm is produced from sinful activity, i.e., in substance the visible breast, spoiled vows, the evil one, demons, obstacles and enemies that are produced from the bodily aggregates amassed

¹Zhes.(referring to the syllables) bdud.rtsiḥi.ḥog.gi.rlung.dkyil.la.phog.pas.rlung.gyos.me.sbar.bdud.rtsi.khol.bahi.zer.rlangs.las.dpaḥ.bo.ḥbru.lnga.hod.zer.ḥphro.ba.bsam.gyis.mi.khyab.pa.byung./de.las.mchod.paḥi.rang.bzhin.gyi.ḥod.zer.bsam.gyis.mi.khyab.pa.byung.ste./ Dam, folio 20a-20b.

²Ye.she.kyi.bdud.rtsi.dam.tshig.gi.bdud.rtsir.phab.nas./bdud.rtsiḥi.rgya.mtsho.chen.por.gyur.par.bsam.mo. Mngon, folio 95.

with the five poisons. Yet the penetrating light rays of my heart illustriously and continuously turn these very weapons. And the mass of the very piercing vajra light rays arising from the seed syllables cut the great veins and the heart of the sinful one. From the aperture of his sense organs blood continuously flows and swirls into the vessel Because the heat of the vapor that boils and melts emanates to the ten directions and all the defilements that exist in existence (i.e., the intermediate state of existence) will be liberated. And because the great bloods that have become sunya have been allured, the world is filled with heaps of skulls. In the sky there bellows billowing waves of blood and garlands of bubbles that coalesce like the mountains of Sumeru: om̐ āḥ hūm̐

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hūm̐ hrīḥ tha. The mantra should be uttered three times. The wind fans; fire burns; the skull cauldron becomes hot; the substance boils; the vaporous rays quiver; and the Dharma realm is filled. The female principles (dakinis) who dwell in this realm are beckoned. These great passionate ones after merging into a unity are now called the vajra beauty, the red Goddess of blood. The arcane blood, the sky realm which fell from the womb that has no rebirth, blends in the pledged blood. Since even this very Goddess melts and diffuses in the essence of purity (no outflows, i.e., unpolluted zag. med.) she becomes the great maṇḍala of complete purity with

no attachment to blood."¹

From this passage we are led to consider the importance of the female in tantric Buddhism not for romantic reasons but because of her association with blood. Blood we remember produces anger and bile but at the same time the subtle semen.

The passage referring to the bali offering which is symbolized on the altar by the "food sculpture" between the two skull bowls is again of a similar transformational structure i.e., from the realm of śūnyatā and so on evolves go.ku.da.ha.na. and mu.bi.ra.sha.ma and so on.² In this variation, as soon as the cooking process is finished, "the light rays from

¹dug.lnga.hdus.paḥi.phung.po.las.grub.paḥi.dgra.bgegs.
 ḥbyung.po.sdig.can.dam.nyams.dngos.su.gsal.baḥi.snying.gar.
 sdig.sems.kyi.las.las.skyes.paḥi.rdo.rjeḥi.gri.gug.hūm.gis.
 mtshan.pa.la./bdag.gi.thugs.kaḥi.hod.zer.phog.pa.tsam.gyis.
 mtshon.che.de.nyid.bar.med.du.ḥkhor.baḥi.dbal.dang./sa.bon.
 las.byung.paḥi.rdo.rjeḥi.hod.zer.rab.tu.ḥbig.par.byed.paḥi.
 tshogs.kyis.sdig.pa.can.gyi.snying.dang./rtsa.bo.che.rnams.
 bcad.cing./dbang.pohi.sgo.rnams.brto1.ba.las.khrag.gi.rgyun.
 bar.med.du.lhud.pa.bha.ndhaḥi.snod.du.ḥkhyil.bar.gyur./ . . .
 zhu.zhing.khol.bahi.rlangs.paḥi.tsha.dbal.phyogs.bcur.phrcs.
 pas.srid.par.gnas.paḥi.nyon.mongs.pa.can.thams.cad.bsgral.bas/
 ḥkhor.ba.stong.par.gyur.paḥi.khrag.chen.po.rnams.bkug.pas.thod.
 pa.mer.gyis.khengs.paḥi./raktaḥi.rba.klong.mkhaḥ.la.hphyo.
 zhing./lbu.phreng.ri.rab.lha.bur.hkhrigs.par.gyur./om.āḥ.hūm.
 ma.hā.rakta.dzvala.mandala.hūm.hrīḥ.tha./zhes.lan.gsum.brjod.
 pas./rlung.gyos./me.spar./thod.pa.dros./rdzas.rab.tu.khol.
 zhing. bskyod.paḥi.zer.rlangs.chos.kyi.dbyings.su.khyab.paḥi.
 mthus./dbyings.na.gnas.paḥi.mkhaḥ.hgro.ma.rnams.bskul./de.
 rnams.chags.pa.chen.pos.gcig.tu.hdus.pa.las./raktaḥi.lha.mo.
 rdo.rje.sgeg.mo.dmar.mo./skye.med.kyi.phyag.rgya.bskyur.baḥi.
 bha.gnas.babs.paḥi.mkhaḥ.khams.gsang.baḥi.rakta.dam.tshig.
 gi.rakta.la.hdres.shing./lha.mo.de.nyid.kyang.bde.ba.zag.med.
 kyi.ngo.bor.zhu.zhing.thim.pas.rakta.chags.med.rnam.par.dag.
 paḥi.dkyil.hkhor.chen.por.gyur.par.bsam.mo. Mngon, folio 95b-96a.

²See page 58.

the ten directions allure the ambrosia of the body, speech and mind of the victorious ones (the Buddhas). It melts into the pledged substance and is made the own-nature of the ambrosic sacred knowledge."¹

This feast of transignified medicine, blood and bali is presented to the spiritual beings within the lineage. Tradition has it that the vajra masters, bodhisattvas and Buddhas take the offerings with their tongues having the shape of vajras; the protectors take it with tongues the shape of choppers and the Goddesses whose tongues are the shape of three pointed spears -- the tongues having holes that emit light to absorb the substances. The spiritual beings are asked to join the feast in communion.²

As the outer form of the liturgy symbolized various combinations of the male-female polarity, the powers that are returned to the celebrant as a culmination of what we are calling the ambrosia-cycle are also structured into such a polarity. That is, for the male principle:

"Hūm, the sacred knowledge

protector,

Who is from the circle of the

Dharma realm,

having arrived and considered us, please make the

splendourous ripples!

¹rgyal.baḥi.sku.gsung.thugs.kyi.bdud.rtsi.spyan.drangs./dam.tshig.gi.rdzas.la.thim.pas.ye.shes.kyi.bdud.rtsiḥi.rang.bzhin.du.byas. Mngon, folio 97.

²T. dam.rdzas.bdud.rtsiḥi.gtor.ma.bzhes.su.gsol. Mngon, folio 98b.

From the lattice of
 light rays
 Of the manifold Goddess's power of
 speech,
 Spreads countless incarnations
 of speech.
 Oh illustrious Goddess
 Re ma dzu!
 After conquering the evils of the sky in
 the ten directions,
 Please bestow the power of speech.
 From the lattice of
 light rays
 Of the manifold Goddess's auspicious mind
 spreads countless incarnations
 of mind.
 Oh illustrious Goddess,
 Re ma ti!
 After defeating the evils of the sky in the
 ten directions,
 Please bestow the power of mind."¹

¹Bhyo/ma.gcig.smin.mtshams.mdzod.spu.yi./hod.zer.gyi.
 ni.drva.ba.las./sku.yi.sprul.pa.grangs.med.hgyed./dpal.ldan.
 lha.mo.re.ma.dza./phyogs.bcu.nam.mkhañi.bdud.bcom.nas./sku.
 yi.dngos.grub.stsal.du.gsol./ma.gcig.sngags.kyi.dbang.po.yi./
 hod.zer.gyi.ni.drva.ba.las./gsung.gi.sprul.pa.grangs.med.
 hgyed./dpal.ldan.lha.mo.re.ma.dzu./phyogs.bcu.nam.mkhañi.bdud.
 bcom.nas./gsung.gi.dngos.grub.stsal.du.gsol./ma.gcig.thugs.
 kyi.dpal.beñu.yi./hod.zer.gyi.ni.drva.ba.las./thugs.kyi.
 sprul.pa.grangs.med.hgyed./dpal.ldan.lha.mo.re.ma.ti./phyogs.
 bcu.nam.mkhañi.bdud.bcom.nas./thugs.kyi.dngos.grub.stsal.du.
 gsol. Mngon, folio 145b-146a.

The power (T. dngos.grub.) indeed is transferred in the final act of the consecration when the celebrants and yogis share in the communion. This phase is called participating in the feast of the sacrament. (T. tshogs.kyi.hkhor.lohi.ston.mo.la.spyod.pa.). The eatables that are to be shared in the communion of the yogis are now, due to the sacred ambiance of the ceremonial circle, ready to be eaten. This phase is called the feast of the congregational circle (T. tshogs.kyi.hkhor.lo.). It is generally put on a large tray and is referred to as the eatables of ambrosia (T. bdud.rtsihi.zhal.zas.). They are also called the great substance of means and insight (T. thabs.shes.kyi.rdzas.chen.po.).¹ In the rite the vajra worker, i.e., the assistant who blesses the altar and does the incensing, holds the sacrament and recites the following verse: "Oh Great hero, please consider!

Look! This is the blessed Dharma beautiful,
About this we must not have any mental obscurations.
The Brahmin, the dog and the sweeper three
considering them as one in the own-nature of things,
please enjoy."²

The Vajramaster replies: "This is the body which has
gone to bliss, separated from defilements

¹Mngon, folio 146b.

²Dpah.po.chen.po.dgongs.su.gsol./gzigs.shig.mdzes.
ldan.dam.pañi.chos./hdi.la.rnam.rtog.byar.mi.rung./bram.
ze.khyi.dang.gdol.pa.gsum./rang.bzhin.gcig.tu.dgongs.te.rol./
Mngon, folio 146b.

and lust;
 having abandoned the subject-object duality,
 I prostrate to the absolute."¹

When the congregation shares in the sacrament they do so in the spirit of the partaking of the ambrosia. As the brahmin, the dog and the sweeper are equal within the oneness of own-nature, the assortment of eatables that make up the sacrament that ranges from popcorn and candy to the most lavish of substances is taken as a pure ambrosia that alters the consciousness of the congregation to the extent of dispelling disease.

The utilization of substance in ritual is at the root of tantric medicine. The statements on blood in the first chapter of the Mahākālatantra seem to give it an importance that is taken for granted in the more modern ritual and meditation texts that we have been quoting. The liturgical use of substance is of course not limited to the Mahākāla rite; it is in almost all rituals. Yet, the Mahākālatantra gives substances a special emphasis. In the adjoining chart it is clear that the tantra has a rather full blown pharmacopia which includes psychotropic substances. Indeed, the way a culture uses its material environment should provide a theory of the dynamics of the culture itself. In the Mahākālatantra we are presented with a theory of power that is reminiscent of

¹Bde.bar.gshegs.pa.chos.kyi.sku./hdod.chags.dri.ma.
 dang.bral.ba./gzung.dang.hdzin.pa.rnam.par.spangs./de.bzhin.
 zyid.la.bdag.phyag.htshal. Mngon, folio 146b.

other cultures including the vedic use of soma. Michael Harner¹ says that one can read entire books on shamanism or primitive religion without finding any reference to psychotropics except for peyote. He points out however, as exemplified by his book, that a number of cultures use psychotropics for their communication with the supernatural. The Mahākālatantra shows without doubt that psychotropics used in a ritual context produce altered states of consciousness.

Judging by our liturgical and meditative context we might come to the conclusion that ambrosia is dependent upon substance. Naturally substance in terms of blood, semen, and flesh, the necessary ingredients of human karmic existence, is a prerequisite to the creation of ambrosia in the human being and for its transference to other phenomena. One could argue however for a noncontingent ambrosia and no doubt someone probably has or probably will compose an appropriate dialogue. If we restrict ourselves to the boundaries of the Mahākāla rite however such an approach would be weakened by the strength of its symbol identifications, i.e., its metaphors. The point of this particular digression is to hint at a philosophical approach not based on the isolation of the principles of Śūnyatā, absolute truth (S. paramārtha; T. don dam.) and so on but rather on the metaphorical context where all-the-Dharmas are 'śūnyata-an idea which occurs at the beginning

¹Michael Harner, Hallucinogens and Shamanism (New York: Oxford University Press, 1973), pp. xiii-xiv.

of many rituals. And so, we have the identification: Om̐ I am within the own-nature of vajra, the sacred knowledge of śūnyatā; (om̐ śūnyatājñānavajra svabhāvātmako 'ham) which is the first stage at the beginning of the basic body (T. dngos. gzhi) of the liturgy and meditation. Maybe the intense development of symbol-identification and metaphor is what embellished the concept of yoga which sought its spiritual goals to a large extent in the transformation of substance.

With the background of the ritual in mind we should briefly pursue the meaning of power and turn to the Mahākāla-tantra. We can interpret in a manner that could possibly suggest to a liturgist the designing of a ceremony based more on the root tantras than on any previously done. That is to say, we are concerned with preserving an accuracy in the tradition.

In the first chapter of the Tibetan text the Goddess asks: "What is Dharma? How are the mass of Dharmas delineated? And are they for the sake of the happiness and welfare of mankind? Are they for the sake of obtaining wealth? Are not they for the sake of obtaining the fruits of these desires that produce no pathology? The Lord replied: Just as a being who is created as a man practices Dharma I will tell you how to obtain power easily. That is, the eight great powers are: sword, ointment, pill, the power of running, medicine power,

the power of certainty in reference to the mantra, mercury, and of extracting essences for long life."¹

The medical context is clear not only from the terms "no pathology" (T. nad.med.) but the names of the powers themselves, in particular "medicine power" (T. sgrub.paḥi.sman.). Indeed this medicine power is at the basis of the tantric skill to impart to the object, substance or being, the ambrosic energy. It is a combination of what are normally conceived of as faith healing, pharmacology, and psychiatry.

In the ninth chapter concerning the pill which we have had occasion to quote the first use of actual substances is the following: "At the time of an eclipse of the moon after having picked the roots of the valerian (S. tagaramūla) and the blue lotus (S. utpala) and put it away; (then) at the time of an eclipse of the sun in the month of kartika (October-November) having purified it well with the three metals (gold, silver, and copper), if one forms it in the mouth it will become the power-pill (T. ril.buḥi.dngos.grub)."²

¹chos.gang.lags./chos.kyi.tshogs.paḥi.gtam.brjod.ba.gang.lags./mi.rnams.kyi.bde.ba.phun.sum.tshogs.par.bya.baḥi.phyir.ram./don.thob.par.bya.baḥi.phyir.ram./nad.med.par.hdod.paḥi.hbras.ba.thob.par.bya.baḥi.pyir.yin./bcom.ldan.hdas.kyis.bkaḥ.ṣtsal.pa./mir.skyes.paḥi.sems.can.chos.ji.ltar.spyod.na.tshogs.med.par.deḥi.dngos.grub.ji.lta.bar.brjod.par.byaho./dngos.grub.chen.po.brgyad.rnams.ni.ral.gri.dang.mig.sman.dang.ril.bu.dang.rkang.hgyogs.kyi.dngos.grub.dang./grub.paḥi.sman.dang/sngags.rnams.la.nges.par.dngul.chu.dang.bcuḍ.len.te./
TTB Ca 47-49.

²Zla.ba.gzas.zin.paḥi.dus.su.sman.ta.ka.raḥi.rtsa.ba.dang./ut.pa.la.ma.dhi.kaḥi.rtsa.ba.dang./deḥi.rtsa.ba.yongs.su.bzung.nas.bzhag.ste./smin.drug.gi.zla.ba.la.nyi.ma.gzas.zin.baḥi.dus.su.lcags.gyis.leg.par.yongs.su.bkris.nas.khar.bcug.na.ril.buḥi.dngos.grub.tu.hgyur.ro. TTB, Ca 61b.

In most of the formulas the power of time is significant. The pharmaco valerian is well known by pharmacologists, and botanists have noticed its usefulness in the treatment of a number of psychic disorders.¹

The ninth chapter also says "the Lord practises the pledged pill."² This is a little odd and I would suggest that the Tibetan text be amended to conform to the Sanskrit text which says "at the time of the pill one should follow the Lord." (S. guṭikasamaye bhagavantam ācaret). At any rate, this is a classical example of perfect medicine (T. sgrub.paḥi.sman.). The formulas are however misleading if we do not keep well in mind the preceeding definition of pill (S. guṭika) as body, speech and mind and so on. The establishment of the spiritual body, speech and mind is accomplished with the seed syllables om āh hūm. The point being that power-substance; or, tantric medicine is not accomplished, in principle, without the interior ritualization of body, speech and mind for which we gave models in the previous section. The tantras are written in a terse fashion but the principles are apparent when seen in textual context; hence the efficacy of providing an overview with a consistent theoretical framework. Also the dialogue in the Mahākālatantra does not reflect that same contemplative process as found in the liturgical texts. For example, they have no passages like the following: "On the eighth day of the

¹See Chapter 8, p. 247, footnote 3.

²Bcom.l dan.hdas.kyis.ril.buḥi.dam.tshig.spyad.paḥo.
TTB, Ca 61b.

black half of the month one should take the blood and flesh of a man killed by a knife and then cultivate the sixteen-handed black protector,¹ and then at sunrise if one puts the pill of ambrosia in the mouth he will become invisible.² Passages such as this one were probably omitted in later works due to obvious interpretive problems.

In Tantric medicine the male-female polarity extends itself to the compounds themselves, i.e., the Goddess does her own artificing. In the ninth chapter the Goddess interjects to the Lord: "Oh Lord, you have said this for the sake of sentient beings. Now even I will say a little about the 'pill'. If one prays by means of uttering seven times the mantra that was mentioned in the seventh chapter there evolves the best power pill. There is no other way."³ The Goddess then gives a number of compounds for becoming invisible. The dialogue continues in the same fashion as in the eighth and ninth chapters. Chapter ten which is the chapter about mercury power has the following: "On the first day the juice of the bean should be taken. On the second and third days the juice of *Crataeva murvala* R.Br. (*Capparida Ceae*) (garlic pear;

¹See Plate V, p. 292.

²nag.pohi.phyogs.kyi.tshes.brgyad.la.mi.gri.la.shi.
bañi.sha.dang.khrag.blangs.nas.phyag.drog.pañi.mgon.po.nag.
po.bsgoms.la./nyi.ma.shar.bahi.dus.su.bdud.rtsiñi.ril.bu.
khar.bcug.na.mi.mthong.bar.hgyur.ro./ TTB, Ca 61b.

³Ngas.kyang.ri.lu.cung.zhig.bshang.par.byaho./sngags.
kyi.leñu.yis.sngags.brjod.bdeñi.sngags.lan.bdun.bzlas.bas.
gsol.ba.btab.na./ril.buñi.dngos.grub.mchog.tu.hgyur.te./
bzhan.du.ni.ma.yin.no./ TTB Ca 62a-64a.

varunadrava); on the fourth day the fruit of the strebulus asper Lour. (moraceae) and on the fifth day mountain water should be poured on the leaves of the Ficus bengalensis Linn. (moraceae) (banyan; vatavṛkṣa.). One should let the mixture sit for five days; then one should keep it for five days in buffalo milk; and then for five more days in the urine of camel. After grinding it with cool water on a yellow rock, one should cure it with mercury. Afterwards having combined it with the extract of the Calotropis gigantea Linn. (Asclepiadaceae) (swallow root tree; arka) and then again mixed it on the feet -- and it is certain that one will go in the sky."¹

There is some evidence that Calotropis produces an intoxicating beverage and again we have it as an important remedy for skin diseases -- at least according to traditional Hindu physicians.

The above plants possibly with the exception of Crataeva muvala, a plant about which there doesn't seem to be much information, all contain a milky substance. This seems to be true for the other formulas that produce sky going power. Anointing the body with substances to produce this power are

¹dang.po.la.sman.se.bhihi.khu.ba.blangs.nas./nyi.ma.
 gnyis.pa.dang.gsum.ba.la.ba.ruhi.chu.dang./bzhi.ba.la.so.hor.
 gyi.hbras.bu.lnga.dang./lnga.ba.la.shing.batahi.hdap.ma.rnams.
 la.rahi.chus.blugs.la.nyi.ma.lnga.gzhag.la.ma.hehi.homa.la.nyi.
 ma.lnga.sbang./rnga.mohi.chu.la.nyi.ma.lnga.sbang.de.rdo.
 skyong.ser.si.si.ri.dang.btags.te.dngul.chu.dang.gnyis.
 sbyar.nas.dehi.rjes.la.mchod.sbyin.gyi.shing.dang.lhan.cig.
 tu.ril.bu.byas. . . nas.nya.phyis.kyi.nang.du.rang.gi.khu.ba.
 dang.gnyis.mnyes.nas.rkang.pa.la.byugs.na.nges.par.bar.snang.la.
 hgro.bar.hgyur.ro. TTB, Ca 64b.

true in other cultures as well. For example, a solanaceous plant ointment was used in medieval Europe for the purpose of stimulating power of aerial flight.¹

In the twelfth chapter of the Mahākālatantra called the ointment chapter we are offered a half dozen formulas. One of them is: "On Friday one should pick the root of *Datura stramonium* Linn. (Solanaceae), on Saturday the *Chirozophore rattleri* A.Jass.ex.Sprang. (suryavartta; T. nyi.dag.) on Sunday the root of the *Prema integrifolia* Linn. (Verbenaceae). On Monday one should procure the bile of a black cat and mix a compound with honey on a yellow stone which then becomes an ointment for the eyes. After applying it one revolves around and around like a bee."²

The fact that all three of the herbals are highly toxic and at least one of them *Datura stramonium* a known psychotropic and considering the sensitive area where it is being applied, the simile "which is like a bee" is not a surprusing description.³ Ointment (S. añjana, T. mig.sman.) has a long history of application and the modern use of ointment as an eye make-up for Newari ladies may very well have

¹Harner, Hallucinogens, pp. 125-147.

²De.nas.gzah.ba.ba.sangs.la.smyo.byed.kyi.rtsa.ba.blangs.la.gzah.spen.pa.la.sman.nyi.dgah.blangs.ba.dang./gzah.nyi.ma.la.dza.ya.na.tihi.rtsi.ba.blangs.ba.dang./gzah.zla.ba.la.byi.la.nag.bohi.mkhris.ba.blangs.pa.rdo.kyong.ser.po.ru.sbrang.dang.lhan.cig.tu.rab.tu.mnyes.la./mig.gi.mig.sman.du.hgyur.ba.ni.sbrin.bzhin.du.hkhor.bar.hgyur.ro. TTB, Ca 66b.

³Chopra, p. 544; Dastur, p. 135.

its origin in the magico-medica of the Trantras. The collyrium which you can buy in any Nepalese drug store states both its medical and magical properties, i.e., if we can consider the enhancing of the feminine mystique a form of magic. Indeed there is the lampblack that is collected in the skull bowls during various Tantric rituals in Nepalese tradition that is used in the eyes of children as well as the ladies. In the children it is used to ward off disease and in the ladies to increase their beauty and indeed to obtain any goal set forth in the context of their prowess. The process is known by three expressions: ointment power (S. añjanasiddhi); ointment sādhana (S. añjanasādhana) and mohinisādhana -- the Mohini designating an alluring and fascinating woman.

In the Mahākālatantra there are one hundred and ninety-seven prescriptions similar to the above that for our purposes here are not necessary to delineate. What is significant, however, is that "Tantric medicine" as disclosed by the Lord's (bhagavan) words moves from content to form in the process of the dialogue itself. The form assumes a liturgical dimension in the later commentaries that is centered on the goal of siddhi that we are loosely translating power. But power in the sense of magical power seems like more content. Although the power of body, speech and mind which is the goal of liturgy approaches a pure form we should take our cue from the Mahākālatantra. In order to comprehend "Tantric medicine" as moving from substance (Tibetan rdzas) to pledged substance

(T. dam.rdzas) into sacred knowledge substance (T. ye.shes.rdzas) conceived as a form in unity, we will conclude this essay by concentrating for a moment on the pars-pro-toto principles as expressed already by the definition of pill (S. guṭika).

Medicine conceived as a pill signifies the potential metaphysical unity inherent in substance. Substance signifies the potential metaphysical unity inherent in experience—in the textual sense, a metaphorical experience. Therefore when we have a prescription of the form "do something with A and B medicines and you will obtain the best pill (S. guṭikam uttama)" we can understand a transignification that occurs on the level of understanding the meaning of "pill." We might expect that such a definition of "pill" would eliminate the need of substance. But it seems that the purpose of the tension inherent in the dialogue is to emancipate us from, on the one hand, just the contemplation of the metaphor; and on the other hand to give us the freedom to extend the metaphor to the aesthetics of substance and ritual.

At one point in the dialogue when the Goddess has just questioned the efficacy of substance, the Lord poetically retorts:

foot (power) is the mind of great cultivation.

pill (power) is the union in the great coupling.

ointment (power) is the characteristics of the
 transignified Dharma
 sword (power) is the best formed word.¹

The Lord literally transignifies the meaning of substance so that in the framework of the tantric rite it is not a question of whether the substance is actually applied to the body or cultivated in a pars-pro-toto sense. Judging from the number of terms that designate application it is difficult to maintain only a symbolical or transcendental point of view.² And as most of the substances are used in Ayurvedic medicine we can assume the medicines are believed to have some efficacy even without their transignification. What is clear in the dialogue is the binding opposition between substance and its transignification without which there would be no point for the dialogue. From an epistemological point of view the Lord (bhagavan) is presenting a dialectical form constantly evolving to a realization of knowledge (T. ye.shes) that constitutes ambrosia (T. bdud.rtsi).

¹pādukāṃ mahābhāvanācittāṃ
 guṭikāṃ mahāmelakasaṃyogāṃ
 añjanāṃ samayadharmalakṣaṇāṃ
 khadgaṃ saṃyuktaṃ paramaṃ padaṃ, Mahākāla Tantra P, folio

11.

²"Eat" bhakṣayet; "drink" pibet; "form in the mouth" mukham antaraṃ krtvā; "apply to the eyes" marjanīyaṃ cakṣudvayaṃ; "anoint" añjanīyaṃ; "put in the mouth" mukhe prakṣīpya; "drink through the nose" nāsikāpuṭena pibet; "rub on the feet" pādāṃ lepayet and so on.

CHAPTER III
INTRODUCTION TO MANUSCRIPTS AND
CRITICAL APPARATUS

Out of the eleven Sanskrit manuscripts used for this edition it is only the manuscript that Rāhula Samkr̥tyāyana photographed at the Ngor monastery in the nineteen twenties that can really be said to be an antiquity.¹ As mentioned below, it is reasonable to place the date of the manuscript around 1135 A.D. The only other manuscript dated before the nineteenth century is one which I photographed from a private collection in Kathmandu dated Samvat 866, i.e., 1746. This manuscript was more complete in the sense that it had fewer omissions than the others. On the other hand it had the same spelling corruptions. For example, a common spelling error made in all the manuscripts except P is "kleṣa" for "kalaṣa." The remaining Sanskrit manuscripts all copied around fifty years of each other seemed to have the same grammatical patterns, the same corruptions and vocabulary. Hence, when I refer to a variant reading as MKT' it designates that all ten manuscripts have the same reading. When they do not, I list one of the below abbreviations in the standard fashion. Please notice, then, the following descriptions of

¹Rāhula Samkr̥tyāyana, "Sanskrit Palm-Leaf MSS. in Tibet," Journal of the Bihar and Orissa Research Society (Patna: Bihar and Orissa Research Society 1935) 21 (March-December 1935): 21, passim.

the manuscripts, including five Tibetan manuscripts, used in the making of the edition.

P -- Śrīmahākālatantrarāja; Location: Bihar Research Society, Patna; Reference: Tripiṭakāchārya Rāhula Sāṃkrityāyana, "Sanskrit Palm-Leaf MSS. In Tibet" The Journal of the Bihar and Orissa Research Society, (Patna: Bihar and Orissa Research Society 1935) Mar-Dec. vol. 21, p. 35. Although this version is categorized as incomplete it is precisely Chapters 28-32 that are missing. Chapters 1-4 differ from the other Sanskrit texts; Chapters 5-15 except for 13 and 14 have the same titles and 33-50 are similar to the Tibetan text. The book is actually a photocopy of an original found by Rāhula Sāṃkrityāyana at the Ngor monastery in Eastern Tibet. The text is dated Śrīmanmadanapālāpādīya Samvat 5. According to historical research the dates of madanapāla are 1130-1150.¹ My many thanks go to the librarians at the Bihar Research Society for reproducing for me a photocopy.

A -- Śrīmahākālatantrarāja; Location; Asiatic Society Calcutta; Reference: Hara Prasad Shastri, "A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection, Under the care of the Asiatic Society of Bengal" (Calcutta:

¹H.C. Ray, The Dynastic History of Northern India, (Early Medieval Period) (Calcutta: University Press, 1931), p. 385.

The Baptist Mission Press, 1917). Entry No. B4; Date Copied: Samvat 923 stri āsuna-kṛṣṇagā 14 saroyājura śubham, copied in 1803 on the fourteenth day of the black half of the month āśvina.

B -- Śrīvajramahākālatantrarāja; Location: Royal Asiatic Society, Reference: E.B. Cowell and J. Eggeling, "Catalogue of the Buddhist Sanskrit Manuscripts in the Possession of the Royal Asiatic Society (Hodgson Collection)," Journal of the Royal Asiatic Society of Great Britain and Ireland (New Series) Vol. VIII (1876), Entry No. 47; Date: Samvat 925 stri diligāke 12 saroyājurasbuhma; copied in 1805 on the twelfth day of the black half of the month of śrāvana.

C -- Śrīmahākālatantrarāja; Location: Bibliothèque Nationale, Paris; Reference: Jean Filliozat, Catalogue du Fonds Sanscrit. Fascicule 1: Nos. 1 à 165 (Paris: Bibliothèque Nationale, Département des Manuscrits, 1941) Entry No. 84 Date Copied: śreyostu samvat 950 stri bhadravaka kṛṣṇa 6, ordered to be copied for śrīvajracārya Bhajumuni in 1830 on the sixth day of the black half of the month of Bhādra.

D -- Śrīvajravīramahākāla; Location: Tokyo University Library, Tokyo; Reference: Seiren Matsunami, A Catalogue of the Sanskrit Manuscripts in the Tokyo University Library (Tokyo: Suzuki Research Foundation 1965), p. 256; No Date, but

the same ms. as those copied in the nineteenth century.

E -- 'Śrīmahākālatantrarāja; Location: private library of author -- the last page with the colophon is missing. The ms. is the same as the others except for a few variant readings.

F -- Śrīvajramahākālatantra; Location: Kyoto University Library, Kyoto; Reference: Yamada Ryūjo, "A Bibliography of Studies on Sanskrit Buddhism," (Kyoto: Tōhoku Daikaku Bungakubu Kenkyū nempo) Vol. VIII; Date: samvat 988 smi vaiśāsāgā 5 sa likhitam tadamūlamahāvihāra vajrācārya ratnamūninam likhapita; composed in 1868 at the mūlamahāvihāra by the vajramaster Ratnamuni.

G -- Śrīvajravīramahākālatantrarāja; but colophon is at the end of the eighteenth chapter; Location: Bibliothèque Nationale, Paris; Reference: Jean Filliozat, Catalogue du Fonds Sanskrit. Fascicule 1: Nos. 1 à 165 (Paris: Bibliothèque Nationale, Departemenet des Manuscripts 1941) Entry No. 85; No Date.

H -- Śrīmahākālatantra; Location: National Archives of Nepal, Kathmandu; Reference: Buddhisāgara Sarmana, Samksiptasucipatram (Kathmandu: Joraganesha Press, 1962): No Date; I want

to thank the Vajramaster Śukrarāja Vajrācārya for his kind and diligent help in copying the original manuscript;

I -- Śrīmahākālatantra; Location" National Archives of Nepal, Kathmandu; Reference" Buddhisāgara Sarmana, Samkṣiptasucipatram (Kathmandu" Joraganesha Press, 1962), No Date;

J -- Mahākālatantra; Location: The Institute for Advanced Studies of World Religions, Stony Brook, N.Y.: Reference: Christopher S. George, Buddhist Sanskrit Manuscripts: A Title List of the Microfilm Collection of the Institute for Advanced Studies of World Religions (Stony Brook: IASWR 1975), M.S. NO. MBB-I-51.

K -- Śrīmahākālatantrarāja: Location: Photocopy in personal library of William Stablein; Date: Samvat 866, i.e., 1746; This manuscript is incomplete. Even though it is a few years older than the other mss., some passages are more correct which the mss. do not reflect, hence it is not a prototype.

T_c -- (Tibetan text, Co.ne.edition) dpal.nag.po.chen.poḥi. rgyud.kyi.rgyal.po.; Location: Library of Congress, Washington, D.C.; Reference: Kenneth K.S. Ch'en, "The Tibetan Tripitaka," Harvard Journal of Asiatic Studies (Cambridge, Mass.: Harvard Yenching Institute, 1946), Vol. 9, No. 2.

T_d -- (Derge edition); dpal.nag.po.chen.poḥi.rgyud.kyi.
rgyal.po.; Location: Library of Congress, Washington, D.C.;
Reference; Kenneth K.S. Ch'en, "The Tibetan Tripitaka,"
Harvard Journal of Asiatic Studies (Cambridge, Mass.: Harvard
Yenching Institute 1946), Vol. 9, No. 2. Also, Reference:
Prof. Yensho Kanakura, ed., A Catalogue of the Tohoku
University Collection of Tibetan Works on Buddhism (Sendai,
Japan, 1953).

T₁ -- (Lhasa edition); dpal.nag.po.chen.poḥi.rgyud.kyi.
rgyal.po.; Location: Harvard University Library, Cambridge,
Mass. Reference: Kenneth K.S. Ch'en, "The Tibetan Tripitaka,"
Harvard Journal of Asiatic Studies (Cambridge, Mass.; Harvard
Yenching Institute, 1946), Vol. 9, No. 2., p. 61.

T_n -- (Snar.than.g edition) dpal.nag.po.chen.poḥi.rgyud.
kyi.rgyal.po.; Location: Columbia University Library, Kent
Hall, New York. No reference.

T_p -- (Peking edition); dpal.nag.po.chen.poḥi.rgyud.kyi.
rgyal.po.; Location: Most major University libraries now
have the following edition. Reference: Daisetz T. Suzuki,
ed. "The Tibetan Tripitaka," Bkash.hgyur Rgyud Ca 48a-91b
(Tokyo-Kyoto: Tibetan Tripitaka Research Institute 1956).

There are two features about the above manuscripts that come to our attention. The first is that the first three chapters and part of the fourth of P are grammatically and to a certain extent semantically different from the other manuscripts; which indicates that either the first four chapters were lost; or, that they represent the remains of another Mahākālatantra. The Tibetan version corresponds to the nineteenth century texts (A-J or MKT'), which historically places the first four chapters of the Nepalese text in the historical period of the composition of the Tibetan canon. Yet, this needs some comment: the first four chapters of the Nepalese Mss., MKT', are very corrupt. Therefore it is difficult to say that it corresponds exactly to the Tibetan text. On the other hand, both the Tibetan and Nepalese versions have the same second chapter; the chapter concerning the construction of furnaces (S. kuṇḍābhī-nayapaṭāla; T.thab.khung.gi.rnam.pa.bstan.pa.). Since P does not have the furnace chapter, the first four chapters of the Tibetan and Nepalese texts are, at the least, within the same lineage.

Also, it should be noticed that the Nepalese Mss. MKT' have only twenty-nine chapters. When I was residing in Kathmandu, I interviewed a number of Vajramasters as to why the Nepalese ms. did not have fifty chapters like the Tibetan and P. versions. The Nepalese, i.e. those in the Newari Buddhist tradition, consistently said that theirs consists of

twenty-nine chapters, and that the other chapters may have existed in ancient times. Naturally, I was inspired to find a Nepalese ms. in fifty chapters. Since the Nepalese have been using the ms. in twenty-nine chapters from at least as early as the eighteenth century, this ms. should be considered as representing the Nepalese tradition of Mahākāla. Maybe an older copy, if not the one in fifty chapters, will eventually be located.

In Kathmandu, Nepal, there is a definite connection between the upkeep of a temple and the tradition that the temple symbolically maintains. The organization set up for this purpose is called guṭhi and has the function of maintaining and regulating the temple activities. For example, the large Mahākāla temple at Tuṇḍikhel, mentioned in the first chapter on sources, has a corresponding guṭhi. It was logical to make an effort to understand this tradition by locating the relatives of the copyists mentioned in the colophons of the above Mss. Although I was able to discuss my quest with the relatives of the deceased Vajrācārya Ratnamuni of the mūlamahāvihāra, I was unable to come up with any definite leads as to the actual transmission in the modern Nepalese tradition. However, despite my failure to locate such a transmission, the temples, the ceremonies and the icons that indicate a living tradition, defy the conclusion that vajrayāna Buddhism in Nepal is a lost tradition. This should be a fruitful area of research for a historian or social-anthropologist.

As I pointed out in the adjoining essay there is an obvious continuity of tradition from the early Sanskrit tradition to the modern liturgical setting -- at least as preserved in the Tibetan tradition, both canonically and in the actual transmission. However, this is not so apparent in the Tibetan liturgical texts, even though the tantra in fifty chapters is often quoted and utilized in the ritual process. Yet, this continuity and preservation, when looked at from the vantage point of the root tantra is only apparent in a few of its passages that are quoted in the modern liturgical text we are calling bskang; or, its commentary the mngon. These few passages are not the medical prescriptions for supernormal powers which is the dominant theme of the Mahākālatantra. Hence, what was once a written tradition and an intrinsic part of the Mahākāla transmission is now only latent in the sound and symbol of the liturgy; and open for interpretation.

For the final edition of the Sanskrit text, all five editions of the Tibetan canon were necessary. This should be apparent to the reader by the number of variant readings and reconstructions from the Tibetan texts. The reconstructions from the Tibetan are underlined in the Sanskrit text. Since many of the tantric texts are very faulty the importance of using more than one Tibetan text cannot be overemphasized: prime examples of this can be studied in Chapter 7 of the text.

The Tibetan mss. however, are not perfect which is another reason for using all five of the major editions. My experience with these Mss. suggests another word of caution: one should never work with a Tibetan tantric manuscript without consulting its Sanskrit counterpart. For example for the plant sephālikā, we have the Tibetan word sman.kun.su.ma. but kun.su.ma. is obviously not a transliteration of sephālikā. One need only check the materia medica chart to find more examples of this kind. Indeed, in another context in Chapter 7 there is a problem whether the reading is A li kā li or kili kili.¹ T_c and T_p have the former which corresponds to the meditation in the Ms. mngon. But for the establishment of the canonical text, kili kili, as written in the Sanskrit is more appropriate. Hence the Tibetan text corrects the Sanskrit and the Sanskrit at times re-establishes the Tibetan text.

It is indicated clearly in the below chart that the Sanskrit manuscripts, though close to the Tibetan ones do not bear exact likeness to the original Mss. that the Tibetans themselves translated. It is curious that not only does the Tibetan text differ from P in chapters 1-4 but also in Chapters 17-27. At the moment, without more historical information, I will not speculate on the meaning behind these differences except that there were, at least, two distinct Mahākālatantra lineages present in medieval India.

¹See p. 156.

In the following chart, T* signifies that the Tibetan text parallels the Sanskrit text. For example: under column P, Chapters 1-4 have no Tibetan equivalent; whereas the T* under MKT designates a parallel text. Where there is no correspondence with P or MKT there is a T**. The empty spaces under T from 29 simply point out that P and T correspond, as already signified by the T*.

Chapter Titles

P	T(1)	MKT'
1. "Questions of the Goddess concerning Conjugal Transfiguration"		"Insight to Reality" *T
devīsamputapṛcchā		tattvārthagamana *T
2. "Mantra mantra°		"Construction of the Furnace" kuṇḍābhinaya° *T.
3. "Recitation" jāpa°		"Mantra" mantra *T.
4. "Vajra Initiation" vajrābhīṣeka°		"Vajra Initiation" vajrābhīṣeka *T.
5. "Initiation of the Gods" devatābhīṣeka *T.		(2) _____ *T.
6. "Performance" paricaryā *T.		_____ *T.

¹The Tibetan text (T.) is marked with an (*) under the corresponding chapter column. If there is no correspondence with P. or MKT' it is marked with a double (**) under the T. column.

²_____ indicates there is no change in chapters.

- | | |
|---|----------|
| 7. "The Raising of the Divinity" | _____ |
| devatotthāno | |
| *T. | *T. |
| 8. "The Earth Hole" | _____ |
| chidrābhūminirnaya° | |
| *T. | *T. |
| 9. "The Medical Pill According to the Questions and Answers of the Goddess" | _____ |
| deviparipṛcchavādo nama
guṭika° | |
| *T. | *T. |
| 10. "Magical Shoes" | _____ |
| pāduka° | |
| *T. | *T. |
| 11. "The Embellishments of the Splendourous Goddess" | _____ |
| devīprabhāmaṇḍira | |
| *T. | *T. |
| 12. "Ointment" | _____ |
| añjana° | |
| *T. | *T. |
| 13. no title | no title |
| **
T.
"Mercury"
dngul.chu. | |

- | | | |
|---|------|--|
| 14. no title | | "The Way of Practising Mercury" |
| | | rasasādhana° |
| *T. | | *T. |
| 15. "The Royal Establishment" | | |
| | | rājyānuṣṭhāna° |
| | | _____ |
| *T. | | *T. |
| 16. "Sequence of Controls" | | "The Making of a Slave" |
| | | veṭusādhana° |
| | | vaśyānuprrva° |
| *T. | | |
| 17. Method of Realizing Sakti | | "Control" |
| | | vasya° |
| śaktisādhana° | | *T. |
| 18. "Transubstantiated
Curing according to the
Way of Initiation" | **T. | vyāhata° |
| | | "Consuming the
works of others"
pha.rol.gyi.bya.
ba.chud.gzon.pa. |
| 19. missing | | "Restraining" |
| | | stambhana° |
| | | *T. |
| 20. missing | | "Killing" |
| | | mārana° |
| | | *T. |

21. "Victory Accomplished by the fame of the King"
rājayaśavarttijaya°
(incomplete)
- "Certainty of Healing Power"
siddhinirnaya°
*T.
22. "Slaying"
vyāhata°
- "Pouring of Rain"
vārṣāvarṣa°
*T.
23. "Ascertaining"
nirnaya°
- "For the Sake of Sentient Beings"
sattvasyārthāya°
*T.
24. "Killing"
māraṇa°
- no title
- **T.
"To Obtain a Kingdom"
gyal.po.hgrub.
bam.mi.grub.brtag.pa.
25. "Killing"
māraṇa°
- "Visible Kingdom"
pratyakṣarājya
- **T.
"Work to become King"
gyal.por.bya.ba.
26. "Astrology"
jyotiṣika°
- "Mudramandala"
mudramandala
*T.
27. "Divinity who Destroys"
sphotanadevatā°
- "Student's Vows"
sikṣāsaṃvara°
*T.

36. "Complexion"

varṇavāsa°

*T.

37. "Applying the Color"

varṇavivarana°

"Mantras for Restraining"

rengs.par.bya.baḥi.sngags.

38. "Sacrificial Fire"

havana°

*T.

39. "Purification by
Insight"

bhojanaprajñāviśuddhi

*T.

40. "Ocean of Music"

vādyārnava°

*T.

41. no title

"Practise"

rab.tu.sbyor.ba.

42. "Suppressing the Beasts"

paśustambhana

*T.

43. no title

"Yogic Concentration"

mnyam.par.sbyor.ba.

44. "Yoga"

yoga

*T.

45. "Vanquishing the Enemy"

paracakravādha°

*T.

46. "Delineation of the Times"

varavidharāṇa°

*T.

47. "Constellations"

nakṣatra°

*T.

48. no title

"Virtuous Thought"

dge.bsam.pa.

49. no title

"Successive Rules
of the Path"

lam.gi.cho.gaḥi.rim.pa.

50. "Śavarī"

"The Mantra of the
Atharvan Savari"

Śavarī

*T

a.thar.pa.sha.va.riḥi.
sngags.

The methodology used for establishing the edition was essentially the same as that used by David Snellgrove in the *Hevajratantra*¹ and more recently Chistopher George in the *Caṇḍamahāroṣaṇatantra*. George follows Snellgrove in questioning Edgerton's hypothesis that Northern Buddhist Mss. are written in a Buddhist Hybrid Sanskrit. George states, "the subject matter is Buddhist, but the language is Sanskrit, close indeed to the Sanskrit of the Epics."² And George quotes Snellgrove, "The language of these Mss. need not be graced by the term Buddhist Sanskrit. It is just bad Sanskrit."³ Although for pedagogical purposes this can be said to be the case for both P and MKT' of the *Mahākālatantra*, another point of view would be to study our texts in terms of language change which may parallel the evolution of the rite itself. Hence to standardize the text to even epic Sanskrit would not do justice to the usage in practice reflected by the period of the Mss. Even though there is a growing awareness among the Vajramasters of Kathmandu valley that their tantric texts could be linguistically improved upon, the Mss. are used in day to day religious practice. It is not a fact that the language in the Mss. is not understood by the Vajramasters. It is true that from a textual criticism point of view, sometimes the text in use is not discursively fathomed.

¹David Snellgrove, ed. and trans., *The Hevajra Tantra*, London Oriental Series, Vol. VI (2 parts; London: Oxford University Press, 1959), hereafter abbreviated HVT.

²CMT, p. 14.

³CMT, p. 16.

Yet, the rite continues and there is always someone writing another text which is sometimes in both Sanskrit and Newari.

My own suggestion regarding the categorization of the language used in tantric texts found in Nepal is that we refrain from the judgment "bad Sanskrit" and on the other hand be cautious with the term "Buddhist Hybrid Sanskrit." After all, we are studying a body of Mss. that does seem to have fairly consistent linguistic patterns and these patterns are reflected in the ritual process. Sometimes they are intercultural, which lends a more profound comparative dimension. For example, we should notice in Chapter 2, the mantra chapter, the verse *samsāram mahākālakṛtiṃ* . . . which corresponds to the *Hevajratantra*, Chapter 9, which begins *samsāram herukākāram*. Also see the beginning of Chapter 4 of P which corresponds to a section of Chapter 3 in the *Hevajratantra*. See, as well, the beginning of Chapter 6 corresponding to Chapter 4 in the *Hevajratantra*; and then Chapter 3 of P parallels Chapter 10 in the *Hevajratantra*.

The language here, though not classical Sanskrit par excellence, is for our texts in general, a good Sanskrit and may represent a medieval form of Sanskrit, at least, within the area of language encompassed by the tantras. The above verses are comparable in form to those in the *Caṇḍamahāroṣaṇa*.

The verses are not very bad and hardly very hybrid; so why not term our language at least in P, HVT, and CMT, "medieval Buddhist Sanskrit?"

The reader will notice, espeically in MKT', a lack of standardization. For example, in the first sentence of MKT' vijahāred is maintained. There is no authority to change it to vijahāra. Apparently Snellgrove and George did not have variant readings for this word in the HVT and CMT. In P, I retained vihared, for here there also are no variant readings, and in the next sentence I hesitated in writing bhuvaneṣu rather than bhuveṣu, but bhuva sounds more like mushroom than world. Yet, on the following page kuryāt was retained. Snellgrove may have changed it to kriyate but since kuryāt is read in all the Mss., changing it to kriyate might be jeopardizing the authenticity of what I am calling "medieval Buddhist Sanskrit."

We will not be confident of the precise nature of the language in these texts until more of them are edited and analyzed from a comparative point of view. Indeed the two Mahākālatantrās, P and MKT', are a comparison under the name of one tantra.

In establishing the edition, whenever there was the need to make an addition with no other authority than my own judgment I used parenthesis. For example in the first chapter of P, a primary task was to decide who was speaking -- the Lord (bhagavān) or the Goddess (devi). Hence, when needed,

I supplied bhagavān āha and devyuvāca, which the reader will find in parenthesis. In those numerous cases where the Sanskrit text is reconstructed from the Tibetan, the text is underlined and footnoted with the appropriate Tibetan word or phrase. When a syllable or word is to be struck from the text, pointed brackets are used (< >). Finally, an asterisk indicates both punctuation omitted and added.

The punctuation of MKT' was especially problematic and insofar as it was made logical, it was standardized. At times when the Tibetan passage was very similar I used the Tibetan punctuation, which is indicated by a line under the punctuation (). Naturally, due to its varying rules of composition, the Tibetan punctuation could not be used extensively.

As already mentioned, all five Tibetan Mss. were consulted, which is necessary for a critical edition, especially when editing such details as iconography, medicinal formulas, or logic. Long or important passages in Tibetan were translated in the appropriate footnotes in the translation.

I think the reader will find that my method of grouping the ten Napelese Mss. under one heading as if they were actually one Mss. and at the same time listing the occasional variant readings useful for studying the nineteenth century Mss. from two points of view: they can be seen as copies; or, they can be read in terms of their variations.

This may amount, at the moment, to be nothing more than aesthetics. But our study does caution the future editor against using only the nineteenth century ms. On the other hand, they should be included in the edition. Yet, it is likely that in the case of some Mss. of our genre that early Mss. may be hard to come by, in which case the editor will have to rely even more on reconstructions from the Tibetan. In lieu of a truly medieval Buddhist Sanskrit Ms. this would be a fruitful compromise in a partial reconstruction of the original tantric Buddhist canon.

CHAPTER IV
THE MAHĀKĀLA TANTRA TEXT

Chapter 1 -- P

Devisamputapṛcchā

om namo mahākālāya //
 evaṃ mayā śrutam ekasmin samaye bhagavān devītrikoṇeṣu
 kāyavākciṭṭa vihareḍ iti //¹
 bhagavān āha / vajradehasthireṇa vai tathatām pari-
 sevanīyām kiṃ na sidhyati bhūtale / yadyavacanīyam caiva //
 devyuvāca / bho bhagavan kiṃ artham idaṃ bhāṣate
 sattvānām amohāyārthāya ca vai / bhagavan sarvasattvasya
 paramaviratiprāptasya nāsti vādā ca kalaśair² vajradeheṣu ca //

¹The first chapter of P is different from A . . . K. The latter Mss. follow the Tibetan. Since this first chapter in P is critical for understanding the more philosophical aspect of the Mahakala rite I am presenting both versions. As there are no other Mss. to consult for the first chapter of P, I made little effort, except where it was absolutely necessary, to amend or reconstruct the text. In such a case any reconstructions can be only theoretical. For example, in the first line there is no textual justification for changing ciṭṭa to citte; or vihareḍ to vijahāra. The temptation to insert sarvatathāgata° is of course based on the authority of other tantras such as the CMT, GS, and HVT. We could also add °hrdayavajrayoṣidbhāgesu after ciṭṭa as in GS and HVT. Yet, CMT has hrdayavajrādhātviśvarībhage. CMT, GS, and HVT, all have vijahāra. I would prefer that the text read kāyavākciṭṭadevītrikoṇeṣu vijahāra. We should also notice A B C D E F H vijahāreḍ iti; G vijahāraṭi sma.

²vādā makes more sense than bādā unless it could be bādā (obstacles); the Ms. reads kalaśai but r is frequently left out as in atha for artha.

bhagavān āha / vajraṃ sukhadaṃ paramohasya tattvaṃ /
 devi bhāvaṃ naiva bhāvayet / abhāvaṃ vā na bhāvaṃ //
 sāceyaṃ¹ pakṣajugupsā yadi tā² paramārthasattveno hīnaṃ //
 caittikaṃ / sarīraṃ āha lokasyācintyaṃ //

devyuvāca / bho bhagavan sattvārthaṃ kathaṃ upāyasya
 lakṣaṇaṃ kariṣyasi //

bhagavān āha / prathamam śrāvakādisaṃsrṣṭyā
 sattvārthaṃ kalpito'haṃ / pascād anukrameṇa mahāyānadesako
 'haṃ // na cittaṃ nāpicaittikaṃ nālayaṃ jagad idaṃ prahāṇābhāve
 'pi yathārthataḥ //

(devyuvāca) / utpattinilayaṃ kathaṃ syāt /
 utpannasca bhavet kena tasyā devīmelakaṃ samarasena
 padobhayayo³ // sevārthā bhavet kathaṃ kenopāyena
 melakotpattīsthitinirṇayaṃ //

bhagavān āha / devi yadi sattvārthāya nigadasi
 tadotpattīnirṇayaṃ vyākhyāsyāmāḥ // <devyuvāca> bho (devi)⁴
 kiṃ iṣṭasiddhiṃ vakṣye jambudvīpe / tasmārthāsti sattvavat-
 salaḥ //

devyuvāca⁵ / bhāvanīyam abhāvaṃ bhāvyam ca kathaṃ
 pascād anudadhisi tvam //

¹p -- sacedam.

²Pta.

³Considering the last paragraph as well as the bhagavān āha / devi a few lines forward it is reasonable to assume that this is the speech of devi.

⁴p -- bhagavan.

⁵p -- bhagavān āha.

bhagavān āha / nāstivādītā tvasya karmaṇām¹
 bhavet / saṃpuṭe manaskaram bhāved yathā sthitiyogataḥ /
 kunduram na bhave vinānupāyam //

(devyuvāca) / upāyasya katham bhaved āyaḥ //

(bhagavān āha / citto'pi cittakam hasyam simhe
 vyaghre²/ yathānuprakarane //

(devyuvāca) / bho bhagavan sarīrasya katamā nādyah //

(bhagavān āha) / devi nādyo 'nādyah //

(devyuvāca) / kathaya yathārthe pravṛtti yadi bhavet /
 tathā paramāṇuraja <subha> vīra // nāstidehe kalpanīyam
 kalpam <aham> mohena ca vai //

(bhagavān āha) / dharmacakram nirmāṇacakram sambhoge
 vahati dvayam kāyavajre nādyo jāyante / cakrasthānavya(va)lolī
 sampraharaṇe //

(devyuvāca) / katham bhaven mahākālah //

(bhagavān āha) / mahāntam kālam yasya sarīre vidyate
 sa eva mahākālah / kālah saṃkhyāto gaṇaneti mahākālo 'ham/
 evamkāreṣu sarvam pratiṣṭhitam / ekāram yathā yogotpattisthānam /
 yena budhyate bodhaḥ / abodhe sarīram prayacchati /
 budho 'bodhaḥ/ sarīrānusthānam yadi ca syāt tadā
 cakravavyavasthānamiti / abhedyam vajram varaṭakam samayoge tu
 siddhir bhavet / abhāvah sa daivena gataḥ / bhāvya yathākrama-
 puṭādevī / samparipurnāṣtu yoginīcakrālīvyavasthāḥ /
 cānenopāyena <vai>// prajñāyam ekasca vai // amasi yo jātaḥ

¹P -- karmaṇam.

⁴ryaghro.

sa naro buddhatvaṃ āpnuyāt / devīpadmodare kalanāṃ khyātāṃ
mayā ca //

devyuvāca / bho bhagavan katamā saṅkhyā khyātā //

(bhagavān āha)/ anurelista¹ neyata khyātā //

(devyuvāca) / tadevānutpattisthānaṃ kiṃ syāt //

bhagavān āha / atra yad gaditaṃ mayā devi tat

sanmānaniyo yaṃ pakṣaḥ / bho bhaga <vana> vati bhavatu

nāma bhāvanā siddher anusthānaṃ yadaiva tad bhāvanā vā

bhāvanaiva bhāvyā ca vā prajñotpattiṃ yadākāle samayaṃ

bhavati / karmkṛtasūta² yathā mahārāgāṇurāge praveśaḥ

śyād eva / upāyasthānacakrālivyavasthāsamputākaraṇīyaḥ /

tattvavatsalo bhagavān / samayasattvaṃ samayavibho na

cittānusthānataḥ //

mahākālatantre devīsamputapṛcchāpatalaḥ prathamah //

¹anurelista?

²Another form of karkata? See TD entry no. 2816.

Chapter 1 -- MKT'

Tattvārthagamana

Om namaḥ śrīvajramahākālāya¹

evam mayā śrutam ekasmin samaye bhagavān devīnām
bhageṣu yathānartham tathā² vijahāred iti³ /
devyāha / bhagavān bhuvaneṣu⁴ patitās sattvās teṣām
kiṁ upāyaṁ kartavyam⁵ / deva yena hi modayanti tattva⁶
pracārah //

bhagavān āha / utpatyutpannayogeṣu yena tattvā⁷
bhavet tat kathayiṣyāmi / sṛṇu devi yatnataḥ / utpattim

¹B namaḥ śrīvajrasattvāya; CD namo śrīvajramahākārāya;
E namaḥ śrīvajrasattvāya // namaḥ śrīvajravīramahākālāyai;
F namo śrīvajramahākālāyaḥ; GIJ namo śrīvajramahākālāya;
H. namo bhagavate sarvabuddhabodhisattvebhyo namaḥ / om
namaḥ śrīvajramahākālāya; T. mahā.kā.la.tantra.rā.dza.nā.ma.

²CD yathānārtha tathā; J yathā tathā; T. lha.mo.rnams.
kyis.ji.ltar.thob.pa.de.bzhin. suggests yathālabdhatathā.

³H vi jahāratī sma; I vihāred iti.

⁴A C D E F G bhuveṣu, I bhaveṣu; T. ḥkhor.baḥi.rgya.
mtshor.

⁵T gdon.

⁶I sattva; T. ḥkhor.ba.lha.gang.gis.gang.las.grol.
bar.bar.bgyi. /

⁷B yena tatvā; ADEFGJK yena tvādho; C yena krtvā 'dho;
T. ye.shes.su /.

nīrodha¹ sthānasthaṁ / yathāmārgaṁ² saṁmati-³ kārmaṇa-⁴
 labhyaṁ⁵ tasya phalado nārīṇāṁ⁶ ca / tasmād⁷ abhiṣekaṁ⁸
 kuryāt⁹ / utsāhayantre¹⁰ carec ca / tatra parikalpīte
 nārayogāt¹¹ yathāmārgas ya sāmpadyate / utpattayaḥ //

devyāha / he bhagavan vajrasattvasyotpannaṁ bhavet
 kena prajojanaṁ¹² // kiṁ vā sāmprataṁ // pratikalpanena
 sopakāryaṁ¹³ //

¹ABJ nirādha°; CDE nimodya°; H girādha°; I ṇirādha°;
 FG nirodhastānastha which approximates T ḥgog.pa.la.gnas.pa.

²ABEGJ yathāsāgala; CD yathāsāgasyati; F yathāsāyarga;
 H tathāsāgala; I yathāsārga; T deḥi.ḥbras.bu.ster.baḥi.ji.
 lta.baḥi.lam.

³ABCDJ unclear; only F saṁmati; HI samati; EG sati;
 T yang.dag.par.ḥbyung.bar.byed.pa.

⁴ABCDE omit; only F karyya; GHIJ kaye.

⁵ABH labhya; CDEFGIJ unclear; T omit.

⁶CDI tasya; ABHGJ labhya; H labhye; E lasya; F tasya
 phalado nā // rīṇāṁ .

⁷A tasād; C unclear.

⁸A abhikhibhu; BCDEJ ābhiṣibhu; FG ābhiṣitu; HI ābhivi;
 T clarifies Mss. with dbang.baskur.baḥi.

⁹T adds bye.brag. before kuryāt, i.e., dbang.bskur
 baḥi.bye.brag.byaho //; consider abhiṣekaviṣeṣeṇa kuryāt.

¹⁰T. rgyu.ba.gcod.pa.la.

¹¹MKT' nārade; T na.ra.dang.sbyor.las.

¹²AJ prayogena.

¹³kim . . . sopakāryaṁ does not exist in Tibetan. It
 is replaced by de.ltar.na.so.soḥi.bum.pa.la.dgos.pa.ci.yod./.

bhagavān āha / utpannasya¹ vināśoyathā kuliśākāśeneti²
 niścitaṃ / nātma³ bhavet cet sukhaṃ kṣaṇaṃ⁴ / yathā
 nikhilaṃ nagaraṃ⁵ cotpannaṃ / balena⁶ niruddhinaṃ ca
 vakṣet / prakāṣaṇaṃ yathābhutaṃ /

devyāha / bho bhagavan saṅgīradṛdhena kim prayojanaṃ /
 yathāmārgasaṃparkoktāṃ⁷ muninā pratibimbena⁸ muktau phalado
 darśayitukāmāya muktasyeti⁹ /

bhagavān āha¹⁰ / śarīraṃ vajraṃ ityuktaṃ // yathā
 māyasattva nārayogāt¹¹ margasamparkaṃ uktaṃ¹² lalanārasanāvadh-
 hutīnāṃ pañcaskandhānāṃ vicārena sahalalayanti / yato

¹utpannasya . . . niścitaṃ in Tibetan reads skyes.pa.
 la.mi.dngos. med.bkag.pa.ste. / rdo.rje.nam.mkhah.yin.
 paḥo // hence consider utpattim which changes the sense
 considerably.

²Only F kuliśākāśeneti; AB kuliśākālaneti; DE
 kāśaneti; CG kāśeneti; HI kālena; T. see F. 2 above.

³MKT' unclear; T. bdag.med.

⁴MKT' vinī; T.bde.ba.skad.cig.maḥo //.

⁵T. ji.ltar.tshogs.pa.ma.lus.pa.dang./ grong.khyer.
 ba.de.ltar.skyes.pa.la.

⁶MKT' kam balasya; T. stobs.kyis.

⁷Only F yathāmarge sampark; T.lam.la.khrag.dang./
 byang.chub.kyi.sems.ḥdus.pa.las.

⁸T.gzugs.brñan.gyis.

⁹HIJ muktasyati; from mārga° . . . muktasyeti; T
 lam.la.khrag.dang.byang.chub.kyi.sems.ḥdus.pa.las.gzugs.brñan.
 gyi.grol.ba.las.med.dam. / hbras.bu.ster.ram./ lha.bahi.
 don.du.ḥdod.chags.kyi.phyir.rab.tu.sbyor.bar.brjod.dam./.

¹⁰Only T bcom.ldan.hdas.kyis.bkaḥ.stsal.pa.

¹¹MKT" nāradāt; T. na.ra.dang.sbyor.ba.bzin.no. //.

¹²B saṃparkaduktaṃ. It seems that another Ms. had
 raktam. T lam.ḥdus.pa.las.khrag.go.zhes.pa.ni.

mantrapuṃkasya vajravat mārgasāmparkaṃ uktaṃ¹ / prati-
 vardhakāmasuvyāñjitasya vicāratasya hantāraṃ yo bhāvayati /
 tat prativardhaṃ kāmāya yuktaṃ² mahāprayuktaṃ iti /
 devyāha / kiṃ dharmasya ākathyaṃ kathayitum
 yuktayasi narāṇāṃ sukhasāmpattihetave bhavet³ / sattvot-
 pādāya <te> nirujakāmaphalaṃ upadarśayasi⁴ /
 bhagavān āha / mantrotpannāḥ⁵ sattvā dharm(e)
 yadā ārayanti⁶ / helayā teṣaṃ⁷ . siddhīḥ / yad tat
 bhāṣayiṣyāmi / aṣṭasiddhīḥ/ khaḍgāñjanaguṭikapādukasiddhisi-
 ddhauṣadhimantrārṇave⁸ / nirṇaya⁹ rasarasāyanā cātrāṣṭama-
 hāsiddhīḥ // trayeṇa¹⁰ cānyasiddhim¹¹ prakalpitaṃ / ye¹²

¹ABCDEFGHIJ °sāmparkaṃ duktaṃ.

²AJ omit yuktaṃ; from vicārena . . . devyāha to the beginning of the next paragraph T thab.gcig.tu.mnam.par.gang.gis.shes.paḥi.tsheḥi.rdo.rje.la.deḥi.lam.ḥdus.pa.las.khrag.ces.brjod.do. // rab.tu.sbyor.baḥi.lus.so. // rab.tu.sbyor.bas.rmongs.paḥi.phyir.rab.tu.sbyor.ba.byas.pa.zhes.brjod.do. //.

³MKT" hetu; for kiṃ . . . bhavet, T. chos.gan. lags./ chos.kyi.tshogs.paḥi.gtam.brjod.pa.gang.lags. // mi.rnams.kyi.bde.ba.phan.sum.tshogs.par.byas.baḥi.phyir.ram./ don.thob.par.byas.baḥi.phyir.ram./ ;.

⁴A upadarśayanti; D upadarśayati.

⁵ADEFHIK mantrām utpannāḥ; BC satya°; G unclear;.

⁶EHIJ have ārayanti.

⁷MKT' tasya.

⁸BCF mantrānavai / ; Tsngqgs.rnams.la.

⁹MKT' omit; T dngos.grub.nges.pa. which is the title of the twenty-first chapter in MKT'.

¹⁰T omit.

¹¹ABJ cālpasiddhim; CDE unclear; T dngos.grub.gzhon.brtags.na. /.

¹²J. yena.

sattvā mahākālatantrān nayāyinas¹ te prasidhyante'va helayā
vai /

devyāha² badhyābandhanam yathāsūkṣmam iti añjanasiddhir³/
bhagavān āha⁴ / praghātita khuraravapātho yathā
parograhaṇam tatsamvaram prakāśayati /

devyāha / bhagavan vajradehe katamā nādyah śvāśocchā-
sakṣaṇāśca /

bhagavān āha / dvātrimśannadyo bhavati / taḥ svāsam
prāṇam pratibadhnanti śarīra udbhutam / utsvāśacandra
suryayor gamanam / saṁkhyāntaram ucyate / ekavimsatisaha
srāṇiṣadsatādhikam nirgamanāt / tatra śvāśocchvāsakṣaṇaḥ /

devyāha / he bhagavan kim prakāśayati yathā kāmadevena
kāmpati nārāyaṇaśca/ māyāsrṣṭi proyojitaṁ lakṣmīśarasvatī-
bhyām pratidharām daridratam ca kṣetrapālena mānakāyaprayuñ-
jitaṁ prayogaṁ⁵ iheti /

bhagavān āha / he devi jambudvīpe sattvāḥ saṁsāre
saṁsaranti sina / tena mohakāmaīrṣyāpaiśunyaścotpannā iti /
śrīmahākālena yad bhāṣitaṁ tat sādareṇa nārāyaṇena⁶ kāmadevena
ca catuḥṣaṣṭiyoginyoparisādhyaena grhītāṁ iti /⁷

¹P nayoyiṇaḥ.

²T inserts mig.sman.dngos.grub.hdi.las.hug.pa.la. In
MKT' this phrase comes after suksmam iti; see f. 8 following.

³MKT' atra yavaīṣṭapūṣpañca / T omits.

⁴T inserts legs.par.srung.

⁵T sbyor.ba.bsgo.ba.byas.pas.yin.nam./.

⁶T khyab.hjug.ltar.

⁷T bskyed.par.brjod.do. //.

devyāha / bho bhagavan mahākālaṃ kiṃ ucyate /
 bhagavān āha / mahākālaṃ mahāraudraṃ¹ / yasya
 kālasaṃkhyā pratiprāṇilayasobhitaṃ / pratidinaṃ gaṇanā yasya
 pravahati tan mahākālaṃ ityuktaṃ / noced vā mahantaṃ kalaṃ
 yasya sa mahākālaḥ / mahākālasya parikaraṃ etat /²
devyāha³ / makāreṇa kiṃ ākhyātaṃ hakārenāpi tathā /
 ca kālena kiṃ ucyate /
 bhagavān āha / makāreṇa⁴ cittakarūṇā hakāreṇa
 prajñāsāhitaṃ⁵ prajñaiṣa / kāladvayo dvarthayogāt kālaṃ /
 prajñopayena mahākaruṇā sambandhita iti // stambhanocchā-
 ṭanasainyastambhanābhicārayogesvarīṇaṃ yathānyāyaṃ
 cāṣṭayoginī iha tantra utthitā / athava / caṇḍesvarīcarccikā-
 kālīkā.⁶ kulikesvarīkhaṇḍarohīdantotkatīpracālīmahesvarī ca
 yena bhāvet⁷ sampadyante / grahaṇīprajñāvān⁸ sa mulakālo
 mktikāṃksikaḥ samabhāvyabhāvaṃ bhavet /⁹ kena yena

¹T. omits.

²From bhagavān āha T. has nag.po.chen.po.la.dmigs.nas.sdod.
 pa.de.yis.dus.kyi.grangs.shin.tu.tshad.mar.byas.pa.dang./ñi.ma.
 re.re.zhing.grangs.gang.la.bzang.por.rgyu.ba.de.nag.po.chen.po.
 zhes.brjod.do./gang.la.med.pa.ham/gang.la.dus.chen.pohi.mthaḥ.
 dang.lan.pa.nag.po.chen.po.ste /nag.po.chen.por.yongs.su.byā.ba.
 ḥdioḥ. However T_p has dmigs.nas.sdong.po.de.yis . . . shin.tu.
 tshang.mar.

³T. lha.mo.gsol.pa.

⁴MKT' mahākālena; T. ma.zhes.pa.

⁵T. shes.rab.dang.sbyor.ba.ste.shes.rab.ñid.do./.

⁶MTK' omit; T. dus.can.ma.

⁷MKT' bhāvās; T. bsgom.nas.

⁸MKT' grahani pratipadyanti; T. ḥdzin.paḥi.shes.pa.

⁹T. de.ni.bsgom.byā.dang./sgom.pa.med.pa.yin.no.//.

bhāvya¹ na sampadyate / tena bhāvo na sampadyate / tena
 manasāsiktaṃ prabhucittaṃ² naiva prakalpitaṃ / vetālīrupena
 samsādhya te naiva prabhavanti³ iti // vihāre pancakulaṃ
 yathā saṃkhyayet⁴/ sādhya pāraṃparagrāmya tithiṃ⁵ vai
 śobhitaṃ bhutabhaviṣyā⁶ rthāya kathanāṃ kathayiṣyāṃ paryā-
 yanaphalaṃ⁷ /

iti srīmahākālatantrarāje tattvārthagamanapaṭalaprā-
 thamah //

¹ACDE bhaven; B bhāvona.

²MKT' sānasiktaṃ; T. yid.

³MKT' prabhavati; T. skyeho.

⁴From vihāre . . . saṃkhyayet; T. rigs.lnga.la.
 spyad.pa.yis.ji.ltar.

⁵MKT' tith/ena/.

⁶MKT' °bhaviṣyā/d/.

⁷T. gzhan.dang.gzhan.du.bgrod.pa.ni.tshes.kyi.bye.
 brag.bzang.po.lo.ma.byung.ba.ḥbyung.bar.ḥgyur.baḥi.don.duḥo.//
 nges.par.gang.dang.gang.thob.par.byed.par.ḥgyur.te./ rnma.
 grang.kyi.ḥbras.bu.de.rnams.so.//.

Chapter 2 -- P

Mantra

atha mantrapatalaṃ vyākhyāsyāmaḥ // janānāṃ
 prāṇarakṣāya vighnavināyako deva evaṃkāre samāśritaḥ
 mahākālaya¹ diśed baliṃ/ om indrajāla masakha pheṭṭa
 vahnisamakulajāle ca samjñarathyā mohasamphuṭṭa mahākāla
 tinnibhuvanarathyāsthita sa ca kālamohi idaṃ baliṃ phunna
 dhūpajambūdī māmsarakta kasturīm / <ama univ me phe> vighna
 aṭṭa māra svāhā / om sarvayaksabhūtānāṃ pūjopahāraṃ kurvanti
 śubhāya yoginaḥ syāc ca vai tadeveṣṭa labhyaṃ / sarve ca
 tuṣyanti jagati yakṣāḥ / vasyābhicāraḥ satrunāsaṃ
 saṇḍyamāraṇocātanaṃ ca sāmyaṃ suhapuṣṭikaraṃ syāc ca baliṃ
 dadyād yadi yakṣagaṇāya sarvadā //

devyuvāca / pīṅgalī kena mudreṇa / carcikāmudrāt
 kasya kāryaṃ/ mudraṇaṃ bhagavan na jñataṃ prāk prabho mayā //

bhagavān āha / cakramadhye tu praguhyāṃ kāyavākchitta-
 bhedāt / uccair nicaīḥ sthitimadhyamā cakrasya madhye
 vyavasthāpanaṃ/ pingaṃ² kāyamudrīḥ bhavet / carcikāvajraṇī-
 kāyasya rāgamudrā cāpi cittavajrītvam //

devyuvāca / bho bhagavan devīnāṃ bījamantraṃ tu
 kathaṃ bhavet / vāsanākalpajālā cet //

bhagavān āha // śṛṇu devī mantraṃ kathamiṣyāmi
 sattvasyārthāya kṛpayā kathyate mayā pīṅgalyā bījaṃ samprati /

¹P Kālo.

²prefer pīṅgalī.

om pingalīkālī mahānīlī hrām phaṭ svāhā / sārdhacaturdaśāk-
 ṣaraiḥ kiṁ na sidhyati bhūtale / stambhane suklām bhāvayet /
 mārāṇe kṛṣṇavarṇām / uccātane tu pītavarṇām / vasye rakta
 varṇām ca / sesās tv aniyatāḥ / carcikāyā¹mantraḥ om
 carcike sarvasiddhiṁ prasādhayet caṁ maṁ kālī karāli vaum
 svāhā // saptabījaṁ tryakṣaraiḥ sarvaṁ prasādhayed <bih>
 yathā piṅgalī tatthehāpi //

devyāha / bho prabho tava² bījānām prabhāvo vai
 katham abhut/

bhagavān āha / śṛṇu devi kathayiṣyāmi sanmantram
 sarvakarmebhyaḥ sattvaiḥ prasādhayitum mahatā yatnene vai
 śrutva tantram yo nānuṣṭhen arah sarvasukham na vetti ca
 devi mahāsukham cāpi mayā kathyate yatnataḥ sarvasattvār-
 tha hetave / om maṁ haṁ hrīm hrīm hūm phaṭ svāhā / daśākṣarair-
 daśādikalokapālān devāsura manuṣyakinnararākṣasabhūtān ca
 prasādhayitum samartha eva narah / caturbhujamahākālasya
 mantraḥ / om hrīm hrīm hūm phaṭ svāhā / saptām akṣārān
 mahatā yatnena prasādhaniyo narah / sarvaṁ sidhyate bhūtale/
 <dvi> aṣṭabhujasya mantraḥ/ om mahākāladvādaśalocana haṁ
 maṁ āḥ kau hrīm hrām hrīm kruradrṣṭi aṣṭabhūjāya slānjah
 phaṭ svāhā/ trayatrimśadakṣarasya mahāprabhāvo <yam bhūtārtha>
 bhūtārthavartamānāḥ sarvo sidhyanti bhūtale ca /

devyāha / bho bhagavan ke te kṣanā mantrānuṣṭhānāḥ <h>
 dhyāyāasca /

¹p piṅgalyā.

²tvava.

bhagavān āha / catrārah kṣanāh¹ / ānandāścatvārah /
 sarvadevatyaḥ parīkṣākāle ālingyā sarvakṣanaḥ susthitāḥ /
 kṣanān nāsti svabhāvadoṣo / vai kiṁ suprakalpayāmi devi //
 devyāha / mantraṁ kethayitukāle³ sarvaṁ vismrto 'ham //
 (bhagavān āha)/ cet⁴ isvarīdevīmantraḥ / om caṇḍākṣī
 mahākamkālī haṁ haḥ phaṭ svāhā / sārdhacaturdasākṣaram
 paribh(ā)vanīyam⁵ tataḥ / om mahānandineśvaraḥ <añca>
 phaṭ / sadbhujamahākālasya mantraḥ / om āh maṁ raṁ hūṁ phaṭ /
 ardhā-⁶ paryankadvibhujamahākālasya / om aṁ maṁ hūṁ phaṭ /
 daśabhujasya / om hrām hrīm maṁ yaṁ pheṁ huṁ phaṭ /
 dvādaśabhujasya / om hrām hrām hūṁ hrīm haṁ kṣām peṁ caṁ uṁ
 ksaṁ yaṁ hana hana ghātaya ghātaya hau phaṭ svāhā / śrīṣo-
 daśabhujasya / saptabījaṁ tryakṣaram mahārājānuṣṭhāneṣu / om
 hāḥ hūṁ / kāyavākcittādhiṣṭhāna mantraḥ / om maṁ suddhiṁ
 kuru om sarvanāśana hūṁ phaṭ svāhā / madirāsodhanamantraḥ /
 om pheṁ bhuṁ svāhā / mālatīśodhanamantraḥ / om kṛpāṭa ḍa
 hauḥ pañcāmṛtaśodhanaḥ- mantraḥ / om raṁ hūṁ / peyaraktaśod-
 hanamantraḥ / om sarvasādhaya hrīm hūṁ phaṭ / sarvagaṇaśodhana-
 mantraḥ / hūṁ hrīḥ hrīḥ kāmīdevi maṁ raṁ ratimohavajranī
 samaya pālāya dṛḍho me bhava sutosya me bhava sarvaṁ kura
 hrīḥ ha ha ha hūṁ svāhā / prajñāliṅgasamayādhiṣṭhānamantraḥ/

¹HVT, Vol. II, p. 52.

²P āliṅgam.

³P kāme.

⁴That is vismrta cet.

⁵P bhavanīyam.

⁶P argha.

om̐ sarvabaliṃ puspadhūpagandhamāṃsapurnāṃ deyaṃ raṃ hūṃ phaṭ
 svāhā / āliṅganakāle balidānamantraḥ / om̐ āḥ hūṃ pheṃ
 rakṣa rakṣa pālaya pālaya buddhasāsanopakāriṇe kha kha khahi
 2 phaṭ huṃ sikhraṃ mārāya 2 toḍaya 2 nāśaya nāśaya pheṃ vaṃ
 maṃ mahākālāya svāhā / puṣpadhūpagandhamālyapañcāmṛtagokudahanādi
 sampurnasarovopaharena māṃṣa-¹ jambudīkāyā buddhasāsane
 hitāye baliṃ dadyāt pratyaham̐ / om̐ candāksī mahānandinī
 sarvāṣu śāntiṃ kuru 2 uḥ hoḥ hūṃ phaṭ svāhā / pañcapiṅgalyā-
 linganasamayādhiṣṭhānamantraḥ / om̐ maṃ mātrādhiṣṭhaya hūṃ /
 mātāliṅganamayādhiṣṭhānamantraḥ / om̐ bhaṃ bhagaṃ śodhaya
 2 jaḥ hūṃ <h> hūṃ phaṭ/ bhaginyāliṅganamayādhiṣṭhānamantraḥ /
 om̐ bhaṃ gaṃ pūti soham śodhaya hrām̐ hūṃ phaṭ svāhā /
 bhāgineya-³kāliṅganamayādhiṣṭhānamantraḥ/om̐ dhiṃ peṃ maha
 kṣa hūṃ / piṇḍagolagaṃ⁴sarva⁵sāṣṭrā- dhiṣṭhayedana
 mantrena

samsāraṃ⁶ mahākālakṛtiṃ jagaduttāraṇaṃ prabhuṃ /
 yena rūpena sambhūtaṃ vacmi⁷ sṛṇvatāṃ tad⁸ ahaṃ /

¹P māṣa.

²P pañca <tā>.

³For bhaginiya.

⁴For °golakaṃ.

⁵P sarvā.

⁶The following twelve lines are found with little variation in HVT, Vol. II, Part II, chix, p. 92, v. 10-13.

⁷Samabhutavighnam which does not retain the meter. Also the case ending of vighna would have to be amended. The reading of HVT solves the problem.

⁸P tam; HVT tad.

kr̥payā dr̥ṣṭyā¹ lohite² kr̥ṣṇāṅga maitrācittataḥ³/
 vighraha⁴ vastucatvāṅghrayas catus kṣane⁵ smṛtāḥ /
 sammokṣā vāṣṭavāṣṭāsyām śūnyatāḥ ṣodaśabhujāḥ
 <smṛtāḥ> /⁶ mudreṇa pañcabuddhāḥ syuḥ kruddho
 duṣṭavineyataḥ / māmsena pinagli⁷ kuryāt⁸ raktena
 carcikā⁹ kalpitāḥ / caṇḍeśvari¹⁰ śukraṁ ityuktaṁ
 devī¹¹ medhamajjayoh //¹²

devyuvāca / mantroccāram¹³ <syat> bhavet¹⁴ kīdr̥k
 kathayasva mahāsukha/ yena mantreṇa jantūnāṁ karmāṇi yānti
 siddhitāṁ //¹⁵

¹HVT locane.

²HVT rakte.

³HVT maitricittataḥ.

⁴HVT samgraha.

⁵After vastu HVT catuṣkena catvāras caranāḥ.

⁶HVT aṣṭāsyām vimokṣā aṣṭau śūnyatā ṣoḍasa bhujāḥ.

⁷HVT pukkasi.

⁸HVT khyāta.

⁹HVT savari.

¹⁰HVT caṇḍalī.

¹¹HVT dombī.

¹²Before the goddess speaks, HVT adds carma bodhyaṅga-saptan tu asthi satya ca tuṣṭayaṁ.

¹³HVT mantroddharam.

¹⁴P syāt bhavet retains the meter.

¹⁵P siddhi va tām; HVT siddhitām.

bhagavān āha / br̥hadvajrī¹ vajrasāraśarīro² /
mahān sṛṇu devi br̥hatprājñe³ mantraṃ te kathayāmi ahaṃ /
mantraṃ guptadvayor melakaṃ bolakamkolayogaṃ iti mahāsukhā-⁴
kāraṃ / pratyakṣe / om sambharī āḥ hūm //

iti mahākālatantre mantrapāṭalodvitīyaḥ //

¹HVT mahāvajrī.

²HVT °vapur.

³HVT mahābhāge or HVT's variant mahāprajñe.

⁴°sakhā.

Chapter 2 -- MKT'

kuṇḍābhīnayapaṭala

kuṇḍābhīnayapaṭalam vyākhyāsyāmi //

devyāha / he bhagavan sattvārthāya cāṣṭasiddhir
anuṣṭhitā yena sattvasya duḥkho na¹ bhuyāt /

bhagavān āha / candravahanam yadā ucchvāsam vidhṛto
adhiṣṭhitam² aṣṭamahāsiddhi sidhyatīti dhruvam // paripācita-
kāmena yadā karoti sidhyante³ // atra ca māraṇārthāya kuṇḍam
caturasram hastamānam kṛṣṇāpuṣpena juhuyāt / stambhanārtha
vartulam sārḍhahastamānam / vasyārtham trikoṇahastamānam
sodhayet bhūmim⁴ trihastā prakhanya raktapuṣpena havanam
bhallukacarmaupaviṣya mahākāryam⁵ etat budhair dhruvam /
padapādukārtham⁶ varṭulam havanam kuṇḍalakṣaṇam kathayīṣyāmi /
varṭulam hastamūnam pañcahastam khanitvā tu bhūmim sodhayet
<pādukakundahavanam> añjānahavanam iha kathyate / aheh śīro
yathā sārḍhahastamānam⁷ bhūmim sodhayet / saptahastam
prakhanyāt añjanakuṇḍam /⁸ dasahastam prakhanya guṭikākuṇḍam

¹MKT' duhkkena; T sdug.bsngal.med.par.byed.pa.

²A samādhiṣṭhitam; BF adhiṣṭhet; C adhiṣṭate; DE
adhitiṣṭhitam; T gnas.par.

³ABCDE na sidhyante.

⁴K bhūmim; T sa.

⁵T ḥdi. byaḥo.//.

⁶T. rkang.byug.sgrub.pahi.don.du.

⁷T phyed.dang.do.pa.

⁸BCDEFGHIJ saptahastam prakhanyāt kuṇḍanasya guṭikāsyā
dānim; A omit; K omit; Tkhru.bdun.brkos.pa.nā.mig.sman.gyi.
thab.khung.ngo.//.

etat / hastipadamānaṁ bhūmiṁ śodhayet / rasasyārthaṁ¹
 kuṇḍalākāraṁ sārdhahastamānaṁ śodhayet bhūmiṁ trihastāṁ
 prakhanya rasakuṇḍaṁ // rajyārthaṁ bhavet kuṇḍaṁ hastamānaṁ
 vartulākāraṁ / bhūmiṁ śodhayet / aṣṭahastāṁ prakhanyaṁ
 siddhiṁ anuṣṭhānaṁ etena yogena dhruvaṁ / yad uktaṁ
 sarvasuklenapuṣpena juhvyāt / sarveṣāṁ siddhānāṁ <siddhi>
 phalopadarsitaṁ bhavate² iti/

iti srīmahākālatantre kuṇḍābhīnayaapaṭala dvitīyaḥ //

¹T thab.kyi.dhyibs.rna.rgyan.lta.bu.

²CDFGHIJK bhagavate.

Chapter 3 -- P

Jāpa

atha jāpapaṭalaṃ¹ vyakhyāsyāmaḥ / vajrasattvākhyāḥ
sarvadharmo mahākālo devīm² cumbayitvā tu jāpavidhanam³
prakathyate / vasye raktacandanam jāpitavyam⁴ / sphaṭikayā
stambhanam smṛtam / abhicārakam vidveṣam riṣṭiniramśukais⁵
tathaiva ca / ghotakadamstrayoccāṭanam / ākarṣanam

¹P °paṭalo. Since the following passage is more than
less the same as HVT, Vol. II, Part II, Chapter 10, the latter
will be included in the variant readings. The passage is:

athāto Vajrasattvākhyāḥ sarvadharmāikasaṃvaraḥ //
Nairātmyām cumbayitvā tu jāpaviṣayam prakāśate //
sphaṭikena stambhanam jāpyam·vasye ca raktacandanam //
riṣṭikayābhicārukam·videṣam niramśukais tathā //
uccāṭanam aśvahaḍḍenākarṣanam brahmā (69b) stinā //
varṣārpanam gajāsthikāḥ mārānam mahiṣasya ca //
stambhane kṣīrapānam tu vasye svacchandam ācāret //
mārāṇe sihlakam caiva ākrṣṭau ca catuḥsamam //
vidveṣe śālijam proktam uccāṭane kasturikā //
athavā antasvam ādisvam nādim gādim hādim tathaiva ca //
jāpapaṭalo nāma daśamaḥ //.

²HVT nairātmyām.

³HVT °viṣayam.

⁴HVT has the sentence turned around with jāpyam rather
than jāpitavyam. In any case the meter is inconsistent in both
P and HVT. Therefore I prefer not to make the pretension of
verse. On the other hand, the Tibetan meter is more easily
rendered into a consistent meter. The original punctuation
in P is more logical than poetic.

⁵P nirahumakais.

brahmaṇāsthinā / vṛṣṭyarpanam¹ gajaniramsukaiḥ² / māraṇam³
 māhiṣasya ca vyāghrasya dantair⁴ vā / stambhane dugdha-⁵
 paṇam / vai svacchandena⁶ vaṣīkarane ācared api/ catussamam⁷
 ākrṣṭāvapi/ mṛtam⁸ sihlakam smṛtam / vidveṣe vyākathitam⁹
 śālijam / kasturikoccātane smṛtāsa / atha prakāram¹⁰
 vāśvahādim¹¹ vadhiḥ¹² prāditavyam / jāpyam vidhigatam matam /
 bhāvyam amanasi ca manasi vā prakāradvayam mudrārthena niścakāya¹³
 ca gulikayā kunduramṛttikayā saṇasutrena¹⁴ atra pañcāmṛtasam-
 prayuktam kārayet siddhikāṅkṣī / mahārat sidhyati mantrah /
 uktenaivānudhyāto yo naro mahiṣadantaṁ grhṇīyāt / maṅgalavā-
 rāmbhyām¹⁵ ārambhya yathā / aśvadantaṁ daśabhyām ādityavāre
 buddhavāre vā / brhaspativāre voccātanasya / brahmāsti

¹P vṛṣṭi rān apanam.

²HVT gajāsthikaiḥ.

³danta.

⁴P °panam; HVT kṣīrapānam.

⁵HVT svacchandam ācared.

⁶HVT māraṇe.

⁷HVT proktam.

⁸See above passage under footnote 1, page 1, Chapter 3, for the remainder of this passage which for completeness might be added.

⁹The above passage seems to be broken and hence somewhat disconnected with the remainder of the chapter. We cannot assume that vadhiḥ means slayer: the word is unclear.

¹⁰For niścikāya.

¹¹P mrna; the change to sotrena is conjecture.

¹²P maṅgalavārāmbhyām.

kṛṣṇacaturdaśyām vai pratipadi¹ vā / pañcāmṛtenekṣura-
 vṛttikāmālām somavāre ekādaśyām vā / gajadantām pañcamyām
 śukravāre śanaiścaravāre² vā / sūryagrāso yadā bhavet tadaiva
 sarvaṁ grhṇīyāt / sidhyati bhūtale nānyathā cīreṇa
 mudrāsiddhiṁ ca / mahākālatantre jāpapaṭalas tṛtīyaḥ //

¹An alternative form to pratopadyām.

²°revā.

Chapter 3 -- MKT'

Mantra

atha mantra paṭala¹ vyākhyāsyāmaḥ //
 mantram dvividham śivamantrakramam² oṃkārahyaṃ³ tantrodgataṃ
 kathayiṣyāmi // śivānandamantrabuddhaśāsanopakārako'ham⁴ /
 buddhaiḥ⁵ pratijñā⁶ sambhavāt⁷ <///> tena bhāṣate mahājñāna-
 mantrapadam⁸ // oṃ mahākāla huṃ 2⁹ phaṭ¹⁰ svāhā /
 dvibhūjasya¹¹ / oṃ hrām¹² hrīm huṃ 2 phaṭ 2¹³ / caturtha-
 bhujasya / oṃ mahābhairava sarvasiddhidāyaka hām huṃ hram

¹I. iti srīmahākālatantre.

²ABCDEFGJK śivosratakramam; I śivosruta°; T zhi.baḥi.
 sngag.kyi.rim.pa.

³ACIK hakārākhyam; BDEFGHJK hekārā khyam; T oṃ yig.gi.
 ming.gis.rgyud.ḥdir.zhes.te./

⁴T //; omit aham.

⁵T sangs.rgyas.kyi.dam.bcaḥ.byas.pa.

⁶AB pratitsambhava; I pratighaṃ bhavau; T dam.bcaḥ.
 which is pratijñā.

⁷p.sambhava; T deḥi.pkyir.

⁸T deḥi.phyir.ye.shes.chen.poḥi.sngags.brjod.paḥo.

⁹T huṃ.

¹⁰H phaṭ 2.

¹¹T adds mantra phyag.gñis.paḥi.sngags.so // MKT'
 inconsistently leaves out mantra but I consistently include
 it. phyag.drug.paḥi.sngags.so. and so on.

¹²H hrī huṃ 2; T hrīm hrīm.

¹³HIJ phaṭ svāhā.

dhyet¹ / ṣadbhujasya / om ā hūm phaṭ hrī haḥ² / aṣṭabhujasya /
 om hrī kaṁ hūm kili 2 mahānāde karālavikarālākṣī³ gri haḥ
 daha 2 paca 2 siddhidāyakāya svāhā / daṣabhujasya / om
 daṁṣṭrotkaṭabhairavāya saṁ 3 ruṁ⁴ 3 hūm 3 phaṭ svāhā /
 dvādaṣabhūjasya mantrah / sarvakarmakarah sarvabuddhanamas-
 kṛtaṁ⁵ sādhyet bhuvanatrāyam / yadicchati tat karoti / om
 yamaya⁶ 2 kṣobhaya 2 cala⁷ 2 pātāla kha⁸ 2 khāhi 2 gṛhna 2
 bali haḥ gṛhna⁹ 2 munca¹⁰ mahābhairavāya svāhā / caturda-
 ṣabhujasya <bhūjasya> anena mantrena baliṁ dadyāt pratidinam
 sarvasiddhyartham / om māṁ¹¹ maṁ raṁ hūm¹² māṁ¹³ rakṣaya

¹A dhyoṭ; B dhyanṭ; C dhyat; F phaṭ; T daṁ.hūm.kuṁ.
 dhvaṁ.ṭaḥ.

²T om.āḥ.hūm.phaṭ.hrīḥ.hāḥ.

³AE vikarākṣi; B vikṣīm; CD vikaksi; J lākṣa; T bi.kā.
 rā.lā.kṣī.

⁴T ru.ru.ru.ru.

⁵ADEGJ sarvabuddham; BCFI sarbuddhai; T sangs.rgyas.
 thams.cad.kyis.

⁶T ya.ma.dzag.ta.

⁷T ta.la.

⁸T omit.

⁹T gra.hāḥ.gra.hāḥ.om.

¹⁰T maṁ.tsam.

¹¹T maṁ.

¹²T hūm repeated.

¹³T maṁ.

pālaya¹ hūm vajra phaṭ / anena matren ātmarakṣa² / om
 dharanī dhara 2 hūm³ 2 amukasya rakṣā huru svāhā /
pararakṣāmantraḥ /⁴ om hrām hrīm hūm maṁ⁵ karālavikarālākṣa
 mahāyogesvari⁶ sarvakāmadāya svāhā / śodaśabhūjasya mantraḥ /
 om sri kṣīm gr̥hna 2 bali hūm phaṭ / madyamāmsapuṣpadhuparakta-
 talapātāle⁷ aṣṭanāgadeva yakṣa rākṣasa gr̥hna 2 idaṁ balim
 hāhā hūm khāhi 2 kha 2 hūm jaḥ pheṁ 2⁸ mahābhūta trāsa⁹
 garjaya 2 kṛṣṇavarṇāya¹⁰ pheṁ¹¹ svāhā / pratidinaṁ¹² ratrau
 balim dātavyaṁ / māṣa-¹³ jambudikayā¹⁴ madiramāmsaraktapūrnasca /
 ekavimṣati divase śubhāśubhaṁ ca kathayiṣyati¹⁵ / māsenā
 siddhim dadāti / varṣakena yadi yadicchati tat karoti / om

¹T A pāya.

²ADEGJ anena mantrena rakṣā; BC anena rakṣāmantra;
 FIK anena rakṣāmantra / paramarakṣāmantraḥ / ; T bdag.srung.
 paḥi.sngag.so.

³BCDEFGIK hūm 3.

⁴See F.5 above where FIK have para ma rakṣāmantraḥ /;
 T gzhan.srung.paḥi.sngags.so.

⁵T om hrām hrām yaṁ maṁ.

⁶T ka.rā.la.vi.rā.la.kṣa.vi.ka.ra.la.

⁷MKT' rakṣanāpātāle; T rakta.pā.tā.le.

⁸T adds haṁ haṁ.

⁹T ma.hā.rtsa.ra.hā.sa.; T_{d1} mahā.dadha.ra.hā.sa.ma.hā.
 da.da.da. G. . . T_{n,p} mahā.da.da.dā.da.hā.sa.

¹⁰T kṛṣṇa.birṇa.

¹¹T ye.he.hūm.

¹²T rgyun.du.

¹³T sran.na.chen.po.legs.par.btsos.pa.dang./.

¹⁴T omit.

¹⁵T ḥbyung.ngo.//

hrām hrīm hūm phaṭ¹ / anena mantrārājena uccārīna mātrena
 sarvapāpāni kṣayaṁ gacchanti / sadā japtena sarvaṁ
 sidhyati² helayā /³ pañcasahasraṁ japtra vaśyaṁ⁴ sādhayet
 dhruvaṁ / ayutaṁ japtvā ca śrīvaśamānayaṭi / lakṣāṁ rājā
 vaśyaṁ sādhayet dhruvaṁ⁵ pañcalakṣaṁ sarvadevayakṣa dhruvaṁ
 santi vaśyaṁ /⁶

vaśyamantra / om mahākāla hūm 2 phaṭ svāhā / sādharmaṇamantraḥ/
 om mahānandeśvara hūm phaṭ / agnimantraḥ / /agni mukhe⁷
 dhyātvā mārāyet / om kṣīm srī hām kṣaḥ devadatta māmsamāraya⁸
 phaṭ / mārāṇamantraḥ / om kṣīm pheṁ⁹ caṇḍeśvarī hūm srī
 svāhā / caṇḍeśvarīmantraḥ / om laṁ kaṁ¹⁰ kulisesvarī kaṁ
 svāhā / kuleśvarīmantraḥ¹¹ / om mām maheśvarī hūm srīm¹² pheṁ/

¹T om.hri.hri.hūm.phaṭ.

²T dngos.grub.thams.cad.hgrub.bo. //.

³T adds sgyid.sñom.

⁴T omits vaśyaṁ but has zhi.ba. (santi).

⁵Sentence is incomplete in all Mss. except T ḥbum.gyis.
 rgyal.po.dbang.du.ḥgyur.ro.//.

⁶T gnod.sbyin.thams.cad.nges.par.dbang.du.ḥgyur.ro./
 nges.par.ḥgugs.par.yang.byed.na.skyes.pa.dang.bud.med.lha.
 smos.ci.hṭshal.

⁷T meḥi.kha.dog.kha.la.

⁸T de.ba.dat.taṁ.mām.mām.ma.ra.ya.

⁹T he.tsam.ha.de.

¹⁰T ke.ku.li.ke.

¹¹Kuleśvarīmantraḥ; T rigs.kyi.dbang.phyug.maḥi.sngags.so.//.

¹²T inserts he.

maheśvarīmantraḥ / om kālīvikarālākṣi sriṁ kṣaṁ kṣiṁ phaṭ¹
 svāhā / kālikāmantra² / om carcaya 2³ hūṁ hrīṁ / carccikā
 mantraḥ // om cāmuṇḍe daha 2 paca 2 idaṁ balim gr̥hna 2 hūṁ
 2 phaṭ svāhā / kaṇḍarohīdevibalimantraḥ⁴ / om hrīṁ huṁ⁵ phaṭ
 svāhā / devyābalimantraḥ / om hrīḥ haṁ phaṭ svāhā / umādevyā-
 mantraḥ / om āḥ hūṁ kāyavākcittādhiṣṭhānamantraḥ / anena
 niyutaṁ japtvā śmaśānābhasmanā puttalikāṁ krtvā tasya dvāre
 gopayet⁶ / uccāṭayati saptadhā⁷ // uccātanamantraḥ // om
 maṁ jaṁ kṣaṁ / śatrustambhanamantraḥ / om jaḥ hūṁ hastistam-
 bhaya phaṭ / muṣakalāṅgulena saptadhā mantraṁ prapathya
 hānayet / hastistambhanam / om khaḥ hakaṭī⁸ / ghoṭakastam-
 bhanam gomāmsasena hānayet / aśvastambhanam om muḥ⁹ hāḥ
 sarvapaśan stambhaya mohaya hūṁ phaṭ / iti vyāghracarmasapta-
 vāram prapathya hanyet / mahiṣāśvahastigoṣṭrgālavvyāghrabhallukā

¹T sriḥ.kṣiṁ.kṣiṁ.hūṁ.phaṭ.

²T dus.can.maḥi.sngags.so.//.

³T insert tsam.

⁴MKT' omit; T lha.mo.dum.bu.can.gyi.gtor.maḥi.sngags.
so./.

⁵T om.hri.hāḥ.huṁ.shrī.

⁶From anena this line is omitted in T. Instead we have
hūṁ.kṣiṁ.shrim.om.ghaṁ.de.ba.datta.hi.mā.ra.ya.ma.ra.ya.hūṁ.
phaṭ./ thams.cad.gsad.paḥi.sngags.so./.

⁷For the actual mantra T che.ge.mo.utstsha.ta.ya.hūṁ.phaṭ./.

⁸om.khaḥ.haḥ.phaṭ.

⁹AB omit muḥ.

stambhanam yānti dhruvam/¹ om mukham stambhaya amukasya vam
 phaṭ //² naramukha-³stambhanamantraḥ/ om hrīm mam ram cāmunde
 haḥ srī hūm phaṭ/ khaḍgādistambhanamantraḥ/ om mahānande hūm
 phaṭ / saptadhā <dhali> bhāvayitvā sarva hānayet/ sarvastambhanam⁴/
 om mahinṛbhinṛ 2 ha ho⁵ / stambhanadyūtakārasya / om gham
 hūm strīm/ mohena mantraḥ⁶/ om haḥ kaha 2 maliniṁ upaśodhaya 2⁷
 mahākāla buddhājña samprahino⁸ 'si māraya 2 om sarvaduṣṭa-
 praduṣṭān gr̥hna 2 māraya⁹ 2 kha 2 khāhi 2 śighram daha 2 paca
 2 hu ra¹⁰ 2 mam ram¹¹ hūm phaṭ idaṁ baliṁ gr̥ha 2 śrīsvāhā/
 buddhaśāsanasyopakāraṁ kurvanti sattvāvādī ca anena mantreṇa
 bhaktapūrṇanarakapāle māmsadattvā baliṁ dadyāt kṛṣṇāṣṭamyām
 tatkṣanam mriyate // prajvaro bhavati dhruvam¹²/ agnidāhena

¹T inserts om.maha.nam.ta.hūm.haḥ.dngul.la.lan.bdun.
 bzlas.nas.sprul.la.brgyab.na.sprul.reng.par.byab.baḥi.snags.so.//.

²T.om.mu.kham.stam.bha.ya.

³T mihi.ngag.

⁴From om mahānande T omit.

⁵T om.ma.hi.la.la.bhi.la.la.bhi.la.la.ha.hoh.

⁶T has śtrīmohena which makes more sense but maybe the
 Sanskrit use of strīm as a part of the mantra was a way of
 concealing its intention.

⁷T mā.li.ni.mu.khi./ pra.sā.dha.ya. . . .

⁸T pra.hi.to.si.kā.ra.ya.kā.ra.ya.

⁹T mā.ra.mā.ra.

¹⁰T hu.re.

¹¹T omits mam.ram.

¹²T rims.kyis.thebs.par.hgyur.ro.

pragrhyate / mūrdhānam sphoṭayati // mahābalimantraḥ/
 Śatākṣaro 'pi ca¹/ om cāmuṇḍe hana 2 daha 2 hūm phaṭ/
 māraṇamantraḥ / om hūm māmsa² māraya svāhā / śatrumāraṇa
 mantraḥ / om hūm phaṭ³ / atha bhagavan bodhisattsamahāsattvama-
 hākāruṇikāḥ/ tadyatha/ om karālavikarāla⁴ vikaṭesvara ruṇḍha
 2 kili 2 mahākāmkāla hala srī vaṁ maṁ haṁ hūm hūm⁵/ mahānandeś-
 varāya hūm phaṭ svāhā / anena mantreṇa pratidināṁ saptdhā ca
 prapathya mukhaṁ prakṣālayet sarvajanapriyo bhavati/ sarvaśatravo
 mohan⁶ yānti dhruvaṁ // sarvakāryādikaṁ prasādhayitum icchatī/
 <yadi na> tadā dviguṇena <arogena> dātāṁ bhavati sarvasādhana-
 mahānandadhāraṇīmahākālasya mantraḥ om mahākāla hrām hrīm hūm
 phaṭ svāhā⁷/ sarvakarmārthaprasādhya phalaṁ jananiyam⁸ iti/ iti
 srīmahākālatantre mantrapāṭalastṛtiyaḥ //

¹T omit.

²T māṁ.maṁ. replaces māmsa.

³T omits om.

⁴T omits vikarāla.

⁵From hala T reads kṣīm.shrīm.baṁ.tshīm.maṁ.haṁ.hūm.

⁶T zhi.bar.ḥgyur.ro.

⁷T hūm.hūm.phaṭ.phaṭ.svāhā.

⁸T ḥbras.bu.ḥbyung.bar.byed.pa.

Chapter 4 -- P

Vajrābhiṣeka

atha devyāha/ bho bhagavan katamānandāḥ khyātāḥ katamāśca
 kramā iti<ca>/ kathayaśva śrotuṃ icchāmi ca yathāsaṃbhogataḥ //
 bhagavān āha¹ / prathamānandaś² citrake³/ paramānando
 vipāke/ vimarde ca vai viramānandah/ vilakṣane sahaajānanda
 iti/ guhyacaryā⁴ // // paścāt japanam tathaiva caturtham/
 ānandādyāḥ⁵ secanam catuḥsaṃkhyayā kramaśah/ ācāryo hasita

¹The following lines to devyāha are similar to HVT II, Part II, Chapter III, vs. 9-18, as follows:

vicitre prathamānandah paramānando vipākake//
 viramānando vimarde cā sahaajānando vilakṣaṇe // (9)
 ācārya guhya prajñā ca caturthān tat punas tathā //
 ānandāḥ kramaśo jñeyās catuḥsecana saṃkhyayā //
 hasitaśuddhyā tv ācārya . īkṣaṇe guhyakas tathā //
 prajñā hi pāṇyāvāptau ca tat punar dvandvatantrake//
 sekaṃ caturvidhaṃ khyataṃ sattvanam siddhihetave //
 sicyāte snāpyate 'neneti sekas tenābhidhīyate // (12)
 pāṇibhyāṃ tu samāliṅgya prajñam vai ṣoḍāśabdikaṃ //
 ghaṇṭhāvajrasamāyogād ācāryasecanam matam //
 cāruvaktrā viśālākṣī rūpayauvanamaṇḍitā //
 jyeṣṭhānāmikābhyañ ca śiṣyavaktre nipātayet // (14)
 kāritavyan tu tatraiva samarasam śiṣyagocaram //
 prajñam pūjayec chāstā arcyitvā samarpayet //
 śāstā brūyāt mahāsattva gṛhna mudrām sukhāvāham //
 jñātvā śiṣyam mahadbhūtam nirīrṣyam krodhavarjitaṃ //
 śāstā tam ājñāpayati kunduram kuru vajradhṛk //
 śiṣyakṛtyam pravakṣyāmy abhiṣekam anunāyayed //
 mudrāyuktaṃ gurum drṣṭvā stutipūjām karet yathā //
 he bhagavan mahāśānta vajrayogaikatatpara // (18)

²p °anado.

³Citrako HVT vicitre.

⁴There is a strong temptation to use the HVT line and omit the iti. I would rather maintain the P reading, however. guhyacaryā is clear and so is pascāt. The copiest made a point of the special punctuation -- maybe as if to let the reader know either that it wasn't completely clear; or, that it was different from the standard passage.

⁵Panandam vā; the Tibetan version of the HVT has dgaḥ.ba.la. sogs. and all HVT Mss. have ānandādyāḥ.

śudhyatu vai/ īkṣane¹ sahanīyaguhyakaḥ / prajñāpānyāvāptau ca
 tat punar dvandatantrake²/ sekam caturvidham khyātam/
 sattvānām siddhihetave vai ca/ sicyate snāpyate sarīram
 samyakprakārena śodhyata iti/ anenā-³bhidhīyate sampradāyakam/
 yathā syācca hastābhyāmāliṅgitvā tu caryām⁴ sodaśabdām
 vajraghaṇṭayogataḥ/ ācaryasya secanam matam iti/ rūpayauvana-
 maṇḍitā devī sarvalakṣanasampūrṇām/ jyeṣṭhānāmikābhyām vai
 śisyacakre sannipātayecca / prapūjayet prajñām śāstrārthayitvā
 tu samarpanīyam vai/ śāstrākriyām mahāsattva mudrām gṛahana
 sukhārtham/ viditvā śiṣyam nirīrṣyam brhadbhūtam krodhena
 gārjitam / Śāstā <tā> tam ajñāpayati kurisva bolakamkolaksam⁵
 vajradhṛk/ śiṣyakṛtyam pravakṣāmi/ anayā ca te sekam⁶ yathā/
 mudrāyuktam gurum drstvā surati⁷ pūjam kārayet yathārthataḥ //
 devyāha / he bhagavan samyayogo vai tatparah/ yathā
 anjñātam⁸ sarvanāmagraham param tasmād⁹ abhiṣekam yatniyat/

¹P vikṣaṇe, HVT.T kṣane.

²Inclusion of line from HVT helps understanding of passage. (HVT, Vol. II, Part II, Chapter III, verse 11; see ff.2).

³P anena.

⁴HVT prajñām.

⁵HVT has kunduram kuru.

⁶HVT abhiṣekam anunāyayed; and one text adds yathā.

⁷HVT stuti.

⁸MKT' sādhyet.

⁹MKT' inserts vibho; T. mngah.bdag.las.

abhyarcanīyam¹ gurus² śiṣyaṃ viditvā tu cācared yathānyāyaṃ//³
 yathā yūyaṃ mahātmā me sarvanāśakṣaṃ vibhontvapi krpāsti
 yena sattvasya duḥkhaṃ jahasi // yathā mārgaṃ⁴ kathaya⁵ bhagavan
 janārtho yadi bhavet / abhiṣekas tu puraḥ⁶ kramaśo jñeyah⁷
 kālajñāsamayaṃ yathā //

mahākālatantre vajrābhiṣekacaturthaḥ paṭalaḥ //

¹MKT' saṅghaniyam.

²P guruṃ.

³T. bla.mas.slob.ma.brtaḡs.la.sbyin.par.byaho.//.

⁴Although P has māntraṃ MKT' has mārgaṃ corresponding
 to Tibetan: ji.lta.baḡi.lam.

⁵P kathaṃya; MKT' kathaya; T. gsungs.pa.ghig.

⁶T omit.

⁷MKT' deyaṃ.

Chapter 4 -- MKT'

Vajrabhiseka

athābhiṣekapaṭalaṃ vyākhyāsyāmaḥ¹ / prathamam dvibhuja-
mahākālasya mantram² daśasahasraṃ japitvā dīkṣayet śiṣyaṃ/³
prathamam udakakalaśaiḥ siñcanam⁴ ghaṇṭādimsca vajrānvitai(h)
padaiḥ pañcābhiṣekais tu⁵ ṣaṣṭhe kuḷiśakramais ca <Muni>
saptābhiṣ ṣekas tu yadā syāt prajñayā sahasampute caiva/ aṣṭame
nityatayā⁶ yoginībhyāṃ parikrīḍitā/ navame puṃstvamano⁷ jāyate/
dasame gaganodakaiḥ / ekādaśaiscāpi kramaṇinaṃ saṃyuktam
siddhim pade pade anusaret⁸ / munikapilā <māritair >⁹ iva
siddhijñāna-¹⁰ upāyakramair eva saṃgopyācaret / pañcāmrtaiśca
prajñopāyah¹¹ kartavya/ nātābhāginīkākaḥ kharvakakubjakais¹²

¹AJ vyākhyāsyāmi.

²T. snags.

³MKT' dīkṣayet // śiṣyaṃ; T. slob.ma.la.dbang.bskur.te./.

⁴T bum.paḥi.dbang.bskur.ba.thub.pa.

⁵After dgang.bskur.ba.thub.pa. T. has dril.buḥi.sgra.
dang./ rdo.rjeḥi.sbyor.ba.dang.ltan.pas.chu.la.sogs.pā.dbang.
.nga.rnams.kyi.bye.brag.gis.so./.

⁶T. omit.

⁷AB prastamana; C pratvāmana; G prastvamena; T. skyes.
bu.ñid.

⁸T. bsgrubs.pas.gnas.dang.gnas.su.rjes.su.ḥbyung.ba.

⁹T. thub.pa.ka.pi.la.varṇa.shi.ba.

¹⁰T. zhi.bahi.ye.shes.sgrub.pa.

¹¹T omits upāyah: shes.rab.ma.hdi.rnams.kyis.so./.

¹²MKT' sanmukha kharvaka kubjakais; T. mi.thung.ma.dang./
sgur.mo.

samyastavyaṃ//yathānujñātaṃ // sādhyet sarvanāmagrahaṃ paraṃ¹

¹Beginning with sarvanāmagrahaṃ MKT, P, and T agree.

Chapter 5

Devatābhiṣeka

devatānām abhiṣekham¹ vyākhyāsyamaḥ/ prathamam devyādibhir
 abhiṣicyamanaiḥ kalaśair² amṛtair aṣṭadevībhir arghapātro
 dīyate stūyate mantrair adhiṣṭhyate³/ om kalaśābhinayanam
 snanam⁴/ om śūnyatādhiṣṭhitum svāhā/ udakābhi ṣekas tu dīyate
 pañcāmrtair <danam> sad <ya> pārāmitāpurṇe⁵ parigrah-⁶bhavati
 devatīnām⁷ puṣpavrṣṭir bhavati kasturikā ca sugandhighrāṇo
 bhavati/ nārāyanādibhir adhiṣṭhet⁸ / samayaṁ pālayanti
 sarvadevāḥ praṭipattim⁹ yanti dhruvaṁ /¹⁰
 mahākālatantre¹¹ devatābhiṣekapaṭalapāñcamah //

¹MKT' devatābhiṣekam.

²T. lha.mo.la.sogs.pa.rnams.kyis.bum.pahi.dbang.baskur.
 bar.byā'o.//.

³T. mchod.yon.dang./ zhabs.bsil.byin.nas.bstod.pa.dang.
 snags.kyis.byin.gyio.brlabs.pa.ni.//.

⁴P nayana; MKT' nayanam srāhā; T. na.ya.nam.sna.nam.

⁵Sad; MKT' sadpārāmita°; T. pha.ro1.tu.phyin.ba.drug.
 yongs.su.rdzogs.par.gyur.ro.//.

⁶P, MKT' parigraha; We added bhavati from T. yongs.
 su.rdzogs.par.gyur.ro.// hence (/).

⁷T. lha.mo.rnams.kyis.

⁸MKT' omit nārā°; T. sred.med.kyi.bu.la.sogs.pahi.byin.
 gyis.rlob.par.ḥgyur.ro.//.

⁹P prāṇipattim which corresponds to T. srog.la.bab.yet
 in P the plural yanti referring to all the divinities (sarvadevāḥ)
 is semantically more appropriate for praṭipattim.

¹⁰T. lha.thams.cad.kyi.dam.tshig.gi.skyong.zhing.srog.
 la.bab.kyang.gtong.bar.mi.ḥgyur.ro.

¹¹T. inserts rāje

Chapter 6

Paricaryā

devīpramukhāḥ sarvavajrabhūtinyaḥ¹ samśayaprāptā
 durmanaprāptā² bhagavantam vajrasattvaṃ³ evaṃ āhuh⁴/
 bhagavān⁵ apanaya samśayam eva / khyātam iha paṭale navaṇāṭyaṃ
 siddhidam gītān ca tasmin me⁶ samdeho sti/ gītā kim artham
 bhavet nāṭyaṃ vādyam⁷ / devatāṣeka-⁸ topacarena⁹ kathitam¹⁰/

¹p °bhūminyah; MKT' jantutinyah; HVT sarvadākinyah;
 T. rdo.rje.hbyung.mo. From the beginning to bhagavān āhā
 it roughly follows HVT, Vol. II, Part II, Chapter IV, verse
 1-5:

caryāpaṭale yad ākhyātam gītān nāṭyaṃ ca siddhidam //
 tatra samdeho me vartate kim gītān nāṭyaṃ ca kim // (2)
 devatābhiṣekato yac ca kathitam dveṣādimudraṇam //
 tatra samdeho me vartate kim mudryam kasya mudraṇam //
 mantrapāṭale yat proktaṃ Nairātmyādes ca bijakam //
 tatra me bhrāntiḥ samjātā kim bijam kasya bijakam // (4)
 kulapaṭale yāḥ khyātā nāḍyo dviṣoḍāśātmikāḥ //
 visuddhiṃ tāsāṃ kathayantu bhagavanto bhrāntir me 'bhūt //.

²MKT' durmanasya prāptā; T. yid.mi.bde.bar.gyur.nas.

³P sattvaṃ; HVT vajrasattvaṃ.

⁴P āh; HVT āhuh; T. tham.cad.kyis.hdi.skad.ces.gsol.to.//.

⁵MKT' bhagavan; T. /bcom.ldan.hdas./.

⁶HVT tatra.

⁷P vādyā; MKT' vāde; HVT omit; T. omit.

⁸MKT' abhiṣeka; T. dbang.bskur; HVT abhiṣeka.

⁹MKT' omit.

¹⁰T. ñe.bar.sbyod.pa.ji.ltar.hgyur.ba.lags. suggesting
 upacāraḥ kim bhavet.

dveṣād<v>-imudrām kiṃ <mudrām>¹ mudrāṇaṃ vā kasya²/ sarveṣaṃ
 bījaṃ kathaṃ³ mantrapataleproktaṃ / devyā bījakaṃ nirbhrantir
 saṃjātā kiṃ / rūpiṇaṃ⁴ bījaprabhāvaṃ kiṃ vā / bho bhagavan
 samayeṣu kathaya kathaṃ ācaret//

Bhagavān āha⁵ / kio ghaṇapiṭukāre hāhākāre mahākāla
 ucchala / kakkole ghaṇa damaruvājī āi/ karuṇe āi / naroli āi /
 tahi mānsa nirbhare khāi āi / pivi āi maanā gādham vihāle
 kaliñjara paissi āi / vādāi vādāi dundura māgap / āi sante
 kapura sihlaka thuricai samalāi / śālibhara māmakī tahīm
 khāi āi nāṭe gīte ekoṇa aṇiyai / nirāmśukamālā bhariai tahim
 paṇi āi / sarasāstonekunduru jāi āi / damaruvāde thali āi //
 thali ai nr̥tyaṃ srīmahākālarūpeṇa⁶ yathāsukhayogataḥ⁷ /

¹MKT' omit kiṃ.

²MKT' dveṣādimūdrām mudraṇaṃ vā kasya; T. zeh.sdang.
 la.sogs.paḥi.phyag.rgyas.ji.ltar.rgyas.ji.ltar.rgyas.ḥdebs.
 par.bgyur.ba.lags./ suggesting dveṣādimudrām kathaṃ mudrāṇaṃ
 bhavati.

³T. ji.ltar.lags.

⁴P rāpinam.

⁵The following verse is a variation of apabhramsa.

⁶Prūna; MKT' °rūpeṇa; T. dpal.nag.po.chen.poḥi.rnal.
 ḥbyor.gyis. suggesting mahākālayogena, only T₁ has gyi.

⁷HVT herukarūpeṇa.

dhyāna-¹ rakta-² cittena³ <no> viratābhyāsanayoga-⁴ etasā⁵ /
 sarvadharmair⁶ buddhais tathātā⁷ yoginibhir mātṛabhis⁸ ca /
 nāṭya⁹ gītābhyām gīyante nṛtyante¹⁰ paramaṁ sukhadaṁ¹¹ paramaṁ
 sukhadaṁ utpadyate¹² / anenaivātmarakṣāṁ gaṇarakṣāṁ ca pañcāmṛ-
 tānca/ tathā cānenaiva vaśābhirate loke mantrajāyātmaneiva¹³
 tvayatnena pravṛttim¹⁴ / tasmād vibho gīyate sādaram¹⁵ /

¹HVT bhāvanā.

²T. skya.rengs.shar.ba.dang./bsam.gtan.la.chags.paḥi.sems.
 kyis hence rakta is interpreted as enamored and not blood. MKT'
 omit skya.rengs.shar.(arūṇadaya); HVT T. has hdod.chags.

³MKT' omit no.

⁴HVT omit nayoga t. omit virata.

⁵CDEFHIJK viratyasacetasā; G viramyasacetasā; T. goms.
 paḥi.rigs.paḥi.sems.ni. which suggests abhyāsanyāgacittam.

⁶HVT vajradharmais.

⁷P tathā; ABCDEGHJK °buddhastathā; HVT tathā; T.
 sangs.rgyas.tham.cad.kyi.de.bzhin.nid.

⁸T. de.bzhin.ñid.kyi.rnal.hbyor.gyi.ma.rnams.laḥo. //
 gzhan.du.mi.ma.yin.no.// gzhan.du. . . omitted in both P and MKT'.

⁹T. gar; after °bisca in P there are three unclear
 syllables hence the inclusion of nāṭya.

¹⁰T. gar.dang.glu.

¹¹MKT' ābhyām nāṭyate paramaṁ sukhaṁ padaṁ; T. gar.dang.
 glu.ḥdi.dag.gis.mchog.tu.bde.ba.skye.bar.ḥgyur.ro.//.

¹²T. skye.bar.ḥgyur .ro.see f.4 above.

¹³Not clear but MKT' has jāpātmanaiva except for A
 jāpātmane naiva.

¹⁴T. ḥdi.ñid,kyis,bdag.bsrung.ba.dang/tshogs.bsrung.ba.
 dang/bdud.rtsi.lnga.dang.mchog.tu.dgaḥ.baḥi.dbang.du.gyur.baḥi.
 snags.bzlas.pa.ḥdis.hjig.rten.tu.tshegs.méd.par.bya.ba.byed.ba.
 deḥi. We would expect following the last part of sentence
 mantrajāptena loke ayatnena karyam karoti.

¹⁵T. omits this line.

nṛtyantu madhyavarttino¹ bhūyālīngya<m>² gaṇādhyakṣaṃ³ /
 tatraiva ghrāṇaṃ prathamam upalabhate⁴ ḡḍhasya gandhaṃ/
 dvitīye lakṣmīnārāyanayorgandhaṃ / tṛtīye kasturīkumkumādīnām
 nānāgandhasamopayogaṃ bhavet⁵ / yogeśvaras⁶ tu<vi> tadānu
 gītādhiṣṭhānaṃ<m>⁷ śabdaṃ śrūyate⁸ bhṛṅgaḥsa⁹ kokilānām
 gomāyūṣas ca / sarvagaṇair¹⁰ yadi nṛtyate / tadā gitair¹¹
 adhiṣṭhet¹² gaṇaṃ¹³/ kinnarair¹⁴ gīyate nārāyanaprabhṛtayo
 gaṇesvācaranti / nagarante udhyāne vā vane ca vā niyataṃ
 lakṣayet sarvamudraṇaṃ /¹⁵ siddhiḥ syād dhruvaṃ //

¹MKT' giyate sādaram nṛtyati/ but since madhyavarttino is plural nṛtyantu is more correct; T. is different: bar.bu.gar.yang.byāho.

²P līngyam; MKT' līngyate; T. omits līngya; HVT purskrtyam.

³MKT' gaṇapurataḥ.

⁴HVT lakṣayet; T. ñe.bar.dmigs.bar.ḡgyur.ro./.

⁵E samāropyayoga bhavet; T. mñam.par.long.spyod.par.ḡgyur.ro./.

⁶P °varo.

⁷MKT' inserts pātra.

⁸P unclear but MKT' ḥsaṃsa; T.ngang.pa.

⁹T. omits gana.

¹⁰MKT' giter.

¹¹A adhiṣṭhataḥ //.

¹²Gaṇan.

¹³T. adds phyiḥi.mi.ham.ci.

¹⁴T. places sarvamudraṇa with siddhi: phyag.rgya.thams.cad.kyi.nges.par.dngos.grub.tu.ḡgyur.ro./.

¹⁵MKT' sarvamudraṇaṃ siddhim prāpnoti dhruvaṃ//.

devyāha / bho bhagavan jambudvīpe sattvā¹ arthakāṅk-
 ṣiṇo² rasa-³ kāṅkṣiṇaśca vaśyādikās tathā⁴ / teṣāṃ kiṃ
 upāyaṃ kathaya //⁵

bhagavān āha⁶ / devī⁷ mudrālayaṃ⁸ jñātvā tat kathyate⁹
 sarvaṃ¹⁰ //

devyāha¹¹ / kramaśo jñeyaṃ kathayasva¹² sāmprataṃ¹³
 yadi sattvārtha-¹⁴ lābhitvaṃ //¹⁵

bhagavān āha / aṣṭamaṭāḷādiṣu kathanīyaṃ¹⁶ mayā devi/

¹āh.

²ah.

³ABCDEFGH data; T. bcud.len.i.e. rasāyana.

⁴MKT' nānāsiddhikāṅsikas tathā; T. agrees with P.

⁵MKT' kathayisyāmi; T. ji.ltar.hbyung.ba.bstan.du.
 gsol. which agrees more than less with P.

⁶MKT' omits but has devī!; T. bcom.ldan.hdas.kyis.
 bkaḥ.stsal.pa./.

⁷P devi following MKT' but not T. which has lha.mo.
 rnams.kyi.phyag.rgya.bzhi. suggesting devīnām.

⁸T. phyag.rgya.bzhi.

⁹MKT' prakathyate; T. ji.ltar.bar.shes.par.byaho.

¹⁰MKT' sarvās cāpi; T. omit.

¹¹MKT' inserts bhagavān.

¹²ADE tvam kathaya.

¹³MKT' // To here T. rim.pa.rnams.ji.ltar.yid.ches.
 par.bshad.par.byed./.

¹⁴MKT' arthāya agreeing with T_N see f.5 below.

¹⁵T. bcom.ldan.hdas./ sems.can.rnams.kyis.don.thob.par.
 bya.baḥ.phyir.yin.nam/ But T_N has sems.can.rnams.kyi.don. . .

¹⁶MKT' prakathanīyaṃ.

pañcakulaṁ viharet¹ pratīdinaṁ siddhiṁ tasya niyataṁ
phaladaṁ² //

mahākālatantre pari-³ caryāpaṭalaḥ ṣaṣṭhaḥ //

¹MKT' // yogī.

²yaladam; MKT' phaladam except for A phalaṁ.

³r. omits pari.

Chapter 7

Devatotthāna

prathamam̐ pujopāhareṇa pāpādidesānādikaṁ caturbrahmavi-
hārīm̐ bhāvayitvā śeṣataḥ / om̐ śūnyatājñānavajrasvabhāvātmako
ham̐ iti kṛtvā prāyacireṇa¹ sarvaṁ sodhanīyaṁ / mahākālaṁ
trimukhaṁ vajrapīṅgordhvakesaṁ śmasrukesaṁ / daṁṣṭrotkata-
bhairavaṁ / mahābhīṣaṇaṁ prathamamukhaṁ kṛṣṇaṁ / vāmadvitī-
yamukhaṁ rakta-² varṇaṁ / dakṣiṇaṁ syāmaṁ / vyāghracarmāmbaram̐/
muṇḍamālāpralambitaṁ / kharvalambadaram̐ / nāgābharaṇabhūṣitaṁ³/
aṣṭabhujam̐ / prathamam̐ dakṣiṇavāmbhujābhyām̐ āliṅgi<m>tām̐⁴
devīm̐/ dvitīye karttikaṁ / tṛtīye bhuje vajraṁ / cathurthe
kupitaṁ⁵ / dvitīye vāmabhujē raktapūrṇakapālaṁ / tritīye
ghantaṁ / cathurthe mudgaraṁ / savarūdhaṁ / pratyāliḍhapade
sthitam̐ / catur yoginīpariveṣṭhitam̐ / purve caṇḍeśvaraṁ
karttikapālahastām̐ gauravarṇām̐ muktakeśām̐ daṁṣṭrotkatabhairavām̐/
dakṣiṇapuṭe carcikām̐ kṛṣṇavarṇām̐ nagnām̐⁶ muktakesīm̐⁷
karttikapālahastām̐ pratyāliḍhapade sthitām̐ vikaṭadam̐strām̐⁸/

¹MKT' prāvaraṇa; T. sgyu.maḥi.spyod.

²MKT' śuklaṁ; T. dkar.po.

³T. klu.brgyad.kyi.rgyan.gyi.gdeng.kas.brgyan.paḥo.//.

⁴āliṅgim̐tām̐.

⁵kṛpīdaṁ; MKT' kupita; T. ḍa.ma.ru.

⁶MKT' adds tathā.

⁷MKT' adds ca.

⁸MKT' °dantām̐; T_n mche.bu.btsigs.la.sogs.par.byed.
paḥo.

pascime¹ kālīkām kṛṣṇavarṇām² trisūlalāṅgala-³ hastām- <ca>
 muktakeśīm tathaiva ca/ uttare kulikeśvarīm urdhvahastām
 vāme kapālam⁴ . sarvādevatyas trilocanāḥ/ caturyoginībhiḥ
 pariveṣṭitam bhagavantam devyāliṅgitam⁵ abhisahasamputakarāṇi-
 sthitam⁶ devam⁷ <eta>⁸ yogenācared⁹ yogesvarah aṣṭabhuje
 sthānam //¹⁰

prathamam hūmkāram niścārya traidhātukasthitān
 devatān gurubuddhabodhisattvān ākarset¹¹// om sūnyatādi-
 svabhāvena¹² sarvaṁ bhāvaye jagat/ hūmkārabījām niśrtya
 tadākarṣayet¹³ / paścād¹⁴ vajrapañjaram vibhāvya-¹⁵ bhāvayed

¹MKT' pāścimapuṭe.

²MKT' adds nagnām and repeats last line from tathā muktakeśīm . . . kālīkām.

³lāṅgala; MKT' lāṅgala; T. thod.pa.

⁴After kapālam H dakṣiṇe karttrim nīlavarnam tathaiva ca; T. lhag.ma.thams.cad.snga.ma.bzhin.ne./.

⁵MKT' liṅgitāni.

⁶MKT' sahasamputakarāṇe; T. lhan.cig.skyes.paḥi.kha.sbyor. la.mngon.par.ngas.pa. suggests sahasamputasamsthitam.

⁷T. omit devam.

⁸MKT' etad.

⁹MKT' omit.

¹⁰MKT' aṣṭabhuje inam; T. phyag.brgyad.pa.zhes.paḥo; T_{C,D,P} phyag.brgyad.pa.bzhengs.^{L,N} baḥo.

¹¹K bodhisattvān kathayet; T.spyan.drangs. suggesting nimantrayet.

¹²T.rang.bzhin.med.par.bsgom.nas. suggesting nihsvabhāva.

¹³ABD kathayet; C kathayati; T. bhug.paḥo.

¹⁴MKT' tadanu.

¹⁵ABCDEF vibhāvayet, G bhāvayet.

yogī satataṁ caturmukhaṁ/ prathamam kṛṣṇam / dakṣiṇam lohitaṁ/
vāmaṁ suklaṁ / pascimaṁ varāhamukhaṁ / catuscaraṇam
pratyālīdhe sthitaṁ / kṛṣṇavarṇam lambodavam / ekaśo mukhe
trilocanam / urdhvakeśam / prathamamukham¹ śmaśrukeśam² /
dvādaśabhujam / prathama<m>vāmadakṣiṇābhyām devyāliṅgitam /
adharam devyā damṣṭrayā³pīditam bhagavata⁴/ dvitīya vāmabhujē
svetacāmaram / tṛtīye trisūlam/ cāturthe kapālam / pañcame
gajacarmadhrtaṁ /⁵ ṣaṣṭhe vināyakadantaṁ / daksinadvitīyabhujē
katttriḥ⁶ / tṛtīye vajram⁷ / caturthe mudgaram caiva / pañcame⁸
gajacarmam/ ṣaṣṭhe bhujē vajram⁹/ mahiṣārūḍham¹⁰/ sarva-
māraprākrantaṁ / lalajjihvam¹¹ raktāśravam¹²

¹T. omit.

²MKT' 'śmaśrumukham; T. ag.tshoms.hbar.lhag.ma.snga.ma.
bzhin.no.

³P damṣṭrato; see f.10 below.

⁴T. is more clear: bcom.ldan.hdas.kyi.mche.bas.lha.
moḥi.mchu.btsir.ba. suggesting bhagavanto damṣṭrayā devīm
pīditam.

⁵T. omits dhṛtaṁ.

⁶P trisulam; A trisuci; EFG trisulam; HI damaru; T.
gri.gug.: notice the third left hand already holds trisulam.

⁷P omit; MKT' tṛtīye vajram; T. gsum.pa.la.rdo.rje.rtse.

⁸P unclear; MKT' pañcame; T. lnga.la.

⁹MKT' kṣetrapālam.

¹⁰mahiṣāsudam.

¹¹MKT' omit; T. ljag.hdril.

¹²MKT' °śrutam; T. ḥdzog.pa.

saṃputakaranapade¹ sthitam / caturyoginībhiḥ² pariveṣṭitam
 gītapūjopahāribhiḥ³ / mahāpheṭṭkārāhāravocchalitam⁴ devam/
 paramānandasvabhāvakam / kilikilāyamanam⁵ loke⁶ prasāntyartham⁷
 idam jagatam⁸ mahānandakramam nātham buddhasāsanamanḍitam⁹
 hilikilīmālimantrayogataḥ //¹⁰ dvadaśabhujotthanam¹¹
 caturbhujotthānam¹² kathyate bhagavatā sarvasiddhyartham
 vighnopasāntāye¹³ ekamukham¹⁴ kṛṣṇavarṇam/ daṃṣṭrotkaṭabhairavam
 lambodaram piṅgordhvakesam śmaśrukesānca nāgābharanam¹⁵
 savārūḍham¹⁶ hūmkārajam caturbhujam/ vāme karttrikapālam

¹MKT' °yoge; T. omits pade and no yoge and adds lhag.
 ma.snga.ma.bzhin.no./.

²P omits bhiḥ; MKT' °bhiḥ //; T.rnal.ḥbyor.ma.bzhis.

³T. gluḥi.mchod.pa.ñe.bar.long.spyod.pa.rnams.dang./.

⁴T. pheṃ.gyi.sgra.chen.po.sgrog.par/ gad.mo.chen.
 po.rgyun.mi.ḥchad.par.ḥbyung.baḥi.; T_N phat

⁵T_{C,P} ā.li.kā.li.

⁶MKT' lokeṣu.

⁷MKT' sāntyartham.

⁸MKT' jagati; T. ḥgro.ba.di.rnams.

⁹MKT' mantritam.

¹⁰P mantraṃ yogataḥ //; MKT' mantra yogataḥ.

¹¹P omit; MKT' dvadaśabhujam nam; T. omit.

¹²MKT' bhujā nam; T. phyag.bzhi.bzhengs.pa.

¹³MKT' °sāntyartham //; T. zhi.bar.byed.pa.la.

¹⁴A catur; T.zhal.gcig.phyag.bzhi.pa./.

¹⁵MKT' nāgābharanābhuṣitam//; T. klu.brgyad.kyi.rgyan.
 gyis.brgyan.pa.

¹⁶T. adds rgyab.stag.la.sñes.pa; T_C gñes.pa; T_P brnes.pa.

dakṣiṇe trisūlamudgaram/ pheṭkārā¹dvauyoginīpariveṣṭitam²
bhāvayet³ /

sarvavighnasāntyartham⁴ < // > ṣaḍbhujosthānam⁵ /
trṭīyakam param⁶ paramānandasvabhāvakam buddhaśasanahitopakāri-
nam pāpādi vihāriṇam⁷ / sūnyatādi bhāvanāiva prathamam
vajrapañjarayogena samāveśya⁸ hrīḥ⁹ bījenotthitam¹⁰
devaṣakam¹¹ sinhoparistham trimukham prathamam nīlajīnūtavarnam¹²
vāme śyamaṁ dakṣiṇe suklaṁ slathāngam daṁṣṭrotkatam piṅgord-
hvakeṣam¹³ trilocanam/ aṣṭanāgābharanam devyālingitakandharam¹⁴ /

¹MKT' mahāpheṭ°.

²P °pariveṣṭitair; FGHIJ pariveṣṭitam.

³MKT' bhavet/ bhāvanīyam.

⁴MKT' inserts caturbhujāinaṁ which is redundant; T. combines sarva° with sad°: bgegs.thams.cad.zhi.bar.byā.baḥi. don.du.phyag.drug.pa.bzhengs.pa.

⁵MKT' ṣaḍbhujō inam.

⁶T. omits param.

⁷MKT' °vihārī; T. yongs.su.spong.ba.

⁸T. mñam.du.

⁹P hrī; AB hriḥ; T. hrīḥ.

¹⁰P utthito.

¹¹P deveṣakah.

¹²A prathamam mukham nīlavajrāmṛtābhavarṇa but remaining MKT' have nīlajāmṛtābhavarṇam; T.dang.po.sbrin.nag.poḥi.mdog./.

¹³T. skra.dmar.po.gyen.du.brdzes.pa/ i.e. raktordhva kesam.

¹⁴T. omit but has gyas.na.gri.gug.tho.ba.ḍa.ma.ru./ gyon.na.thod.pa.rtse.gsum.ral.gri.

caṇḍeśvarī kālīkākulikēśvarīcarcikābhiḥ pariveṣṭitaṃ
 saṃpuṭayogaṃ¹ sarvadevīn samcodyotthitaṃ² pañcabhūtapari-
 karaiḥ³ sarvanāmnā⁴ veṣṭitaṃ // kālottānaṃ //⁵

devyāha / bho bhagavan katham sidhyante janāḥ
 svakīyadevatārūpataḥ //⁶ tu⁷ srīmahākāl<o>asyajātādyarthāya⁸

bhagavān āha / umādeviyogātmā kṣaṇaṃ cetonyatarataḥ
 niṣedhosti / siddhikāṅksī yaḥ prathamam abhyāsakāle siddhim
 uttamam sthānam prakalpyatām / yeṣu sthāneṣu sidhyanti⁹
 mantrinā¹⁰ svagr̥heṣu visāleṣu¹¹ samāhitaḥ¹² vijane pradese vā

¹MKT' omit.

²MKT' sampadye; T. lha.mo.bzhir.gnas.pa.thams.cad.
 kyis.yang.dag.par.bskul.nas.langs.pa.

³T. ḥbyung.lnga.las.yang.dag.par.bzhengs./.

⁴P °nāmānaṃ; T. °ming.gis.

⁵MKT' ṣaḍbhujamahākāla inam; T. omit.

⁶T. rang.gi.lhaḥi.gzugs.kyis.hgro.baḥi.dngos.grub.
 kyi.mtsham.nid.ji.ltar.shes./ suggesting siddhilakṣaṇam
 katham jñayate.

⁷MKT' adds bhuvanaveṣṭita.

⁸P srīmahākāloX tādī °; A mahākālīnītābhi kṣaṇam;
 BD° kālo°; CEF GHIJK °kālā°; T. dpal.nag.po.chen.poḥi.skye.
 bo.la.sogs.paḥi.don.du.skad.cig.dang.gcig.shos.gzhan.dang.
 gzhan.du.gang.bkag.pa.de.la.dngos.grub.mi.ḥdug.go./.

⁹MKT' bhavati; T. gang.du.grub.paḥi.gnas.de.ham./.

¹⁰P mantriṇo.

¹¹MKT' nisākāle; T. thang. stong and inserts phyi.rol.
 bla.gab.med.pa.ḥam./.

¹²T. mñam.par.bzhag.ste./.

'sūnyagāre ca nityaṁ bhāvayet śoḍaśabhujāṁ¹ aṣṭayoginīsamantam
 saparikareṇa ca<//> nārāyaṇādibhiḥ paripurnāṁ bhāvayet² /
 siddho 'haṁ iti cetasā pañcakulāṁ vihareṭ prajñāṁ api kārayet³
 yogī nityaśah/ bhakṣyaṁ mahāmāṁsaṁ gokudahanaṁca/ pañcāmṛtaṁ
 api bhakṣayaṇ nityaṁ/ sidhyanty atra siddhikāṅkṣiṇo yoginaḥ /
 pañcakulāṁ yadā vihareṭ / kapilāmāṁsaṁ aśnuyāt tadā /
 mahākālo 'haṁ iti⁴ cetasā bhāvayed yogī śoḍaśabhujāṁ /
 sadaivā-⁵ caret proktaṁ yad yat/ dvibhujāṁ bhāvayet sarvaṁ
 sidhyarthaṁ / mudrasiddhiṁ tu prayatnena vai/ paścād helayās
 <iti>⁶ sarvasiddhiṁ dhruvaṁ / bhāvaṁ⁷ bhāvyāṁ yad abhāvo pi
 bhāvayet⁸/ sadā⁹ siddhijñānaṁ upalabhet/ kathyate yena
 siddhir yena syāt / tadedānīm prathamāṁ pūjopahāraṁ kṛtvā
 nānāgandhādikaṁ puṣpadhūpamalyādikaṁ ca hr̥di hūṁkāraṁ dr̥ṣṭvā
 pūjādikaṁ kārayet/ purato dr̥ṣṭvā mahābhairavaṁ¹⁰ pāpādi

¹MKT' śaḍbhūjāṁ.

²P X pari X; AB superiveṣṭito; remainder MKT'
superipasthito; T. yongs.su.gang.ba.bgom.par.byaho.

³T. mñam.par.sbyor.paḥo.

⁴MKT' api.

⁵A sadevyā caret: HI mahādevyā caret; BCDEFG sadevācaret.

⁶T. phyi.nas.dus.ḥdir.

⁷A sarvasiddhiṁ dhruvaṁ bhava bhāvayet //; BCDEFGH
bhāvayet; IK bhāvaṁ bhavayet.

⁸MKT' abhāvo pi bhāvayet; T. dngos.po.bsgom.pa.sgom.
pa.med.paḥo.

⁹MKT' yadā.

¹⁰T. omits.

deśānaṃ pascāt caturbrahmavihārīm bhāvayet karādinyāsaṃ ca
 kuryāt/ vāmahaste am/ dakṣiṇahaste am/ sthānādhiṣṭhānaṃ
 < dakṣiṇahaste > / om thāmu āḥ hūm/ cakṣusi kṣām/ karne vāme
 aḥ/ dakṣiṇe am / nāsikāyām trām / <jihvā> jihvāyām hrīḥ/
 pādayo vaṃ vaṃ / vajre hūm / paścāt kāyavākcittādhiṣṭhānaṃ /
 om phem hūm¹ / hr̥di hūm / kaṇṭhe om / śirasi phem /
 kuṭāṅgāraṃ catustoraṇamaṇḍitaṃ / caturvedikā/² catur rasraṃ
 ca sinhāsaṃ paribhāvya<om> śūnyatām bhāvayet / om śūnyatā-
 jñānavajrasvabhāvātmako'ham iti / tato yadābhūt tadā paśyet
 vināmr̥daṅgaveṇutālānca nr̥tyagītavādyānca / nārāyaṇaprabhrtayaḥ
 stavanti hūmkāreṇa cintayet³ iti sakalam⁴ vajrapañjara-
 bandhanaṃ purveṇa bhāvayet //

devyāha / bho bhagavan uttiṣṭha sattvārthaṃ kuru /
 kimarthaṃ nivasasi śūnyatāsamādhinā / ye ye sattvā jambudvīpe
 lālayanti⁵ nānāsiddhīn tat sakalam dehi //

bhagavān āha /⁶ devi mahātmānaṃ paśya paśya srimahākā-
 laṃ paramānandasvabhāvakaṃ vyomarūpiṇaṃ caturmukhaṃ hūmkārajaṃ/

¹T. om haṃ hūm.

²T. omit.

³P adds 3 to refer to remaining part of paragraph at
 bottom of folio ABCintayaṃ; EF cintayet.
 CD

⁴MKT' kalaśaṃ.

⁵P lolayanti lalayanti; A lālanti; C lālayti; BDEFGHIJK
 lālayanti; T. gzigs.shing; T. qualifies the meaning stong.
 pa.ñid.kyi.ting.nge.hdzin.la.ma.zhen.par.gang.sems.can.ḥjam.
 baḥi.gling.pa.rnams.la.gzigs.shing.dngos.grub.sna.tsogs.
 pa.rnams.byin.cig./.

⁶MKT' adds bho.

prathamamukhaṁ kṛṣṇaṁ/ vāmadvitiyamukhaṁ syāmaṁ/ dakṣiṇaṁ
 lohitaṁ/ pascimaṁ mahiṣaṁ mukhaṁ/ sarvaṁ eva mukhaṁ daṁṣṭrot-
 kaṭabhairavaṁ mahābhiṣanaṁ atirauravaṁ¹ bhayānakādatibhayānakam/
 śmaśrukeṣaṁ/² trilocaṇaṁ/ ekaika-³ mukhenātyurdhvapiṅgakesaṁ⁴
 rasmiyuktaṁ takṣakena veṣṭitaṁ/ catuṣcaraṇaṁ mahiṣākṛāntaṁ/
 ṣoḍaśabhujam /⁵ prathamadakṣiṇāvāmabhyām devyāliṅgitaṁ/
 pratyāliḍhapade sṭhitaṁ/ caturmārākṛāntaṁ/ dvitīyadakṣiṇabhujē
 kartti/ tṛtīye mudgāraṁ/ caturthe svetacāmaraṁ/ pañcame
 yamaḍaṇḍam/ ṣaṣthe vajraṁ/ sapṭame vināyakadantaṁ/ aṣṭame
 gajacarman/ vāmadvitiyabhujē raktapurnākapālaṁ/ tṛtīye
 triṣulaṁ/ caturthe kupitaṁ/⁶ pañcame vajraghantīm/⁷ ṣaṣthe
 ghaṇṭam/ sapṭame mahiṣamuṇḍam/ aṣṭame carman gajasya /
 lambodaram/ kaṭiveṣṭanaṁ vyāghracarmaṇa kulikena baddham/⁸
 muṇḍamālāpralāmbitaṁ/ anantenaiva mekhalam/ griveṣu vāsukīm/
 karnakuṇḍalam ṣeṣeṇa/ kaṅkarnam caiva pariveṣṭitasarvanāga
 bharaṇabhūṣitaṁ/ aṣṭayoginīparivestitaṁ/ nārāyanādibhiḥ
 pādapatanaṁ kriyate/ mahāpheṭkāraṁ kilikilisabdāyamānam

¹MKT' omit.

²T. inserts skra.ser.po.gyen.du.brdzes.

³Eka; MKT' ekaika; T. re.re.

⁴T. omits piṅga but has it in previous description of hair. See f. 9 above.

⁵MKT' ṣadbhujam.

⁶P kṛpādam; MKT' kupitaṁ; T. rñgehu.chung.

⁷A ghaṇṭīm; T. has rdo.rje.<mdun>; mdun should be edited out of text. ^P

⁸T.dpung.pa.rgyan.

mahānādam nardantam/ hāhā hāhā hīhī¹ hehe hehe hoho rāvo-
 cchalitam/ purvapute² candeśvarīm caṁ bījām karttikapālahastām
 muṇḍamālā-³ pralamvitām gauravarṇām/ daṁṣṭrotkaṭabhairavām/
 dakṣiṇāpute carcikām kṛṣṇavarṇām kaṁ bījām karttikapālahastām
 tathaiva ca/ pascima⁴ pute kālikām laṁ bījām trisūlālāṅgala-
 hastām tathaiva ca/ uttare kulikeśvari⁵ raṁkārabījām urd-
 hvahastām/ vāme kapālaṁ tathaiva ca/ sarvādevatyas trilo-
 canāḥ muṇḍamālāpralambitā aṣṭanāgābharaṇāḥ savarūḍhaḥ⁶
 pratyāliḍhapade sthitā nagnās tathā muktakeśās ca bhayānakā/⁷
 bahyapute caurīm cāmarahastām⁸ kṛṣṇavarṇām caṁkārabījām
 tathaiva ca/ purvadisi/ dakṣiṇe laṅchanīm śyāmavarṇām
 chakārabījām dhūpakaḍacchahastām/⁹ pascime mahānandīm/
 māṁkārabījaniṣpannām raktavarṇām vajraghaṇṭahastām/ uttare
 nandeśvarīm naṁkārabījaniṣpannām pītavarṇām tathaiva ca/
 umādevīm āliṅgito deveśaḥ/¹⁰ caturbhujām gauravarṇām

¹A omits he he hi hi ho ho; BCDEFGHIJ hihhi hehe hohoho.

²T.shar.gyi.hphar.ma.la.

³Up to uttare written at bottom of folio.

⁴ABCDE omit paścima.

⁵P ku X keśvari; MKT' kulikeśvari; T. rigs.kyi. dbang.phyug.ma.

⁶T.lhag.ma.sngar.bzhin.no.//.

⁷T.klu.brgyad.kyis.yang.dag.par.brgyan.pa./ rohi.steng na.

⁸P comara°; MKT' caurīcora°; T. chom.rkun.ma.

⁹A dhupakaccha; I dhupakuḍaca; T.spos.khang.

¹⁰T.Lha.mo.u.mās.gtso.bo.la.hkhyud.pa.

mahanande mahānande sthitām vikaṭadamstrikām tathaiva ca¹
 mudrām atyānandām sthitām²/ <a> buddhānām³ mantraṃ prāgevoktaṃ
 nānāsiddhidāyakaṃ param/ sṛisattvavatsalo⁴ hitāhitam na
 vijñeyam⁵ mahānandeṣu sthitām⁶ dhīḥ aṣṭamyām daśamyām caiva
 caturdaśyām vā bhāvayed/ yo yogī madirām gokudamanādīn
 pañcāmṛtasamyuktān ācāret/ sadā raktaśca peyaṃ/ yadi
 vicikitsāmātrotpadyat⁷ adūrān nāśānam⁸ tasya brhat prayatnena
 sevaniyām siddhiṃ utpadyate dhruvaṃ/ gopyena pañcakulaṃ
 viharet/ tathā kartavyam bhedo yathā na lakṣyate/ yenāgopyena
 vadi kriyate mahad bhedaṃ cintitaṃ tena //⁹

devyāha / bho bhagavan saṃdhyābhāṣaṃ kiṃ ucyate¹⁰
 kathayasva śrotuṃ icchāmi tattvataḥ //

bhagavān āha / saṃdhyābhāṣasaṃketavistaraṃ¹¹/

¹MKT' caiva; T. lhag.ma.lngar.bzhin.no.

²P surabhasanabha; MKT' svaramasana; T.shin.tu.dgah.
 bas.gnas.pa.

³P abuddhānam; MKT' buddhānām; T.sangs.rgyas.rnams.
 kyis.sngags.gsal.bar.bshad.par.bya.ste.dngos.grub.sna.tshogs.
 mchog.tu.ster.baḥi.phyir./.

⁴P °salah; MKT' śrīvajrasattvāvatsaram; T.dpal.sems.
 can.rnams.la.chāgs.pas.

⁵T. rnam.pa.mi.spyod.pas. consider ākāraṃ na caret.

⁶T.gnas.pa.

⁷T. gal.te.the.tshom.za.na.skye.bar.mi.hgyur.ro./.

⁸MKT' ādrśyasta tu; T. omits adūrān nāśanam.

⁹T. chen.por.mi.gsal.bar.bsam.par.byaho.

¹⁰HVT, Vol II, Part III, v. 53 sandhyābhāṣaṃ kim ucyeta.

¹¹MKT' saṃdhyābhāṣaṃ brhadbhāṣaṃ samayasamket avistaraṃ;
 T.dgongs.paḥi.skad.ni.ji.lta.bar.rgyas.par.chang.la.stobs.can.
 zhes.byā.

balam¹ madhyam / balam māmsasya samjñā²/ mahābhāṣāntareṇa
 budhair bodhanīyam³ / pañcakaulikāḥ prakathyate siddhilābhinyah/
 dombir vajrakulotbhūtā/ naṭiḥ pādmakule jātā/ brāhmaṇīr
 ratnakulā ca vai/ rajakīḥ karmakule samjātā/ kṣātrinīkāyakule
jātā ca⁴/ mudrāḥ prakathitā etāḥ svasiddhidāyakāḥ/ eteṣāṃ
 nārīṇāṃ śukraṃ vajraṃ syācca vai nityaṃ taṃ prapūjya pivaṇīyam
 mantriṇā⁵/ bho devi kathitaṃ ma-⁶ yaiva tat tvapi
 kṛpāluni⁷ sarvaṃ mahadādarena grahaṇīyam/ bhāṣāntaram
 adbhutaṃ abhiṣikto⁹ yo naro¹⁰ bhāṣaṇīyas tena srīmahākāle/
 anabhiṣikto yo mṛyate saptadinenaiva/ yadi na mṛyate
 glānārthaṃ tathā puṣṭakaṃ sparśayanti anabhiṣiktā mṛṣāvādināḥ

¹yalam; T. chang.la.stobs.can; MKT' omit.

²T. sha.la.ba.la.zhes.so.//.

³T. škad.chen.mi.yis.ma.rtog.par.byaho. suggesting
na vikalpanīyam.

⁴MKT' omit; T. rgyal.rigs.mo.skuḥi.rigs.las.byung.
baḥo.

⁵T. de ḥdi.dag.rnams.la.bud.med.rnams.kyi.rdo.rje.
dkar.po.hdzin.pa.bsnags.pas.nges.par.de.yis.rab.tu.mchod.
pa.dang/rtag.tu.btung.bar.byaho.//.

⁶MKT' bho devī kathita yaṃ; T. /kye/lho.mo.la.bshad.
pa de/ḥdi.ltar.gang . . .

⁷Kṛpāluni for °tā.

⁸T. gus.pa.chen.poḥi.bdag.ñid.kyis.

⁹T. dbang.ma.bskur.

¹⁰MKT' yo 'dhyeṣati 2.T.tshe.thung.ba.dang.pho.ti.mig.
gis.mi.mthong.bar.hgyur.ro.// In Newari pho.ti. could mean
blind i.e. pothī.

tathā gurbanabhaktā narās teṣu kṣobhayanti sarve devā
 yoginyaḥ sarvā dākinyaśca / devi yad abhāṣitaṁ mayā bhāṣayiṣyāmi
 ca tat sakalam¹/ anuṣṭhānīyaṁ prayatnenāṣṭamahāsiddhin ca/
 sarvatantranidānaṁ iha tantre yaduktāṁ / tasmād abhiṣikto
 naraḥ paṭhet liknet likhāpayec ca vā sarvaṁ siddhayati
 helayā / bhattāraḥ lekhanīyaṁ ṣoḍaśāṅgulamānena vai/
 alaktena nānāgandhasamavetena ca nimbakāṣṭhena bhuje
 lekhanīyaṁ²/ pratimāṁ yadā likhet rajovastre śmaśānakarpaṭe³
 vā karanyāsaṁ kṛtvā⁴ cintayet⁵/ mithunā vā kārayet //⁶ utṭha
 bharāto karūṇamanu/ nācami hām devi etthita/ kisa kāriva māi
 pāi tunḍu pucchami kājja/ takhaṇe hoi sāva āra/ hām anāci
 ekallavīra tiniyabhuvane kari akheḍā/ suḍaye mucchante kālī
 bholī caṇḍeśvarī kulikī nābhidharilā āṇge/ tai kiṁpuna
 puchasi lobholī/ āi antate nāhire ekavakene kariasi satavā/
eṅgusyana samāhia yadi kariasi kāja/ bhāvanākālo riṣpanno yadā

¹MKT' sakalamantrasthaniyam; from deir T. has gung.du.gung.du.
 nges.bshad.pa.thams.cad.ma.lus.pa.bhad.pa.la.ngas.byin.gyis.brlab.
 bo./.

²P panīyat; T. ji.ltar.bar.bris.nas.

³T inserts rten.nas.; suggests asritya.

⁴MKT' karadinyasam; T.lag.pa.byin.gyis.brlab.pa.la.sags.

⁵T. bsgoms.par.bya.

⁶MKT' omits mithunā . . . ; T. replaces mithuna . . .
 with yang.na.nim.bahi.shing.la.byas.pa.la.rtag.tu.yang.dag.
 par.bsam.par.byaho. The following passage to bhā vā kālo
 is A pa lhramsa.

sāṃcodya uttiṣṭhati¹ dhruvaṃ² / tatkṣaṇād eva manovṛttir³
vedyate/ ṣoḍaṣabhujaparigrahaṃ etat / dvibhujam caiva
prakathyate / yena sattvasya⁴ duḥkhaṃ vihareṭ/⁵ yathā hi
jātamātrena⁶ sarvaduḥkhaṃ samutpadyate/⁷ cintayet kuśalam
deva//⁸

bhagavān āha / prathamam hūm cintanīyam⁹/ paścāt
pūjāsatkārādikam¹⁰ kṛtvā bhāvayeyuh¹¹ siddhikāṅkṣiṇaḥ/
ekamukhaṃ dvidbhujam vāme kapālam dakṣiṇe karttīm savoparistham
kṛṣṇam pingordhvakesam nāgābharaṇabhūṣitam dviddham lambodaram
kharvam dveyoginīpariveṣṭitam samakul<o>am<yogi>

¹P bholayati or tolayate; Except AB torayati; MKT' tārayati; T.rdzogs.par.long.shig; however P does not call for the imperative.

²T. ji.1tar.bskul.bahi.dus.su.bcom.ldan.ḥdas.skad.cig. de.ñid.la.rdzogs.par.longshig./ suggesting yathāsāṃcodanakāle bhagavan tatkṣaṇād eva uttiṣṭha.

³P °vṛttirni; MKT' °vṛttinna; T.yid.kyi.ḥgyur.ba.

⁴P ttvasya; MKT' sattvasya; T.sems.can.rnams.kyi.

⁵ABCDEJ vihanyayet; FGHI vihanet.

⁶P tamātrena; MKT' except J. jātamātrena; T. ji.1tar. phan.par.bsam.pa.tsam.gyis.

⁷T.sdug.bsngal.thams.cad.la.yang.dag.par.ḥdon.paḥo.//.

⁸MKT' //acintayet// kuśalam deva//; T. lhaḥi.rigs.bsgom. par.byāḥo. suggesting devakulam cintayet.

⁹A vicīṇte, the rest vicintya.

¹⁰ABCD pūjāsamskārādikam.

¹¹AB bhāvayet.

¹²Samākuloyogi; MKT' samākulo.

bhāvayet/ jalamimalapravacanaravaiḥ¹
 saṅkhaṇḍo yadā smaret/ devī² na sidhyate³ kim upācārah
 saṅkathitaḥ⁴ //

devyāha / bho bhagavan kimartham saṁsared⁵ yogisvaro⁶
 yadi nāmapañcakulaṁ viharet / bho mahādeva puṣpasampannam⁷
 na bādḥate/ sahasrāṅgair⁸ ekāṅgam⁹ abhūt/ yathā¹⁰ ekasya
 caturāṅgena vā samācāret //

bhagavān āha¹¹ / devī bhuvanatrītayam samāyogya¹² yo
 yogī siddhiṁ anveṣayet¹³ dhruvaṁ parisādhyaṭi //

mahākālatantre devatotthānaḥ saptaṁ paṭalaḥ //

¹P ruvai; ABCD rudhai; EGHJK rudhau; F ruddhau; MKT' jananiya pravacana^c; T. char.spring.gyi.mdog.lta.bu.hbrug.gi.sgra.sgrogs.pa.po. But T. also has skye.bo.gnas.ba.deḥi.dus.su.sgra.snan.pa./ sbas.ba.rnams.kyis.dung.dkyong.dran.par.byaho.//

²P divi; MKT' devi; T. kye.lha.mo.

³T. is clearer; mi.hgrub.na.

⁴T. ñe.bar.spyod.pa.la.dgos.pa.ci.yod./.

⁵JK smaret; T. rgyu.

⁶P °isvaraḥ.

⁷P puṣpansampanna; A puṣpasyavanaṁ na bā X; BCDFGHIJK puṣpasecaṇam.

⁸MKT' sahasramsair; T.yan.lag.stong.dang.ltan.

⁹MKT' ekāṁsam; T. yan.lag.gcig.tu.gyur.pa.

¹⁰P yad; MKT' yadā; T. ji.ltar.

¹¹P bhavān āha; T. bcom.ltan.h̄das.kyis.gsungs.pa.

¹²P samadhyāpya; AB samāvyāpya; CD samāvāpya; D samākh-yāpya; T. mnam.par.sbyor.baḥi.

¹³T. sgrub.paḥi.don.du. suggesting siddhyārtham.

Chapter 8

atha devyāha/ kintu samabhogabhoktaṃ¹ sattvasyārtha-
hīnasya samupāyaṃ kathayasva sāmpratam//

bhagavān āha / jambudvīpe nānāsiddhiṃ samupācarena²
kathayiṣyāmīti / anuṣṭheyam³ yogī sidhyati bhutaleṣu ca /
vajragr̥he nisābhāge nānāmatsyamāmsair madirāsahitair raktaiśca
balim dadyād⁴ vighnopaśāntaye / mantraṃ mantrapāṭale yathoktaṃ
karaṇīyam⁵ sadā/ pīḍyate śatrubhir yadārkapatre haritālena
likenca mantraṃ/ paścāt prayojya gartte vāmapādenākramya
mantraṃ jāpen mahākālarūpeṇa/ bhavati ca śāntikaṃ kaṃśabhā-
janodakavat⁶/ om mahākāruṇika⁷ sarvasatrūn mukhabandhaya
stambhaya mohaya hūṃ peṃ phaṭ //

¹P bhoktum; DGH samabhoktaṃ; T.mñam.par longs.spyod.
cing.longspyod.par.ḥdod.paḥi.

²ABD samācarena; T. ñe.bar.spyod.pa.

³P anuṣṭhed; T. rnal.ḥbyor.pa.rnams.kyis.
byin.gyis.brlābs.pas.

⁴MKT' has dadyāt/ putting vighnośāntaye in the following
line; T. bzaḥ.bar.byahọ./.

⁵T. bashad.pa.ji.ltar.hence yathoktaṃ karaṇīyam.

⁶P kaṃśabhāXnodaXvat; MKT' omits kamsa; E māmsabho-
janodakavat; T hkhar.baḥi.snod. but the complete sentence
in Tibetan is zhi.bar.ḥdod.na.ḥkhar.baḥi.snod.du.ho.mas.khrus.
la.

⁷P mahākārika; MKT' mahākārunika; T ma.hā.kā.la.kā.
ru.ni.kā.

trikaṭukabhallaṭakārdrakakuṣṭhamūlaiḥ saptadinair guḍeṣu
 samanvitaiḥ palena¹ gandhakacu²-rṇakaprakṣiptair³ yadā
 bhakṣayed⁴ yogī madhunaiva tasya śarīreṇa⁵ bhavati kimcid
 upakramah/⁶ sa sādhyayukto bhavet / vapuṣca mahān ekaviṃśati-
 dinena⁷ sramāt / mandānalaprabhūto yadā tadaiva citrakapippa-
 līmūlasūdarśaṇamūlaiḥ kaṭutailasaṃyuktaiḥ kappitthadravaiṣca
 pacet⁸ harītakī/ kāñjikenā bhakṣayet/ gulakaṃ ekaviṃśatidina-
 yukto bhūtvaiva bhaved vapur mahānalayuktaṣca /⁹
 śarīradrdhenārabhate¹⁰ siddhīn /¹¹ prathamam vibhītakīta-
 garamūlāmalakīphalair bhumilatātailaiḥ saṃyuktaiḥ pacen nāgaṃ
 mukhaṃ mantaraṃ kṛtvā nāgaṃ marjaṇīyam cakṣudvayaṃ pecaka-
 pakṣilohitena chidrām paśyati medinīm //¹²

¹P pale; MKT' palena.

²P ṣṛṇa; T phye.mar.

³P bha.

⁴P bhakṣaye; MKT' bhakṣayet.

⁵P sarīrena; MKT' has correct spelling śarīreṇa.

⁶T. deḥi.lus.la.dgra.yis.mi.tshugs.so./.

⁷P °dina.

⁸P pibet; T.btsos.pa.

⁹P //; MKT' mahām // anala; T meḥi.drod.chen.po.

¹⁰T_{dp} bstan; T_l bsten; T_n brten.

¹¹P omits /; MKT' ;; after ārabhate; Tb lus.brten.
 paḥi.dngos.grub.brten.paḥo.

¹²P omits/; MKT' nidrām pasyati; T sa.ḥog.gi.bug.pa.
 mthong.bar.ḥgyur.ro.

punar nāgaṃ mukhe prakṣīpya sahadēvapatradravapāra-
 dābandhyālohitaiḥ¹ saṃyuktakarpūrahi añjayet vāmacakṣuḥ
 paśyēt mahī-² chidrām // mahākālaphalatiktālābu³gūñjādāḍima-
 phala eteṣāṃ dravaiḥ strikaṭukamadhusamanvitaiḥ pacet⁴
 kṛṣṇatilaṃ/ śarīravisuddhibhir nāgaṃ margeṣu prakṣīpya
 māṣakaniyamena bhaksayet⁶ pañcadine⁷ paśyati mahīchidrām/
 gātralepanaiśca yatnīyāt mandiram paśyati nūnaṃ //⁸
 śilodakaiḥ prakṣālayeccakṣuḥ spaṣṭam⁹ syāt mahān // balañjarī-
 dravaiḥ¹⁰ prapacet¹¹ gr̥dha-¹² pakṣimāmsam kṛṣṇatilatailaiś

¹P pāraXbandhyāloXtaiḥ; MKT' lopataiḥ; T dngul.chu.
 bcing.pa.dang.khrāg.dang.ga bur.dang.ldan.pa.

²P maho; MKT' mahī; T omits equivalent for mahī.

³T₁ ku.ba.khan.; T_d sku.ba.khan.; T_p sku.ba.mkhan.

⁴MKT' omits; T bsres.nas.

⁵MKT' adds pacet // kṛṣṇatailaṃ sarīravisuddhibhi;
 T btsos.nas.til.nag.po.dang./ lus.rnam.par.dag.par.byas.nas.

⁶P omit; MKT' prakṣīpya bhaksayet; T.nas.zos.ñā.ni.ma.
 lnga.na.saḥi.bug.pa.mthong.bar.ḥgyur.ro.//.

⁷MKT' omit pañcadine; T see f. ñi.ma.lṅga.

⁸T.ḥbad.de.lus.la.byugs.na.gangs.ti.se.la.sogs.pa.mthar.
 thug.pa.mthong.bar.ḥgyur.ro.

⁹P spaṣṭha for spaṣṭa; A svasya; B svasta; T legs.
 par.gnas.par.ḥgyur.ro.//.

¹⁰T. tsa.la.ṭaḥi.khu.ba.

¹¹P prapaceX.

¹²T. bya.rgod.kyi.sha. . . sbyar.nas.

ca¹/ prabhakṣya trisaptakdinam paścān atmamūtrenatmano²
 añjayet // vittam paśyēt bhūgataṃ³ // samabhagair garttamadhu-
 bhir dharmaṇasarpatailair gorocanāsamyuktaiḥ śilodakeṣu
 praghrṣṭakṛtaiḥ⁴ añjayed drṣṭīdvayam⁵/ pañcahastasthalagatanid-
 him paśyēt dhruvam // ambirolīdravagorocanārajobhir
 mardanīyam⁶ śmaśānakarpaṭam pariśoṣyātape varttim kṛtvā tu
 ajātailena⁷ brahmakapāle kajjalam pātayet/ paścāt trapamelā-
 haraiḥ añjanīyam⁸ cakṣudvayam / andhakapaṭaḥśaśamyuktaiśca
 chidrām paśyati medinīm // svātīnakṣatreṇa padmasūtrakam
 malayapariśo-dh⁹-itam kumkumakasturikābhiḥ parighrṣṭam
 netrakarpaṭeṣu¹⁰ varttimkṛtvā¹¹ gomāyutailena narakapāle
 kajjalam pātayet /¹² śisireṇāñjayet chidrām paśyati medinīm //

¹P kṛṣṇatailahlaiśca; MKT' kṛṣṇatailataila; BCD kṛṣṇatila; E kṛṣṇatilatailai; H kṛṣṇatailai; T til.nag.poḥi.mār.

²P mutrenātmamo; T.rang.gi.chu.

³A //; B paśyati bhūgataṃ //; T sa.hog.gi.gter.thams.cad.mthong.bar.hgyur.ro.//.

⁴T bsres.te.

⁵P //; MKT' omit; T omit.

⁶T_{c,d,l} pags.pa.hdul.byed.kyi.sman; T_{p,n} lpags°.

⁷P ajātaile; BCDEFGHIJK ājatailena; T raḥi.zhag.dang.

⁸MKT' ubhayamelakahare; T omit.

⁹P pariśo X itam; BCDEFGH śobhitam; T yongs.su.sbyangs.

¹⁰T gling.dkar.po.

¹¹P kṛtam simaiḥ for sanaiśca; MKT' kṛtvā śanaiśca; T sdong.bu.byas.na./ omit equivalent.

¹²MKT' omits from here to pacet punaḥ.

cakṣuprakṣālanam dugdhena¹/ sarasa-² nāgatriloḥam ca gotailena
 pacet punaḥ pacen mahātaile punar api³ mahiṣaghr̥te⁴ ca /
 pascād vaṭikām kṛtvā tu mukhe prakṣipyā⁵ tridinam⁶
 upavāsavṛttayasca⁷ kṛtvā śleṣman āñjayed ātmanaścakṣudvayam
 chidrām paśyati medinīm⁸ // prathamam udaraśuddhim kṛtvā
 dinaikamabhojanañca bhūmilatātāilena pacet/ palāndum
 dvisaptagulakam⁹ bhakṣayet prathamadine¹⁰ tṛtīye trisaptam
 cathurthe trimsat¹¹ pañcame¹² trayatrimsat gulakam saṣṭhe
 cāpi saptame pañcatrimśat dugdham pītṛvā sthātavyam pratidinam/
 aṣṭame divase ajādugdham pibet/ prathame yāme dvitīye/ ca/¹³
 mahiṣadugdham tṛtīye kapilāyāḥ caturthe nāsikāpuṭena

¹T omit.

²Only T_n has clearly ra.sa.na.kha; T_c ra.mad.na.kha.;
 T_d ras.X.kha.; T_l ra.da.dan.kha. T_p ras.na.kha.

³P punarapi <nalādyem> ; MKT' nalāpye; T omit.

⁴MKT' °ghṛtena; T ma.heḥi.mar.dang./.

⁵P °kṣipyah.

⁶T ñi.ma.gsum.du.

⁷[P] pavāsavṛttayasca; AB uvāsasiddhim; CDEFGHIJK
 upavāsa; T bsñung.bār.gnas.

⁸P medinīḥ.

⁹T ril.bu.bcu.bzhi.

¹⁰Bhakṣayet/; MKT' bhakṣayet//; T ñi.ma.dang.por.zos.
 naḥo.//.

¹¹T sum.cu.gsum.

¹²Repeats pañcame.

¹³T dang.po.dang.gñis.la.

sāmānyadugdham pibet/ pañcapraharenātmmamūtrenāñjāyet/ dhruvaṃ
 paśyati saptapātālaṃ chidrāṃ paśyati¹ // triphalāguggula-
 gomūtraiḥ sāryate udarāḥ / paścād ghṛtamadhuguḍatrikaṭukapa-
 lāṇḍūn bhakṣayitvā pibed ajādugdham bhojanārdha(m)anam²
 saptadinam yāvat/ saptadinamaparam kṛṣṇatīlataile bhūmilatām
 prapacya bhakṣayet pañcalatāmāreṇa/ śeṣasaptadineṣu tilatailena
 yavodanam³ bhakṣayet/ dvāvimśati divase divārātrau chidrāṃ
 paśyati medinīm dhruvaṃ// aṣṭamyām catur bhuja mahākālasya
 mantraṃ japtvā pañcasahasraṃ madyamatsyamāṃsapañcasālyādikam
 bhakṣayitvā devīm sevayet/ tato⁴ golakenāñjayet⁵ / bhūgatanadhiṃ
 paśyati⁶// bhūtayakṣādikaṃ paśyati/ yadi na sidhyati etad
 yogavarena tadā pañcānantaryakarmakāriṇo bhaveyuḥ / na
 bhaveyaṃ mahākālaḥ/ mahābhūtāñjanam⁷ sarvaṃ eva // sālāñji⁸
 keśarājabhrṅgarājavāṃsapotatrikaṭukapaḷāśavalkala kāmācībhiḥ

¹A cittam.

²U bhoja x rddh(ās)anam; MKT' bhojanasarddhasanam;
 T omit.

³T. so.baḥi.khar.ba.

⁴P taX; MKT' tato; T. de.nas.

⁵P jolakenāñjayet; MKT' gaulakanāñjayet; T de.nas.mig.
 hbras.la.mig.sman.byas.nas.

⁶MKT' has bhutale nidhiṃ paśyati; T omits this line.

⁷MKT: °bhūtāñjanam etat iti //; T ma.byung.bar.gyur.
 na.nag.po.chen.po.ngaḥi.yang.dag.paḥi.mig.sman.ma.yin.no.//.

⁸P 'saleñci; MKT' sālāñji; T.sa.lin.tsi; P. adds
 malenci; T. adds ma.lin.tsi. but MKT' has sālāñji twice with
 no malenci.

kumudamāmsam̐ saptadhā vā pacyate kramairebhiḥ
 kṛṣṇatīlatailaiśca/ udarasya¹ śuddhiṁ kṛtvā bhakṣayet
 māsakadvayaṁ prathamadivase² dvitīye trimāśakam̐/ tṛtīye
 pañcamāśakam̐/ caturthe ṣaṇmāśakam̐/ pañcame aṣṭamāśakam̐/
 ṣaṣṭhe daśamāśakam̐/ saptame pañcadaśamāśakam̐/ ca³ nunam̐
 yavapiṣṭakam̐ bhakṣanena sthātavyam̐ nānyam̐⁴/ aṣṭame dine
 garttamadhunākṣidvayaṁ mārjayed divā chindrām̐ pasyati
 medinīm̐// vāmanāsikāpuṭena⁵ pibed ajādugdham̐ ekaviṁśatidinam̐
 yāvat/ kṣīrapanabhojanam̐⁶ gorocanāmadhubhyām̐ añajayed
 cakṣudvayaṁ bhūgatanidhīm̐⁷ paśyet/ khodiyāmarsabījam̐⁸
 jayantibījam̐ plaksapatradhravam̐ śītalīdravam̐⁹ gorocanārajah
 tripuron¹⁰ mattakadravam̐ damanakalaśunapatra¹¹-dravamūlam̐

¹P Xdarasya; MKT' omits; T lto.dag.par.byas.na.

²MKT' °divase; T ñi.ma.dang.po.la.; P divasa.

³T omits ca.

⁴MKT' omit; T omit na:gzhan.du.ni.brgyad.pa.la.

⁵P nāsik āmpuṭe; MKT' nāsikāpuṭena; T sna.bug.gyon.nas.

⁶P comes after yāvat/ except that in P we have only kṣīrapānena; MKT' kṣīrapanabhojanam̐ although MKT' omits yāvat/; T.sna.bug.gyon.nas.raḥi.ho.ma.ḥthungs.nas.ji.srid.ñi.ma.ñi.shu.rtsa.gcig.tu.ho.mahī.btung.baḥo.

⁷T sa.gzhi.la.yod.paḥi.gter.thams.cad.mthong.bar.hgyur.ro.//.

⁸A khadiyānārthabīja; BCG khadiyāmārthabīja; DEF khadiyāmarthabīja; HI khadiyānārthavajrayanibījam; T kho.tiḥi.sa.bon.

⁹Śatal; MKT' Śitalī; T.si.ti.liḥi.khu.ba.

¹⁰T.rang.byung.i.e. svayambhu.

¹¹dravamūlam̐; MKT' mūladravam̐; T.rtsa.baḥi.khu.ba.

garttamadhudharmaṇapittasahitaṁ piṣṭvā vaṭikāṁ kārayet/
 dinadvayabhūte śiṣirenāñjayet chidrāṁ paśyati medinīm//
 pillakāsasya-¹ garttamadhusaṁyuktaiḥ/ kapilāyāgorocanāṁ
 mardaṇiyāṁ śukreṇa<ca> ṛajasāpi ca paścād upavāsaṁ kṛtvābho-
 janenāñjanīyaṁ² chidrāṁ paśyati medinīm// caturdaśyāṁ
 bhūrje mantraṁ ālikhya viṣṭhāṁ kārayet mukhe prakṣipyā
 pūrvoktaṁ añjanaṁ añjayet divābhūgatanidhiṁ paśyet//
 yadānuṣṭhed añjanaśiddhiṁ tadaivācaret/ yatheccchayā yogī³
 nā bhedanaṁ kriyate/ asmād bhedaṁ cintitaṁ⁴/ yathā vā labdho⁵
 yo yogī udaghāṭayati⁶ nidhīn/ tena mahākālacakraṁ bhāvanīyaṁ
 sarvavighnasāntyartham/ śmaśānavāsī pañcāmṛtam⁷ pañcadinaṁ
 bhakṣayet/ yatra yatra⁸ nidhir asti tatra pūrveṇa vyavalokya
 śodhayati bhūmiṁ/ balicarunaivedyamantrādhiṣṭhānaṁ dhruvaṁ

¹A ghanika; B ghinṛka; T ghi.la.kahi.ḥbru.gu.

²T bsñung.bar.gnas.nas.ltogs.paḥi.dus.su.mig.sman.
 byas.na.sa.ḥog.gi.bug.pa.mthong.bar.ḥgyur.ro.//.

³P yo yogī; T rnal.ḥbyor.pas.ji.ltar.ḥdod.paḥi.bye.
 brag.gi.go.rim.bzhin.byaho.//.

⁴A asya bhidamscintita; BCD asma°; EFGHIJK asma
 bhinnascintita; T ḥdir.bye.brga.tu.bsam.pa.ni.

⁵MKT' yathopalaX hence maybe upalabdho; T ji.lta.
 bas.rnal.ḥbyor.pas.

⁶A utpāṭayati; BCDEFGHIJK utpāṭayati; T rtag.tu.thob.
 par.bskyed.par.bya.ste./.

⁷T ñi.ma.lngar.bdud.rtsi.lnga.

⁸MKT' yatrasthāne; T ga.g.dang.gang.du.rtag.tu.gnas.pa.

pascāt¹ kārayet/ khanyam sidhyati nānyathā² //

atha devyāha/ bho bhagavan yatra yatra nivasati³

nidhiḥ tasya lakṣaṇam kathaya yena sattvasya duḥkham jahāti//

bhagavān āha/ yatra sthitasya lakṣaṇena⁴ kim ca vā
vaktum arhate/ noced bhaiṣajyena kathayiṣyāmi⁵ tat pālādinyā-
yena bhoja<sa>pariṣkarēṇa kathayiṣyāmīti/⁶ iha paṭale yena
sidhyati dhruvam/ paribhrāmyamāṇe paśyed yadi dhumrah/⁷ tatra
vittam niyatam bhavet⁸ śūnyāgāre muṣasabdam śrūyate yatra
yatra vittam bhavet dhruvam/ madhyadesa tu śravantīmudakam⁹
paśyet yatra yatra puṣpārcaṇam sthiram bhavet svarṇasambhavot-
padyate tatra¹⁰// soḍaśabhujamantreṇa vaṭavṛkṣam nirmantrayet
saptabhimantrate svapne paśyati nidhim tatra niyatam bhavet¹¹/

¹T phyis.nas.nges.par.sa.brko.bar.byas.na.

²T dngos.grub.gzhan.du.nges.par.mi.hgyur.ro.//.

³MKT' yatrasthita; T gang.dang.gang.du.rtag.tu.gnas.pa.//.

⁴T gang.du.gnas.paḥi.mtshan.ñid.ni.

⁵T ci.brjod.paḥi.ngag.rung.dang./ mi.rung.baḥi.sman.
rnam.s.ji.lta.bar.hgyur.ro.//.

⁶bhojasapariskārena; T bzah.ba.dang./yo.byad.du.ji.
lta.bar.hgyur.ro.//.

⁷T rnal.hbyor.pa.yongs.su.tshol.bzhin.pas.ñin.par.
dang./ nub.mo.mthong.bar.bya.ba.me.tog.utpa.la.sogs.pa.ltar.
ram./ gal.te.du.pa.ltar.sems.par.byaho.//.

⁸After dhumrah T omits tatra . . . bhavet.

⁹T thang.ka.la.chu.hdzin.pa.

¹⁰MKT' suvarṇasambhavotpadyate / tatra; T de.nas.gter.
hbyung.par.hgyur.ro.//.

¹¹T omits nidhim tatra niyatam bhavet.

godhāsti yatra tatra vittaṃ bhavet/ mayuraśabdham yatra
 śrūyate mañir nivasati tatra/¹

sattvārtham upārjane srīmahākālatantre chidrābhūminirṇayoṣṭamah
 paṭalah//

¹MKT' sattvārtham/ upārjaneti//; T_p ḥdis.ni.sems.can.
 kyi.don.du.yongs.su.rdzogs.par.ḥgyur.ro./ However note
 T_{c,d,l,n} don.yongs.su. . . .

CHAPTER V
TRANSLATION

Chapter 1 -- P

The Questions of the Goddess Concerning
Conjugal Transignification¹

OM̐. Homage to Mahākāla.

Thus have I heard: At one time the Lord was dwelling
in the tripartite principle with the Goddess.² The Lord

¹Samputa implies the complete range of bipolarities
found in the transcendental structure of Tantric ritual.

²Literally "in the three corners" in which case we
should probably add "of the inside of the mandala." We
cannot translate kāyavākcitta in this present state of syntax
yet from CMT, GS, and HVT the general idea seems clear,
i.e., body, speech and mind is a tripartite attribute of the
Goddess. Snellgrove translates, "who is the body, speech, and
mind of all the Buddhas," HVT, Vol. I, p. 147 and George
translates "whose essence is the body, speech, and mind of
all the tathāgatas," CMT, p. 44. The body-speech-mind phrase
does not only refer to the Goddess but to all the tathāgatas
as well. And since the tathāgatas are grouped into five
families, as Wayman notes "because they are the purity of
the five elements of the body . . . and the purity of the
five personality aggregates (skandha)," BT, p. 46. The
body-speech-mind points to a fundamental quality or principle
of the purity of the five elements indeed, of all things
(sarvadharmas). Apropos, in BT, page 31, "The threefold
correspondences in the Buddhist Tantras are especially in
terms of the Body, Speech, and Mind -- the "three mysteries"
of the Buddha:

Body -- mudrā (gesture)
Speech -- mantra (incantation)
Mind -- samādhi (deep concentration).

The translation that follows takes into account the analogical
thinking and use of metaphor in the tantras.

said:¹

Even though it is unmentionable, what credible truth, indeed, is unobtainable in the world by means of the steadfast Vajra Body?²

The Goddess asked:

Oh Lord, in fact, why is it said to be for the material benefit and disillusionment of sentient beings?

And, Oh Lord, for all beings who have realized the ultimate cessation there is no verbosity in the Vajra Body that has a vessel.

The Lord answered:

The Vajra, begetter of bliss is the Truth of the Highest delusion. Oh Devi, one should not cultivate existence or nonexistence; or, (any other) existence. If this is a faulty position it will be modified by the man with the highest truth. The body as belonging to the mind (only) is said to be inconceivable for the worldly.

The Goddess asked:

Oh Lord, how will you create the characteristics of a method for the sake of sentient beings?

The Lord answered:

First, having evolved as a hearer and etc. I was

¹In MKT' the Goddess begins the conversation, see above p. 126.

²In MKT' the Vajra Body is described in the translation, see above p. 128.

conceived (that my) being is for the sake of sentient beings. Afterwards, I gradually became a teacher of Mahāyāna: There is no Mind, indeed no attribute of Mind and no Mind-dwelling. In fact, this world is in the nature of destruction.

The Goddess asked:

Then, how could there be a place of Creation? And, what would be the Completion of that creation? How would Coupling-with-the-Goddess by means of Equal-taste be in accordance with the two processes (of Creation and Completion)? Through what means is the coupling applied to Creation and continuance?

The Lord said:

Since you ask for the benefit of sentient beings, I will instruct (in the process) of Creation. Oh Goddess! In this world what shall I say about the desired powers?¹ It is for that purpose (The Lord) is the Lover-of-sentient-beings.

The Goddess asked:

So, how can you realize that which ought to be cultivated as non-existence or existence?

The Lord said:

Even he who propounds nihilism would be making the karma of nonexistence and existence. When coupling,

¹An alternative translation is "powers of sacrifice." The text does not read aṣṭasiddhim "eight powers." Yet, this may be the intention of the author.

according to one's capacity, cultivate not having Mental-configuration. In the world, there is no (conceived) seed without method.

The Goddess asked:

Then, How could there be a methodological process?

The Lord said:

That the mind can be even the object of mind is ridiculous as for example when referring to a tiger as a lion?

The Goddess asked:

How many channels are in the body?

The Lord said:

Oh Goddess, the channels are innumerable.

The Goddess asked:

If it is possible please tell me in fact. For Oh Hero, You are like the dust of atoms; and indeed, enough (of this) foolishness, in your body there is no imaginable fabrication.

The Lord said:

The Wheel of Dharma and the Wheel of Manifestation both move in Enjoyment. The Channels arise in the Vajra of the body.

Yet, the vicissitudes of these existing wheels are in the nature of dissolution.

The Goddess asked:

Then, how could there be Mahākāla?

The Lord said:

Only he whose body possesses great Time is known as Mahākāla. Kāla is called Calculation. I am Mahākāla. Everything is established in the syllables E and VAM. For example, the syllable E is the place of Creation by which Understanding is awakened. If this is not understood the (carnal) body is prolonged. Understanding is nonunderstanding. If there would be a procedure concerning the body then there would be a Circular configuration. The Vajra seed is the impenetrable. Indeed, when (the two parts of the seed) are unified there will arise the powers; and, inevitably it proceeds to nonexistence. According to the procedure, the Goddess in Coupling is objectified existence. So the Formation-of-the-circular-arrangement-of-yoginis is complete. And through Means in accordance with Insight there is, indeed, only one. So, whoever is born with no defilement obtains the Awakening-essence. And, I have mentioned the enumeration in the womb of the Goddess.

The Goddess asked:

Oh Lord, how many Numbers are mentioned?

The Lord said:

The Numbers¹ have not been numerically mentioned.

The Goddess asked:

¹The Sanskrit text has anurelista.

So what could be that place of noncreation?

The Lord said:

Oh Goddess, whatever I have said here, this is the view that should be respected. Oh Empress, let it have the name bhāvanā.¹ When there is striving for the powers that is bhāvanā. And in another sense objectified existence is thus bhāvanā. And when there is the creation of insight there is transubstantiation. Just as the father crab consumes its young, the Great lust should enter the Passion. (Therefore) one should Couple² in the Arrangement-of-the-row-of-the-circle-of-existing-method. For the Lord is the Lover-of-Truth. The Transubstantiated being of the omnipresent transubstantiation is not from the practice of mind.

This is the first chapter in the Mahākālatantra called the questions of the Goddess concerning conjugal transignification.

¹This is the usual term for meditation but the term mental cultivation is more appropriate.

²That is in the sense of assimilating all the bipolarities into a unity; or, in a ritualistic universe to unify the signs.

Chapter 1 -- MKT'

Insight To Reality

Om Homage to 'Srīvajramahākāla

Thus have I heard; at one time the Lord was dwelling in a desireless manner within the genetrix of the Goddess.¹

The Goddess asked: What method will the Lord use for those beings who have fallen into phenomenal existence? Oh divine one, you are the manifestation of reality through which they will be happy.

The Lord said: According to the yoga of creation and completion through which realities exist, that I will tell you. Oh Goddess, listen carefully. Creation is maintained relative to dissolution. Such a path, i.e., the yoga of creation and completion, has the potential to be harmoniously performed which provides its fruits like those of females.²

¹The metaphorical use of bhaga in the sense of womb and genetrix is clear in the "creation sense." We might add (like the) so as to not give the misconception that our subject matter is concerned only with the biological, aesthetic or hedonistic processes.

²That is, our model is the capacity for giving birth "The yoga of creation and completion" is added for clarification. The "fruits of females" must be a later addition. The Tibetan text has "oh Goddess! Listen well. The way of creation exists relative to dissolution and since it provides its fruits according to the proper path one should have the special initiations from specific mudrās." Specific mudrās means those sacred appearances in the world that are invested with the power to give initiation. Although mudrā is sometimes designated as female partner, it also refers to the wearing of ornaments that have been ritually transubstantiated or pledged, i.e., samayamudrā. See Chapter 7, p. 238, footnote 1, and also Fund, p. 229.

Therefore the initiation should be performed and the yogi should practice according to the technique of yogic discipline. When meditating according to that discipline, after uniting with man, such a path arises, i.e., the way of creation.¹

The Goddess said: Oh Lord, what is the purpose in the completion of the creation of Vajrasattva? And what is the use of manufacturing it now?²

The Lord said: It is certain that the destruction of the completion of creation is like the lightning bolt in the sky.³ If there is no self (that is nullified as if by lightning) then happiness is instant. And likewise the completed city is said to be suppressed by strength. But such is the nature of appearances.

The Goddess said: Oh Lord what is the purpose of a steadfast body? The sage has mentioned the confluence (of

¹We could have translated "from the union of nā and ra . . ." as if nā and ra were specific mystic syllables related to the Mahākāla praxis but the supporting texts have no such symbology. The Tibetan texts do not have nā but na. MKT', i.e., all the Sanskrit texts of the 19th century have nā. Nāra, i.e., man, fits the metaphorical loveplay involved in the dialogue.

²Tibetan has "If so, what is the purpose in each flask," i.e., if Vajrasattva is created then why do we need flasks or vessels for the five Buddhas; and or, the other manifestations of Vajrasattva. For example, a bum.can. is one who has succeeded in cultivating Vajrasattva. Did he or did he not need other vessels than the one in his stomach?

³Tibetan has "creation." I translate utpanna the completion of creation in order to point to the implicit movement within the completion process.

blood and semen) on such a path.¹ After being emancipated by the mirage like body, the providing of the fruits of emancipation will be out of love for showing (the path.)

The Lord said: The body is said to be the Vajra. It is said to be the confluence of paths which is from uniting with man; it is within the nature of a māya being and discriminately sports with the left, right, and central channels in the five-fold bodily structure.² The confluence of the paths (emerges) as a Vajra that is purified by mantra. Whoever cultivates the nullification of the discriminating appearance of love for prosperity is out of love able to be prosperous according to that nullification which is called the "Great Discipline."³

The Goddess asked: If it is for the prosperity and benefit of men, are you able to tell the narrative of the

¹Tibetan has "Is not the confluence of blood and semen from being emancipated by the mirage-like body on the path." Hence, for clarity I added in translation "blood and semen."

²Sometimes the word māya body is used. Fund, p. 321.

³From "the Lord said" the Tibetan has "It is said to be the Vajrabody. So, the māya being is according to the union with man, i.e., with nā and ra. It is said that blood is from the confluence of the paths. Whenever the yogi understands the synthesis of the five-fold bodily structure and the lalana, rasanā and avadhuti channels through practice it will at that time be said that the blood is from the confluence of those paths within the Vajra. This is called the body of yogic practice: whatever practice is not spoken and desired is the body of yogic practice. Whoever has yogic practice is said to have performed yogic practice for the sake of the deluded."

Dharma? Can you show those fruits of desire that carry no disease for the sake of creating beings?

The Lord answered: Those sentient beings who are devoted to the Dharma and who have completed the mantras will easily obtain the powers. I will tell you: the eight powers are: (1) sword, (2) ointment, (3) pill, (4) power of the slipper, (5) medicine power, (6) and in the ocean of mantras there is the power of certainty, (7) mercury and (8) long life. These are the eight great powers. With (these latter) three, other powers are conceivable. Those sentient beings who prudently follow the tantras of Mahākāla will easily obtain the powers.

The Goddess said: The ointment power is called the bound and the binding.

The Lord said: This oath which is taken secretly is like the sound of the hoofs of galloping horses (that one hears) on the (distant) path.

The Goddess said: Oh Lord, how many channels and moments of exhalation and inhalation are in the body?

The Lord said: There are thirty-two channels and they control the life of respiration that originates in the body. Exhalation is the motion of the sun and moon. The calculation of the intervals is mentioned: The outward movements are twenty-one thousand six hundred. Therein are the moments of exhalation and inhalation.¹

¹See HVT, Vol. 1, pp. 48-50.

The Goddess said: What is revealed? Is it like Nārāyana copulating with Kāmadeva? And is it destined to create māya with Lakṣmi and Sarasvati? Here, in this world is it called yogic discipline for kṣetrapāla to have inspired capriciousness amongst the deprived?¹

The Lord said: Oh Goddess, sentient beings in the world are revolving in saṃsāra which produces slothfulness, lust, jealousy, and slander. Whatever Mahākāla said was respectfully absorbed by Nārāyana, Kāmadeva, and the practicing sixty-four yoginis.

The Goddess said: Oh Lord, what is the definition of Mahākāla?

The Lord said: Mahākāla is the great dreadful one for whom the enumeration of time constitutes the absorption of each (being) and whose calculations (enumerations) continue each day -- that is called Mahākāla. To put it another way, who has great time is Mahākāla; and this is the entire sense of Mahākāla.²

¹The Tibetan text has: "Even though Nārāyana who possesses desire has made an incarnation by means of māya for the sake of Sārasvati and Lakṣmi which is like separating the depressed folk from obscurity-has Kṣetrapala sanctioned the union?"

²Tibetan omits "the Great Dreadful one," and has "because one sits from his being centered in Mahākāla he makes the enumeration of time immeasurable. And for whom the enumerations and each day flow well -- that one is called Mahākāla. For whom there is nothing; or, whoever has assimilated the boundaries of great time is Mahākāla-- this is the total sense of Mahākāla."

The Goddess said: What is the designation of the syllable ma as well as the syllable hā? And what is kāla?

The Lord said: The syllable ma is the compassion of the mind. The syllable hā incorporates insight -- only insight. From the combination kā and la we have time. Method and insight are said to be bound together (with time) in Great Compassion.¹

The eight yoginis appear in this tantra according to the rules of the Queen of Yogis who has the powers of restraining, expelling, restraining armies and exorcising. They are: Candeśvarī, Carcikā, Kālikā, Kulikeśvarī, Khandarohī, Dantotkati, Pracālī, and Maheśvarī, who appear for whomever cultivates them. The primordial time who has the knowledge of seizing, desirous of liberation, has equality of future and presence. Future is not created for him for whom presence is not created; for his mind, the Lord's mind is neither contacted or imagined. Even though the body of Vetālī is realized they, (the times) are not created. In the same say, when dwelling in the chapel one should structure the five

¹The Tibetan has "ma is the sentient beings compassion and hā is it's being united with insight -- only insight. From the coming together of the two syllables kā and la there is time, i.e., when we have insight and compassion there is said to be unity in great compassion." The same passage is quoted in the Mngon folio 10 under the subsection of the preparation phase called the purification of the three doors. (sgo.gsum.dag.pa.) It is subtitled "cleaning the ambrosia pills" (bdud.rtsi.ril.bu.sbyang.pa.) The assimilation of the conceptions of method, insight, and compassion to the syllables is crucial to the purification process. This is the purification of body, speech, and mind. (lus.dang.ngag.yid.rnam.dag.paho. Ms. Mngon, folio 10).

families. Having realized the process already mentioned; and residing in another and yet another place, indeed, I will tell you the auspicious days, the purpose of the past and the future, as well as, the numerous results.¹

This is the first chapter in the Chief Tantra of Mahākāla concerning insight to reality.

Chapter 2 -- P

Mantra

Now we shall expose the mantra chapter.

The divinity who controls the obstacles for the protection of the life of mankind is embodied in the syllables e and vaṃ. So, one should show the bali to Mahākāla:¹ Om indrajāla masakha pheṭṭa vahnisama kulajāle ca samjñārathyā mohaṣaṃphuṭṭa mahākāla tinnibhuvanarathyāsthita sa ca kālamohi idaṃ balim phunna dhūpajambūdī māmsarakta kasturim/ vighna aṭṭa mārā svāhā²

The yogis, for the sake of the auspicious, should make the five-fold offerings for all the demons and malicious forces; only then will they obtain their desires. And all the yakṣas in the world will be satisfied.³ To gain control,

¹Although bali has the general meaning of offering whether it be a gift oblation or impost in the context of the Mahākāla ritual complex as well as those ceremonies performed by the Newars it designates the offerings of wrathful divinities which usually include at least symbolically, blood and meat. Further, bali plays the important role of symbolizing the food, indeed the medicinal, which becomes the curing substance par excellence "ambrosia" (Sanskrit amṛta; Tibetan bdud.rtsi).

²"Om you with the magic net in the web of the clan like fire, whose chariot is consciousness. You are the destroyer of delusion. Oh Mahākāla who has stood on the chariot of the three worlds, who charms the goddess Kālī, please take the bali, the meat and blood of fox, the musk and incense, kill and destroy the obstacles, svāhā.

³Mahākāla is the king of the yakṣas. There is a method of realization (Sanskrit sādhana; Tibetan sgrub.thabs) concerning yakṣamahākāla.

practice sorcery, destroy one's enemies, drive away and kill soldiers, and to appease should be to increase happiness: If so, one should offer bali at all times to the community of yaksas.

The Goddess asked:

Through what mudrā does the Goddess Piṅgalī come into being? And what is made from the mudrā of carcikā? Oh, omnipotent Lord, before now, I did not understand the sealing.

The Lord said:

According to the delineation of body, speech, and mind the secret is established in the middle of the circle. Upwards and downwards it is proportionately constructed in the middle of the circle.¹ The body mudrā is pīnagli. Indeed the lust mudrā of the Goddess Carcikā whose own body is called vajranī has the mind whose essence is vajraness.

The Goddess said:

If I have the net of habit energy and discursive proclivities, how could there be a seed mantra of the Goddess?

The Lord said:

Please listen, Oh Goddess. I will tell you the mantra. Now, with kindness, the seed of piṅgalī will be told by me for the sake of sentient beings: piṅgalīkāli mahānīli² hrām phaṭ svāhā. By means of the fourteen and one-half syllables

¹I would like to suggest that the secret is the triangular shape in the symbolic center of the maṇḍalas of Mahākāla.

²--- great-blue-one---.

what is there that cannot be realized in the world?¹ For stopping one should cultivate the white (piṅgalī), for expelling one should cultivate the yellow (piṅgalī) and for control the red one; the remainder is uncertain. "The carcikā mantra is: Om carcikā sarvasiddhiṃ prasādhayet caṃ maṃ kālī karāli karāli vaum svāhā."² One should realize everything with the three-sounds-seven seed syllables just as in the case of piṅgalī it is indeed here (with carcikā).³

The Goddess said:

Oh omnipotent one, how did the power of your seed syllables arise?

The Lord answered:

Oh Goddess, I will tell you my good mantra so that all works can be realized by sentient beings. Indeed, whoever with great effort heard this tantra but did not put it to practice will not know complete happiness. And Oh Goddess, indeed I will carefully tell you about supreme happiness for the sake and welfare of sentient beings.

Om maṃ haṃ hrīm hrīm hūṃ phaṭ svāhā: By means of these ten syllables a man is able to realize the protectors of the

¹There are only fourteen syllables in the mantra. Yet phaṭ is sometimes pronounced phaṭa which would account for the extra half syllable. Yet on the next page the seven syllables referred to as the four-handed Mahākāla are exactly seven syllables. "The remainder" refers, at the least, to killing (māraṇam) and appeasement (śamyam).

²---all the powers should be realized---.

³Three sounds, seven times, are twenty-one syllables -- actually there are twenty-two syllables.

world who dwell in the ten directions, the divinities, demons, men, celestial musicians, goblins, and other malicious forces. The mantra of the four-handed Mahākāla is: Om hrīm hrīm hūm phaṭ svāhā. A man should practice very carefully these seven syllables and he will realize everything in the world. This is the mantra of the eight-handed Mahākāla: Om Mahākāla dvādaśalocana haṁ maṁ āh kau hrīm hrām hrīm kruradrṣṭi aṣṭabhuja slānjaḥ phaṭ svāhā.¹ The great power of the thirty-three syllables and the evolution of the realities are all realized in this world.²

The Goddess asked:

What are those moments, the meditations and blessings of mantra?

The Lord answered:

There are four moments and four ecstasies embracing, all the Goddesses at the time of their cognition (of the rite) have well established all the moments. According to the moment, there is no defect of own nature. Indeed, Oh Goddess, what do you think I am imagining?

The Goddess said:

At the time that you tell me the mantra I forget everything.

The Lord said:

If you have forgotten the mantra of the Queen goddess,

¹---with twelve eyes---whose sight is dreadful; praise him, the one with eight arms---.

²The mantra has thirty-two syllables.

then you should cultivate on the fourteen and one-half syllables:¹ Om caṇḍākst mahākāmkālī haṁ haḥ phaṭ svāhā.² The six-handed Mahākāla is Om mahānandeśvaraḥ phaṭ.³ This mantra of the two-handed Mahākāla who sits with an outstretched leg is: Om āṁ maṁ hūṁ phaṭ. The mantra of the twelve-handed Mahākāla is: Om hrāṁ hrīm̐ maṁ yaṁ pheṁ hūṁ phaṭ. The mantra of the splendid handed Mahākāla is: Om hrāṁ hrāṁ hūṁ hrīm̐ haṁ kṣaṁ paṁ caṁ uṁ kṣaṁ yaṁ hana kara ghātaya ghātaya hau phaṭ svāhā.⁴ The seven seed syllable mantra with the three syllables is for the consecration of the king. The mantra for the consecration of body, speech, and mind is: Om āḥ hūṁ. The mantra for purifying the wine is: Om maṁ 'suddhiṁ kuru sarvanaśana om hūṁ phaṭ svāhā.⁵ The mantra for purifying the virgin: Om pheṁ bhuṁ svāhā. The mantra for purifying the five elixirs is: Om krpāṭa ḍa hau. The mantra for purifying drinkable blood is: Om raṁ hūṁ. The mantra for purifying the whole congregation is: Om sarvasādhaya hrīm̐ hūṁ phaṭ.⁶ The mantra for consecrating the pledge at the time of embracing the prajñā is: Hūṁ hrīm̐ hūṁ kā kānīdevi

¹Only fourteen syllables unless we attribute a half syllable more to phaṭ.

²Om---you with fierce eyes with a great skeleton---

³---god whose bliss is great---

⁴---kill kill, harm harm---

⁵---purify---destroy all (impurities)---

⁶---Subdue all---

maṃ raṃ Oh Vajranī samaya pālaya dṛdho ne bhava sutoṣya me
 bhava sarvam kura, hrīḥ ha ha ha hūṃ svāhā.¹ The mantra for
 offering bali at the time of embracing is: Om̐ sarvabalim̐
 puṣpadhupagandhamāṃsapurnam̐ deyam̐ raṃ hūṃ phaṭ svāhā.² One
 should give daily, these offering for the sake of some good
 person according to the teachings of the Buddha: flowers,
 incense, ointment, garlands, the five elixirs, go (cow meat),
 ku (dog meat), da (elephant meat), ha (deer meat), and na
 (human meat) etc; (and) with all offerings the meat of fox.
 Om̐ āh hūṃ phem rakṣa rakṣa pālaya pālaya buddhaśāsanopakārine
 kha kha khāhi khāhi; phaṭ hūṃ śighram̐ māraya2 todaya 2
 nāsaya 2 phem vaṃ maṃ maṃ mahākālāya svāhā.³

This is the mantra for the establishment of the
 pledge when embracing with the five Goddesses (piṅgalī):
 Om̐ caṇḍākṣī mahānandini sarvāṣu sātīm kuru uḥ ho hūṃ phaṭ
 svāhā.⁴ This is the mantra for the establishment of the
 pledge when embracing mother: Om̐ mām̐ mātrādhiṣṭhaya.⁵
 This is the mantra for the establishment of the pledge when
 embracing sister: Om̐ bhaṃ bhagaṃ śodhaya 2 jah̐ hūṃ hūṃ

¹---Oh Goddess---Oh Vajrani, whose charms are sensuous
 protect the pledge, be firm to me, and please satisfy me well,
 do everything---

²---one should give all the bali, i.e., flowers,
 incense, ointment, and meat---

³---guard, guard, protect, protect; and---devour,
 devour, the enemy of the Buddha's teachings;---quickly kill,
 kill and break, break, destroy, destroy---for the sake of
 Mahākāla---

⁴---Oh whose eyes are dreadful, who is the embodiment
 of supreme ecstasy, please make peaceful all (sentient beings)---

⁵---for the sake of (receiving) the blessings of mother---

phaṭ.¹ This is the mantra for the establishment of the
pledge when embracing the niece: Om̐ bhaṁ gaṁ pūti goham
sodhaya hrāṁ hūṁ phaṭ svāhā.²

By this mantra the round bali should be blessed by all
learning: Om̐ dhiṁ peṁ maha kṣa hūṁ.

Saṁsāra is the form of Mahākāla,
The hero who saves the world.
Listen, Oh Goddess, about his appearance, I will tell.
His eyes red are with kindness;
His black limbs the mind of friendliness.
The four legs with the four ornaments the four times.
His eight liberations are the eight liberations.
The sixteen arms are sunyatas.
The mudrās is the five Buddhas.
The wrathful countenance for conjuring the defiled;
Piṅgalī is formed by meat.
Carccikā is made with blood.
Candeśvarī is called semen.
The Goddess is the fat and marrow.

The Goddess asked:

Oh Lord of Supreme ecstasy. Please tell me how to
pronounce the mantra, by which the activities of mankind
are successful?

The Lord said:

¹---purify purify the vagina---.

²---purify (what is) rotten---.

Oh great Vajrī (my) body is the Vajra quintessence.
 It is great. Oh Goddess who has great insight, I will tell
 you the mantra. The mantra is the union of the two mysteries
 which is the yoga of bola (gum myrrh) and kām̐kola (perfume);
 the form of supreme ecstasy. Clearly it is: Om̐ sambhari āh hūm̐.

This is the second chapter concerning mantras in the
 Mahākālatantra.

Chapter 2 -- MKT'

Construction of the Furnace

I will explain the chapter concerning the construction of the furnace.

The Goddess asked:

And, Oh Lord, are the eight powers established for the sake of sentient beings through which there is no suffering?

The Lord said:

When the moon is on its course, after having restrained the breath, it is for certain that one will succeed at the establishment of the eight great powers.

As soon as one has done this with the desire to achieve complete maturation, the eight magical powers will be realized. Therefore for killing one should do a fire sacrifice with black flowers in an earthen oven one hand deep and with four corners. For restraining it should be round and two hands deep; and for control it is a triangle one hand deep. Purifying the earth after digging it to the depth of one hand, one should perform the sacrifice with red flowers. The man of wisdom seated on a bear skin should certainly do this great work. For perfecting the foot application I will tell you the characteristics of the round

sacrificial oven. Having dug the circle five hands in diameter and one hand deep, one should purify the earth. And here the sacrifice for the ointment will be told: It is dug one and a half hands deep in the shape of a snake; the earth should be purified. If one digs it seven hands (around) we have the ointment's sacrificial furnace. For making the pill's sacrificial furnace it is dug ten hands (round) in the shape of an elephant's foot; one should purify the ground. For mercury it should be one and one half hand's deep and three hands around in the shape of an earring; one should purify the ground. For the purpose of victory the sacrificial furnace should be one hand deep and round; one should purify the ground. Digging (one) eight hands is for practicing the powers; through this discipline the power is certain. If one sacrifices with white flowers according to everything that has been said, the results of all the powers will have come to be realized.

This is the second chapter concerned with the construction of the sacrificial furnace in the Mahākālatantra.

Chapter 3 -- P

Japa¹

Now we shall discuss the chapter of jāpa. Mahākāla, who has all the dharmas, is called Vajrasattva. After kissing the Goddess the procedure of jāpa will also be told. For control, one should utter using the rosary of red sandalwood. Quartz is for suppression. In the same way, bewitching and causing dissension are done through the rosary of the soap berry and bones. The rosary of the teeth of a horse is used for expelling. The rosary of the bones of a brahman is used for attraction. The rosary of the bones of an elephant are for the production of rain. The rosary of tiger's teeth; or, elephants teeth is for killing. The rosary of pearls is for suppression. The rosary of pearls should be used for bringing the (enemy) under control at ones will. And the rosary of stool is for attracting. For creating dissension one should use rice. For expelling, one should use musk; or, in this way, the slayer should make the rosary of the bone of horse, elephant and so on. It is mentioned that this is the procedure of rosaries.

Having decided, by one meaning of mūdra, on the two procedures, i.e., nonmental; or, mental, the beads should be made by the fiber of jute mixed with clay and olibanum. One

¹Praying with a rosary.

who desires power should mix the five ambrosias. For the purpose of supreme amorousness, this mantra will be successful. Whoever has meditated as just said should take the rosary of the teeth of the buffalo. And, like that, one should begin from (some day unmentioned) to Tuesday. For the purpose of expelling, a rosary of horse teeth is used on the tenth lunar day; Sunday, Wednesday, or Thursday.

For the power of mudrā the bones of a brahman should be used on the fourteenth lunar day of the second half of the month; or, on the first day. A rosary of rolled sugarcane mixed with the five ambrosias should be taken on a Monday that falls on the eleventh lunar day. Also, on Friday or Saturday of the fifth lunar day, one should take the rosary of the teeth of the elephant. When there is the eclipse of the sun, one can use all (of these three) rosaries. Otherwise, in the world, for a long time one will not attain the supreme power of mudrā.¹

This is the third chapter of jāpa in the Mahākālatantra.

¹Mudrā here must refer to the rosaries themselves.

Chapter 3 -- MKT'

Mantra

Now we will explain the mantra chapter. I will tell you the two kinds of mantras which procedures are according to the mantras of peace that have the syllable om̐ and are revealed in the tantras. I am the one who benefits the doctrine of the Buddha through the mantras of ecstasy and peace.¹

For the sake of the promise the Buddha told the word, i.e., the mantras of great sacred knowledge. The mantra of the two-handed Mahākāla is: om̐ Mahākāla hūṃ 2 phaṭ svāhā. The mantra of the four-handed Mahakala is: om̐ hrām hrīm hūṃ phaṭ. The mantra of the six-handed Mahākāla is: om̐ mahābhairava sarvasiddhidāyaka hām hūṃ hrām dyhet.² The mantra of the eight handed Mahākāla is: om̐ a hūṃ phaṭ hrī haḥ. The mantra of the ten-handed Mahākāla is: om̐ hrī kaṃ hūṃ kili 2 mahānāde karāharikarālāksī gri haḥ daha 2 paca 2 siddhidāya kāya svāhā.³ The mantra of the twelve-handed Mahākāla which completes all work, has all the Buddhas pay obeisance, produces

¹In Tibetan there is no I (aham) and since the Lord is talking about two kinds of mantras we should assume the connecting la is "and." sangs.rgyas.bstan.pa.skyob.pa.zhi. ba.la.dgah.bahi.sngas.so.

²---great wrathful one who provides all the powers---.

³---whose ferocious and dreadful syllables are according to the great sound---.

success in the three worlds, and whatever one desires he will obtain is: om̐ damṣṭrotkaṭabhairavāya saṃ 3 ruṃ 3 hūṃ 3 phaṭ svāhā.¹ One should give bali everyday by means of the fourteen-handed Mahākāla which is for obtaining all the powers: om̐ yamaya 2 kṣobhaya 2 cala 2 pātāla 2 kha khāhi 2 gṛhaca 2 bali hah gṛhna 2 munca mahābhairavāya svāhā svāhā.² The mantra for protecting the self is: om̐ mām maṃ raṃ hūṃ mām rakṣaya pālaya hūṃ vajra phaṭ.³ The mantra for protecting others is: om̐ dharanī dhara 2 hūṃ amukasya rakṣā kuru svāhā.⁴ The sixteen-handed Mahākāla mantra is: om̐ hrām hrīm hūṃ maṃ karālavikarālakṣamahāyogeśvarī sarvakāmadāya svāhā.⁵

Saying the following mantra everyday in the night time one should offer bali replete with dark colored beans, wine, meat, and blood. In twenty-one days Mahākāla will predict what is auspicious and inauspicious: om̐ śrī ksīm gṛhna 2 bali hūṃ phaṭ madyamāmsapuṣpadhūparaktatalapātāle aṣṭanāgadeva yakṣarakṣasa gṛhna 2 idaṃ baḷim̐ hāhā bali hūṃ jah pheṃ 2 mahābhūtatrāsa 2 garjaya 2 kṛṣṇavarṇāya 2 pheṃ svāhā.⁶

¹---for the dreadful one whose fangs are sharp---. The same passage is in Mngon, folio 4.

²---reach for 2 quake 2 shake 2 eat 2 devour 2 seize 2 seize release oh for the great dreadful---.

³---protect guard---.

⁴---give protection to the person---.

⁵---oh great queen of the yogis whose syllables are dreadful and frightful for the sake of providing all desires---.

⁶---seize 2---let the eight divine serpents---devour devour eat eat this bali of wine, meat, flowers, incense, and blood---terrify 2 the great demons; oh for you whose color is black roar---.

In one month Mahākāla gives power and in one year whatever one desires to do that he will do; just by uttering the chief mantra: om hrām hrīm hūm phaṭ all evils will move to destruction. By uttering it continuously one will easily obtain all the powers.¹

Having uttered it five thousand times one will certainly gain control.² Having uttered it ten thousand times one will have control over women. And if one utters it one hundred thousand times one will have power over the king. If it is uttered five hundred thousand times one will certainly have power over all the yaksas and divinities. Even if one wants to allure, with certainty, any man or woman that one desires to see or speak with, this is the mantra for that power.³

The ordinary mantra is: om Mahākāla hūm 2 phaṭ svāhā. The fire mantra is: om Mahānandeśvara hūm phaṭ.⁴ And having contemplated on the mouth with fire, he should die. The mantra for killing is om kṣim srī hām kṣaḥ oh devadatta māmsamāraya phaṭ.⁵ The mantra of the queen of violence is:

¹T. adds rgyun. jāpa implies a continuous recitation.

²T has if one utters with ease the five thousand mantras peace will certainly be obtained.

³The Sanskrit texts except for "This is the mantra of power" do not have this line.

⁴---great Lord of ecstasy---.

⁵---oh devadatta kill the flesh---.

oṃ kṣīm pheṃ oh caṇḍeśvarī hūṃ śrī svāhā.¹ The mantra of the queen of the thunderbolt is:² oṃ laṃ kaṃ oh kuḷiśeśvarī kaṃ svāhā.³

The mantra of the great queen is: oṃ maṃ na maheśvari hūṃ srīm pheṃ.⁴ The mantra of the black Goddess is: oṃ kālī kālīvikarālāksi srīm kṣaṃ kṣīm phaṭ svāhā.⁵ The mantra of the lame female Carcikā is: oṃ carcaya hūṃ hrīm.⁶ The bali mantra of the Goddess Kandarohi is: om camunde daha 2 paca 2 idaṃ baliṃ gṛhna hūṃ 2 phaṭ svāhā.⁷ The bali mantra of the Goddess is: oṃ hrīḥ haṃ phaṭ svāhā. The mantra of Umadevi is: oṃ hrīḥ haṃ phaṭ svāhā. The mantra of the ritual blessings of body, speech, and mind is: oṃ āḥ hūṃ.

Having uttered this mantra a million times one should construct an effigy with the ashes of the burning ground and hide it within the burning grounds.⁸

¹---oh queen of violence--.

²T. has ku.li.ke.shva.rī.

³---oh queen of the thunderbolt---.

⁴---oh great queen---; T. has rigs.kyi.dbang.phyug.ma.

⁵--kālī whose sound is fierce---.

⁶---lame---.

⁷burn 2 cook 2 seize this bali---.

⁸T. omits this sentence. Instead it has a mantra for killing everything.

After uttering seven times the mantra of expelling, it should cause the enemy to be expelled.¹ The mantra that represses the enemy is: om̐ maṁ jaṁ ksaṁ. Having recited the following mantra seven times with the tail of a mouse it should be struck: om̐ jaḥ hūṁ hastistambhaya phaṭ.² This is suppressing the elephant. Om̐ khaḥ haḥ phaṭ is for suppressing the horse. Having said the mantra on cow's flesh, if struck, the horse will be suppressed. This is for stopping the horse.

After reciting seven times the following mantra on the skin of a tiger, the (beast) should be hit; and certainly the buffalo, horse, elephant, cow, fox, tiger, and bear will be suppressed. Om̐ muḥ hāḥ sarvapaśan stambhaya mohaya hūṁ phaṭ.³

The mantra for suppressing man's speech is: om̐ mukhaṁ stambhaya amukhasya vaṁ phaṭ.⁴ The mantra which suppresses swords and so on is: om̐ hrīm̐ maṁ raṁ oh camunda haḥ śrī hūṁ phaṭ. Having cultivated seven times: om̐ mahānande hūṁ phaṭ⁵-- one should strike. This is the suppression of everything.

¹The Sanskrit doesn't give the mantra but the Tibetan does. See footnote.

²---for suppressing the elephant---.

³---suppress and stupify all the beasts---; At this point T.has after uttering the following mantra seven times on silver, if it strikes, the snake will be suppressed.

⁴---for suppressing the speech (of anyone mentioned)---.

⁵---great ecstatic one---.

For suppressing the gambler; om mahiṇrbinṛ 2 ha ho. The mantra for stupifying a woman is: om ghaṁ hūṁ. And with the following great bali mantra¹ after having put meat in a man's skull already filled with food those beings who fortify the teachings of the Buddha should make the offering on the eighth day of the black half of the month after which (the enemy) will immediately die: om haḥ kaka 2 malinīm upaśodhaya 2 mahākāla buddhajñā samprahina isi māraya 2 om sarvaduṣṭa-praduṣṭān gṛhna 2 māraya 2 kha 2 khāhi 2 śīghraṁ daha 2 paca 2 2 hura 2 maṁ raṁ hūṁ phaṭ idaṁ baliṁ graha 2 śrī svāhā.² And certainly the enemy will become feverish, he will be seized with the fire of Agni, and his head will burst.

The mantra for the enemy is: om hūṁ kill the flesh svāhā. Then indeed the one hundred syllable mantra.³ And the mantra for killing is: om cāmunde kill 2 burn 2 hūṁ phaṭ. The mantra for killing the enemy is: om hūṁ māmasamāraya svāhā.⁴ And having recited the following mantra seven times each day while washing one's face one will become the lover of all people: atha bhagavan bodhisattvamahāsattvamahākāruṇikah/ tadyatha/ om karālavikarāla vikaṭeśvara ruṇḍha 2 kili 2 kili 2 mahākāmkāla hala śrī vaṁ maṁ haṁ hūṁ hūṁ mahānandeśvarāya

¹T. adds "that presses the enemy."

²---purify the defilements oh Mahakala you have the Buddha knowledge you are the destroyer kill all the very polluted ones seize 2 kill 2 eat 2 devour 2 quickly burn cook 2---seize 2 this bali---

³This line seems out of place and it is not in the Tibetan version.

⁴---kill the flesh---

hūṃ phaṭ svāhā.¹ And all enemies will become stupified.²
 And for him who desires to practice all work will be doubly
 rewarded. It is the mantra of the Mahākāla whose dhāraṇī
 is very joyful in all the sādhanas. Having practiced in
 order to achieve all works the results will be produced.

This is the third chapter on mantra in the auspicious
 Mahākālatantra.

¹Oh Lord you are a bodhisattva a great being, and one
 who has great compassion. Moreover, om, you whose sound is
 dreadful and ferocious and who is the god with fangs obstruct
 2---for him the god with great joy---.

²T. has pacified.

Chapter 4 -- P

Vajra Initiation

Then the Goddess asked:

Oh Lord how many joys are mentioned; and, there are how many systems?¹ And, concerning the sambhoga please tell me, for I want to hear.

The Lord said:

The secret practices are: the first joy is according to variety; the supreme joy is according to maturation; the ecstasy of cessation is consumation; and the together born joy is according to the signless. Afterwards, uttering japa is (performed); or, in the way (mentioned) one should systematically practice the four joys by means of the four moments.

There are mentioned four kinds of initiations. The (student) is ritually bathed and attains success for the purpose of success among all sentient beings; and the body is properly purified. (when) meditating by this means it is traditional. This is how it should be: embracing with both hands a sixteen year old girl, one should practice according to the yoga of vajra and bell. It is mentioned that a Goddess who

¹Fund, p. 169, 291, 322-23.

is adorned with youth and beauty; and who has the complete auspicious signs, is approached by the Vajra master. (Then the vajra master) should enter the circle of the student by means of the joined ring finger and thumb. After discussing, the Vajra master should worship the insight, then, indeed, he should present the joined fingers. '(Oh Student), for the sake of happiness, understand the ritual in this book, and the mudrā of Mahāsattva.' The Vajra master, having known without envy the student, became great and roared ferociously; and, instructed the student. 'You who have the vajra, perform the (yoga) of bola and kamkola. I will tell you the work of the student. And in this way is your initiation complete' (The student), having realized the Vajra master, should properly perform his worship of joy.

The Goddess asked:

Oh Lord, indeed, (you) are ready for the yoga of unification. Therefore the initiation beyond all designation should be performed. Having known the Vajra master and student to be worshiped, one should practice according to the rule. So all of you are great, please be the omniscient destroyers of me. Even then it is my favor; because you release the suffering of sentient beings. Oh Lord, if it is for the sake of people please tell me according to the way.

Later (in this tantra) the initiation will gradually be known just like the sacred knower of time knows the pledge.

This is the fourth chapter of the Vajra Initiation in the Mahākālatantra.

Chapter 4 -- MKT'

Vajra Initiation

Then, we will explain the chapter of initiation. First of all, after uttering ten thousand times the mantra of the two handed Mahākāla one should initiate the student. There is the bell and so on; and the sprinkling by means of the water vessel. There are indeed the five initiations with the word together with the vajra.¹ The sixth initiation is the way of the Vajra. When there is the seventh initiation there should be a conjugal transformation with insight. The eighth is eternal enjoyment with the yogini. The ninth is the birth of the mind of man. The tenth is with sky water. The eleventh initiation pursues at every step the power (siddhi) which is inherent in the proceedings. Like the sage whose color was yellow, one should practice secretly in steps the means of the sacred knowledge of power. The means and insight should be performed with

¹The passage represents a short version of what is found in Fund, p. 313. "Furthermore, they have a five-fold classification as follows:

- (1) The water initiation (toyāṣeka) of Aksobhya;
 - (2) The diadem initiation (mauliṣeka) of Ratnasambhava;
 - (3) The diamond initiation (vajraṣeka) of Amitabha;
 - (4) The bell initiation (ghantaṣeka) of Amoghasiddhi;
 - (5) The name initiation (nāmaṣeka) of Vairocana.
- For these initiations there exists also the term "wisdom initiation" (vidyāṣeka). This expression is used because Locana and the other "wisdoms" (vidyā) hold the flask and confer initiation, and also because the initiation establishes, the capacity of producing "wisdom-knowledge" (vidyā-jñāna) as the antidote for unwisdom (avidyā).

the five ambrosias. Accordingly, one should practice with the mother, the sister, she whose legs are like crow's, a dwarfess, and the girl who is lame. And, as is ordained, the initiation is beyond all designations.

Chapter 5

Initiation of the Gods

Now we shall discuss the initiation of the Gods. First, when the Goddesses are making their annointments with the flask of ambrosia, the offering vessel is given and praised by the eight Goddesses; it is ritually blessed by the mantra, "om̐ bath with the activity of the flask. Om̐ to be blessed by Śūnyatā svāhā. The initiation of water is given by the five ambrosias and are completely synergized with the six perfections; and, from the Goddesses, becomes a shower of flowers, as well as, musk and fragrant smells. Then, it is blessed by Nārāyana and others. All the Gods who are protecting the pledged (substances) then depart saluting.

This is the fifth chapter of initiation of the Gods in the Mahākālatantra.

Chapter 6

Entertainment¹

The Queen of the Goddesses among all the Vajra beings, sad with doubt, requested the Lord Vajrasattva:

Oh Lord, please take away our doubt. In this chapter it is mentioned: there is song and dance that beget the powers. In that, I have doubt. For what purpose is the song and dance? The process of the God's initiation has been mentioned (but) according to the initiation practice of the Gods what is the mudrā of hate? And for whom does the mudrā become a symbol? And what is the seed syllable of all the mantras mentioned in the chapter of mantras? What creates doubt concerning the seed syllable of the Goddess? What is the form that has the power of the seed syllable? Oh Lord, please tell me how should we practice according to the pledge (samaya)?

¹The term, paricaryā, according to Edgerton, has the meaning of "sexual enjoyment." See E under paricaryā. As Edgerton also points out it has the general meaning of "service to one Body." Since song and dance also constitute the service I suggest that an emphasis not be placed on the sexual aspect. Paricaryā should be understood more as referring to a kind of Eucharistic Celebration with an emphasis on the transsignification. We should note that the tibetan only has caryā (spyod.pa.) which places the meaning in the more general universe of "practice" but not necessarily practice which is service to the body. For caryātantra see Fund., p. 205-213.

The Lord sung:

A fat belly has the one called Mahākāla,
 Arising with the sound hā hā,
 Who smiles and plays with a big magic drum.
 Compassionate having a garland of heads,
 Zestfully eating meat and drinking,
 (Making) ecstatic sounds with a resolute mind,
 He loves the Goddess Kālīnjara.
 Beating the drum,

The musk, camphor, and frankincense falls.
 Oh Goddess Mamakī I take the offering
 Singing-dancing with a concentrated mind,
 Wearing garlands of bones,
 Playing the drum,
 He arises in an eternal embrace.

Dancing in the form of the illustrious Mahākāla whose mind is inflamed with concentration, the yoga of ecstasy is mentally practiced in conscious repression. The mothers and the Buddhas, with all the dharmas, by means of song and dance sing and dance; supreme ecstasy is produced: therefore the self, the ceremonial circle and the five ambrosias are protected. So through the song and dance when pleasure is in control; when the mantra arises, indeed, industry in the world is effortless. Therefore, omniscient one, it is sung respectfully. They dance to follow the middle way. The

celebrant of the ceremonial circle having embraced his consort over and over again, thereby, first of all, obtains a smell -- the odor of a vulture. In the second place, the smell of Laksmi and Nārāyana. Thirdly, there should arise the mixture of various smells, i.e., musk, saffron, and so on. Indeed, the king of yogis hears the sound blessings of the song, the black bear, goose, cuckoo bird and the celestial musicians.

If all the initiates dance the initiates should be blessed by the song. (When) the celestial singers sing, Nārāyana and so on play musical instruments amongst the initiates. On the edge of the city, in the garden or in the forest one should certainly perform all the mudrās. Then one will certainly get the power.

The Goddess asked:

Oh Lord, in the world there are sentient beings who desire wealth and who desire control. For these sentient beings please tell me the means?

The Lord said:

Oh Goddess, since (you) have known the place of the mudrā; all the means will be mentioned.

The Goddess asked:

If it is for the benefit of sentient beings, now please tell me, gradually, what should be known?

The Lord said:

Oh Goddess, I should tell you in the eighth chapter,

etc. If one dwells everyday in the five families
(then) his power will certainly fructify.

This is the sixth chapter concerning entertainment
in the Mahākālatantra.

Chapter 7

The Raising of the Divinity¹

First of all with the oblatory offerings² having

¹This chapter is a prototype of the Mahākāla ritual and a partial model of tantric ritual in general. In medieval times it may have been used in the context of what the Tibetan ritual specialists today refer to as *bskang.gso*, i.e., "to heal and fulfill" which tells us the dominant reason for raising Mahākāla. Mahākāla is raised in different ways and in different iconographical projections. The projections delineated in this chapter are all cultivated in the ritual process. "Raising the divinity" is primarily the work of the vajramaster (*vajrācārya*) who has direct contact with "the supernatural"; or, if one prefers a less loaded term "the extraordinary." This places the vajramaster in the realm of the "shaman." Since he performs traditional rituals he is also a "priest." On the "shaman side" he becomes Mahākāla; on the "priest side" he conducts the ceremony. He raises Mahākāla as himself and conducts the acquired powers by means of the ceremony to the community of devotees. Partly because of the dualistic role of shaman-priest and his special techniques to become the divinity we can think of him as a neo-shaman. (See William Stablien, "Mahākāla Neo-Shaman: Master of the Ritual," *Spirit Possession in the Nepal Himalayas*, John Hitchcock and Rex Jones, ed. (England Aris & Phillips, 1976). The nature of the divinity and how it is projected and realized as the self is central to the ontology as well as to the process of transference between the vajramaster and those objects, substances, and beings that find their way into the ceremonial circle.

²In Newari rituals the five oblations *pūjā* (*panco-pahārapūjā* or *pancopacārapūjā*) is the most conspicuous. It occurs at the end; or, the beginning of newly introduced phases of the ritual. In Newari ritual texts the five oblations *pūjā* is included as a structural unit called in brief *pang.lang.ghang.stuti*, i.e., the five oblations *pūjā* (*pancopahāra* or *pancopacāra*), music and dance (*lāsyā*), bell ringing (*ghantā vādāna*), and praising by means of song (*stuti*). This basic structural unit when adopted by the Tibetan ritualists was increased by two: water for the face (*argha*) and water for the feet (*pādya*). In the Hevajra tantra we have the five oblations for the purpose of consecrating (*pratisthā*) images and so on (HVT, Vol. II, p. 42).

revealed one's transgressions and so on;¹ having cultivated

¹In order for the ritual act to take effect, for the splendor to ripple, the vessel whether it be inanimate or animate must be pure. "Purity" is expressed in many ways in tantric ritual but the "moral purity" implied by the results of "revealing one's transgressions" is carried out in the ritual in a specific way called the "cleaning of obscurations and transgressions" (sdig.sgrib.sbyong.ba.) which for the vajramaster is the ninth phase of the preparation (sngon.hgro.) which comes just before the purification of the three doors (sgo.gsum.dag.pa.). Since the latter phase anoints the inner body with the five kinds of ambrosia (bdud.rtsi.lnga.rnams.pa.lnga.lus.la.byug.ste.) or to put it another way makes ambrosia drops in the five inner regions, i.e., the top of the head, neck, heart, navel, and genitalia (sbyi.gtsug.dang/mgring.dang/sñing.ga dang./lte.ba dang/gsang bahi gnas su bdud rtsihi.thig le byas te/; Mngon folio 9b) the removal of the obscurations and so on are necessary. The accomplishment of this purity is done, first of all, by realizing the assimilation of one's own ideal beings. This means, to put it in the intended form, "when desiring separately the hierophant, tutelary divinity and Dharma protector they are realized separately. Yet, their separate realization from such an appearance does not exist. The hierophant is the tutelary divinity and the Dharma protector; the tutelary divinity is the hierophant and the Dharma protector; and the Dharma protector is the hierophant and the tutelary divinity. (bla.ma.yi.dam.chos.skyong.zhes.so.sor.mos.pa.la.so.sor.btags.shing./ de.ltar.snang.ba.las.so.sor.grub.pa.ni.med.de./bla.ma.ni.yi.dam.dang.chos.skyong.ngo./ yi.dam.yang.bla.ma.dang.yi.dam.ste./; Mngon, folio 8b). To put it more succinctly the vajramaster assimilates the bodies of his own guru, his tutelary divinities for example rdo.rje.phag.mo (vajravārāhi); and the Dharma protectors such as Mahākāla. Vajravārāhi is the tutelary divinity (yi.dam) of Mahākāla but in reality they are not separate but one. Cultivate one and it will be the other too. When the vajramaster assimilates himself into this fluid ontology he cultivates a white Mahākāla known as Lord Heruka vajrasattvamahākāla (rje.btsun.nag.po.chen.po.rdo.rje.sems.dpah.he.ru.ka; Mngon folio 8b) who is in union with his consort. The white Mahākāla becomes one with the mass of gnosis beings from the place of own-nature (rang.bzhin.gyi.gnas.nas.ye.shes.sems.dpah.tshogs.spyan.drangs . . . gnis.su.med.par.gyur. Mngon folio 9a). The vajramaster then receives an initiation with ambrosia water with which the body is filled. After the odorous unconscious impressions are purified (bag.chags.kyi.dri.ma.dag.nas.) from the spot on the top of the head the remaining water is ornamented (turns into) an image of Akṣobhya the chief of the clan. Then the beings that gave the initiation also became one with vajrasattvamahākāla. The vajra master then says,

the four brahma realms, i.e., compassion, friendliness, joy, and equanimity,¹ and having understood "Om I constitute the

"Oh Lord please clean and purify all my transgressions, obscurations, noxiousness, and moral feeling" (bcom.ldan.hdas.bdag.gi.sdig.sgrib.nes.ltung.thams.cad.byang.zhing.dag.par.mdzad.du.gsol; Mngon folio 9a). The ambrosia (bdud.rtsi.) with which he was initiated with now begins falling throughout the body until the inner body is full (lus.kyi.nang.gang. Mngon, folio 9a). After the transgressions and so on are purified one should think of one's own body as a light ray (rang.lus.hod.gsal.bar.bsams.la. Mngon, folio 9).

¹The thirteenth and last of the preparations in the ritual cycle is known by the name "the four immeasurables" (tshad.med.bzhi.) These ethical categories are all an example of how the rite has functioned as a synergetic process. The mantras used in the rituals and the technical terms used to explain them have accumulative meaning depending on the context. In the case of the four Brahma realms they are metaphorically described in terms of the four elements: earth, water, fire, and wind (sa, chu, me, rlung), in terms of the four-fold arcane body classifications: body, speech, mind, and vajra (sku, gsung, thugs, rdo.rje); and how these relations exist in the female principle called by different names. In one canonical commentary on Mahākāla there is an interesting passage illustrating this "assimilation": "Body, speech, mind, and vajra exist according to the categories of earth and so on. Moreover, body constitutes the purification of the five-fold corporeal structure; and is the place of the five sacred families, Vairocana and so on. The heart of these beings is the sixth sacred family, the holder of the vajra. The body, then is the own-nature of the realm of earth and friendliness abiding in the female principle Queen Pukkasi. Speech is the own-nature of the realm of water and compassion abiding in the female principle Savari. Heart is the own-nature of fire and joy abiding in the female principle candali. Vajra is the own-nature of the realm of wind and equanimity abiding in the female principle Queen Dombini." (sku.dang.gsung.dang.thugs.rdo.rje.zhes.bya.ba.ni.sahi.khams.la.sogs.bahi.dbye.bas.gnas.pa.dang/ yang.na.sku.zhes.bya.ni.phung.po.lnghi.rnam.par.dag.pahi.bdag.nid.dang.rnam.par.snang.mdzad.la.sogs.rigs.lngahi.rang.bzhin.gyi.gnas.so// de.rnams.kyi.thugs.ni.rigs.drug.pa.rdo.rje.hdzin.paho// de.yang.sku.ni.sahi.khams.dang.byams.pahi.rang.bzhin.te./ pukka.sih.btsun.mo.la.gnas.so// gsung.ni.chuhi.khams.dang.sning.rjehi.rang.bzhin.gyis.sa.pa.rihi.btshun.mo.la.gnas.so./thugs.ni.mehi.khams.dang.dgah.

gnosis of 'sūnyatā whose own nature is vajra."¹ One should purify everything for a long time.²

The master of yoga should practise by means of yoga the divine stance according to the eight handed Mahākāla,³ i.e., the lord embracing the goddess surrounded by four yoginis

bahi.ran. gzhi.gyis.tsanḍa.lī.hi.btsun.mo.la.gnas.so.//
rdō.rje.ni.rlung.gi.khamś.dang.btang.snoms.kyi.rang.bzhin.
gyis.dombi.nīhi.btsun.mo.la.gnas.so.//. Brtag, folio 184b).

"These forces of Mahākāla, as the four holy realms are called, grasping the self-identity of the four immeasurables of the absolute truth" (nag.po.chen.pohi.stobs. bzhis.don.dam.pahi.tshad.med.bzhihi.nga.rgyal.bzung.ba.; Mngon, folio 18b). They are the ethical mediums by which the vajra master makes his "transference." They are always included in the ritual process. Their abiding in the female principle puts the concept of male-female "conjugal trans-significantion" into a perspective of "ethical purity." Further, "ethical purity" in the sense of these forces of Mahākāla might be considered as an underlying "charismata" of the Vajramaster.

¹The mantra "Om I constitute the gnosis of Sunyata whose own nature is Vajra" is recited, whispered, or thought in the first and third places. In the first phase of "cultivating the reality of absolute truth," the commentary simply says that "saying the mantra is to contemplate on the absolute truth" (zhes.pahi.don.la.mnam.par.hjog.go.; Mngon, folio 20a). When the mantra is uttered in the third section it has the purpose of "purging considerations of life and death and to accumulate the mass of gnosis." (zhes.pas.hchi.srid.kyi.rtog.pa.sbyong.zhing/ye.shes.kyi.tsogs.bsags.paho. Mngon, folio 24b).

²Indeed with the realization which the above mantra implies the vajra master may purify everything or anything. The Tibetan text which has "should purify the activity of maya" raises the notion that the "ceremonial circle" is in danger of contamination even during the ritual process. It is clear however that there must be absolute "purity" before the "extraordinary beings" are allured. Even though the ceremonial circle is confined to a particular area the objects, substances and beings are at least in one of their perceptual dimensions are symbolic of the whole world. Hence the world, at least as the vajra master understands it, is reduced to the ceremonial circle. Hence when the "ceremonial circle" is purified, by extension all sentient being are purified.

³See Plate I, page 288.

in the manner of conjugal transsignification: (a) with three faces (b,c,d) and a yellow beard and hair which raises upward (into the shape of a) vajra.¹ (e) He has dreadful fang-like teeth (f). His first face is very dreadful and black² (b) his second face on the left (d) is the color red; the right one (c) is green. He is clothed with a tiger skin (g) and adorned with a garland of human heads (h); is dwarf like with a hanging belly and decorated with the ornaments of snakes (i). He has eight hands. The right and left hands are embracing the Goddess (j); the second is holding a chopper (k), the third holds a vajra (l); and in the fourth a drum (m). The second left hand holds a skull bowl filled with blood (n); the third holds a bell (o); and the fourth hand a cudgel (p). He is riding a corpse (q) in the stance of his left leg outstretched (r); and is surrounded by four yoginis (a). To the east is Candēśvarī who is yellowish white (s). Her hair is dishevelled and has dreadful fang-like teeth

¹Tibetan omits vajra and adds flaming (hbar.ba); Tibetan also adds eyebrows (smin.ma.).

²The paintings of Mahākāla are not exactly black but blue-black. The same is true for the deity Candamahāroṣaṇa, CMT, p. 45. Yet, a common simile is "As a thundercloud." Thunderclouds vary in color, the question of what color black indicates is problematic. I would like to suggest here that black (nag.po) has more of a psychological meaning than of color. The word mthing.nag. is used which does denote the color blue-black. As we have seen, the color of Mahākāla can vary but when the text uses the word nag.po. such as in nag.po.chen.po. we have the meaning "Because his body is black, it is poisonous, his color is the blackest of black" (// nag.pohi.gzugs.hchang.gdug.pa.can.zhes.bya.ba.ni.nag.pohi.kha.dog.nag.poḥo/ Brtag, folio 190a). And also, "the great black one is called the black fierce demon" (nag.po.chen.po.zhes.bya.ba.ni.gnod.sbyin.nag.po.drag.po./ Brtag, folio 191a).

and holds a chopper and skull bowl. In the space in the southern direction is Carcikā who is naked and black (T). Holding a chopper and skull bowl she stands with her left leg outstretched; she has dishevelled hair and dreadful fang-like teeth. In the west there is Kālikā (u) whose color is blue-black. She has dishevelled hair and holds a three-pointed spear¹ and so on.² To the north is the Goddess Kulikeśvari (v) whose hands are stretching upward. In the left hand is a skull bowl and so on.³ All the Goddesses have three eyes.

First, having produced the syllable hum, one should allure the divinities,⁴ gurus, Buddhas and Bodhisattvas

¹The sanskrit triśūlalāṅgala . . . would literally mean either a plough like a three-pointed spear; or, "three points on the end of a pole." The first doesn't make too much sense and the second meaning could simply be rendered as spear. But the Tibetan has mdung.rtse.gsum.pa.dang.thod.pa.bsnoms."holding the skull bowl and three-pointed spear." The "and so on" accounts for the skull.

²Tibetan clarifies "everything else is like that which was mentioned before."

³One Sanskrit manuscript has that she is of "blue color with a chopper in her right hand and so on." I took the liberty to add "and so on" in the translation. Tibetan has she "holds a skull bowl in her left hand and is of green color (ljang.gu). The remaining is the same as before."

⁴The translation "allure" is based partly on the Sanskrit term ākarṣet which literally means "to attract" like a magnet attracts metal. The Tibetan equivalent spyān.hdren. in this sense is the polite form. The Tibetan term also has the connotation of "attract", i.e., hdren.pa.means "to drag or pull." Because the devotee must present himself as a proper vessel (snod) for the extraordinary beings he allures them with the purity of his emptiness. The ceremonial circle itself is part of the vessel. A question the reader might ask is, Now that the text has described the preparations as well as the eight-handed Mahākāla, is it now discussing a new

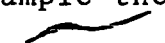

who reside in the three worlds. One should contemplate on the whole world by means of the own nature of om śūnyatā and so on.¹ After creating the seed syllable hūṃ, then one should allure² (the divinity). After the yogi has cultivated


ritual or is it meant to be a continuation of the former description? Today in the Tibetan ritual the initial recitation is the "prayer of the lamas whose lineage is the great mudra" (phyag.chen.brgyud.pahi.bla.mahi.gsol.hdebs. Sngon hgro, folio 10b). This is a benediction for all the spiritual ancestors of the clan; or, sect. They are all visually portrayed on the ancestral tree called the tshogs.shing., i.e., "the clan's tree." Sometimes the personages on the tree are divided up into three lineages; the female only lineage (yum.kyang.brgyud), the father only lineage (yab.kyang.brgyud) and the conjugal only image (kha.sbyor.brgyud. Rtsa, book I). And this is the first assimilation that the devotee makes, i.e., at the end of the prayer all the beings on the tree dissolve into the devotee. The main phrase in the prayer is "having cast my prayer please give me the gnosis of arising together" (gsol.ba.hdeb.so.lhan.skves.ye.shes.stsol. Sngon hgro, folio 10b).

¹In the ritual texts the phrase "om sunyatā and so on" is a code for the above mantra, "om I constitute the gnosis of sunyatā whose own nature is vajra."

²The dominant theme of the initiation is expressed by the following four verses: "Since the illustrious protector is allured/ by the pledged and faithful/ through promise and compassion/ please come to protect the doctrine./"

(dad.pa.dang.ni.dam.tshig.gis/
dpal.ldan.mgon.po.sbyan.hdren.na./
thugs.rje.thugs.dam.dbang.gis.ni/

bstan.pa.bsrung.phyir.gshegs.su.gsol./ Bskang, folio 12b; Mngon, folio 58a). The syllables are sung so slowly that each syllable may take many seconds or even minutes to sing hence the special notation that indicates the pitch of the sound sung from the beginning of the syllable to its end. For example the very beginning of the verses hūṃ has the notation  dam looks like 

and tshigs looks like .
The music was composed by dpal.mkhah.spyod.pa. and is called "the iron hook of the grace song that allures the circle (of Mahākāla); (dpal.mkhah.spyod.pas.mdzad.pahi.hkhor.gyi.spyan.hdren.gyi.dbyangs.dbang.gi.lcags.kyu. Dbyangs, folio 9a.) Mahakala's coming is given the expression "coming to the front, the place of the sky" (mdun.gyi.nam.mkhahi.gnas.su.gshegs.par.gyur.pa. . . . Mngon, folio 58a). Just before the above verses are sung the thurifer "incenses the ceremonial circle,

a black flag is waived, the thigh bone trumpets are blown, and the tempo of the music as played by the drums and cymbals suggests a calling (hbod.cing); it is a tumultuous wailing together with the reverberations of the small drums that fill all the directions with an ocean of sound that beckons the promise" (dam.tshig.gi.spos.btul./dar.nag.pohi.gyab.mo.dang./rkang.gling/rol.mo.la.sogs.pas.hbod.cing./thugs.dam.bskul.bahi.sgra.rgya.mtshos.phyogs.kun.khyab.pahi byin.sbar.zhing.rnga.hgrigs.dyangs.dang.bcos.pas./ Mngon, folio 58a). In the complete form of the invitation there are separate songs for the female principle (yum). These songs begin not with the seed syllable hūm but with bhyo. As an example I will give only the part which is sung -- it is in two verses: "Out of the burning corpse grounds like the apocalyptic fires (came) the hosts of black sisters with falling hair" (bskal.pa.me.ltar.hbar.bahi.ūur.khrod.nas./nag.mo.rol.pa.hbeb.pa.srin.mohi.tshogs./ Mngon, folio 59a). "These female invitations were composed by rin.po.che.karma.pa." (rin.po.che.karma.pas.mdzad.pahi.ma.mo.spyan.hdren. Dbyang, folio 5.) The liturgy then should be conceived in terms of male and female principles; like our tantra, the music is a dialogue-like pattern that has its goal the conjugal transfiguration (abhisahasamputa) and its implied generation of ambrosia (amrta). The conjugal transfiguration is designated by the hyphenated seed syllables hūm-bhyo. In the final moments of the initiation the mantra is, "Om Mahākālākāla protector of the divinities dzah hūm bam hoḥ come here come here come come hūm ya dzah hūm ya dzah om Mahākālī the protector tim lam pledge dzah hūm bam hoḥ." (om.mahākālākālāya devaraksa.dzah.hūm.bam.hoḥ.hdir.shog.hdir.shog/āgacchaya.āgacchaya.hūm.ya.dzah.hūm.ya.fah.om.mahākālī.trakrakṣa.tim.lam.samaya.fah.hūm.bam.hoḥ.) The explanation given me by Padma rgyal.mtshan for dzah.hum.bam.hoh., is "dzah means that each divinity arises in one's own head" (dzah.zhes.lha.rnams.rung.rang.sbyi.bor.byon); "hūm is the confluence (of God and practitioner) like pouring water into water" (hūm.zhes.chu.la.chu.bz ag.lta.bur.thim); "bam is the binding so that they are one without duality," (bam.zhes.dam.gnis.su.med.gcig.tu.gyur.): "hoḥ designates that everything will evolve blissfully" (hoh.zhes.thams.cad.shin.tu.thugs.dgyes.par.gyur). The final description in the Mngon concerning the invitation part of the liturgy communicates that "natural imagery" used to describe so many ritual meditational processes. "When uttering the invitation mantras the receptacle of gnosis, the host which has the (quality) of being a receptacle, that great circle (the ceremonial circle specifically the mandala) equal with the dharma realm appears like dark heaps of thunder clouds after which is thought to reside to one's front in the sky." (. . . bzlas.bas/ye.shes.pahi.rten.brten.pa.dang.bcas.pahi.tshogs.chos.kyi.dbyings.dang.bcas.pahi.tshogs.chos.kyi.dbyings.dang.bcas.pahi.tshogs.chose.kyi.dbyings.dang.mnam.pahi.dkyil.hkhor.chen.po./sprin.gyi.phung.po.gtibs.pa.ltar.byon.nas/mdun.gyi.nam.mkhar.bzhugs.par.bsam.mo./ Mngon,

(his own body as) the vajra skeleton¹ he should continually

folio 60b). The equivalent to this aspect of the liturgy in the Newari community is the flask puja (kalaṣapūjā) which is an external aspect of the ritual; here the divinity is called into the flask and its mantra said one hundred and eight times. "Calling" in Sanskrit is nimantraṇa which is the rough equivalent of the Tibetan spyang.hdren. The kalaṣapūjā or flask ritual is really a metaphor for the psychological-spiritual event that takes place within the vajra master when he performs the samadhipūjā. The samadhipūjā is the internalization of the flask within which exist the coupling beings. Indeed the samadhipūjā has its counterpart in the Tibetan version of the liturgy but it is not conspicuous to the observer. The Newari rituals symbolize that the divinity has arrived by placing a flower on a mandala. This is called cultivating the flower (puṣpabhāvanā). In the Tibetan liturgy the divinity has its outward receptacle (rten) in the shape of the main offering cake called the heart shaped gtor.ma. (śṅing.zug.ma.gtor.ma.) that sits on the highest shelf of the altar (steg.bu) on top of a cloth mandala portraying Mahākāla and his retinue. This in turn is on top of a copper vessel symbolizing the guru manadala. The calling or alluring of the extraordinary being is another peak moment of the ritual. It comes immediately after the four-fold phase mentioned above and is conceived of as a generation in front (mdun.gyi.dkyil.hkhor.bskyed.)

¹Every Mahākāla ritual process either explicitly or implicitly includes a protective phase. The protective device is "vajra." Vajrapañjara which literally means vajra cage or skeleton refers to a protective shield, indeed, a shield as one's own body that has been conceived in terms of Vajra. It is possible that at the time of our tantra the protective phase which comes in the preparation section was not so developed. In today's ritual there are at least five areas that are thought of as a Vajra network.

In short the Mngon states "Since the light rays that emanate from the flaming color of the clan syllable hūṃ which is set in the universal vajra becomes in five places the protective network of Vajra, it is understood to protect the three doors; "i.e., body, speech, and mind. (/gnas.lngar. sna.tshogs.rdo.rje.la.hkhod.paḥi.hūṃ. yig.rigs.kyi.kha.dog. hbar.ba.las.byung.paḥi.hod.zer.gyi.drva.ba.rdo.rje.hi.go.char. gyur.pas.sgo.gsum.bsrung.bar.bsams.la/ Mngon, folio 7a). The cakrasamvarapūjā lists six: earth (medīnī); fence (prakāra); cage (pañjara); canopy (vitāna); net of arrows (sarajāla) and fire ring (jvālanalārka), Chakra, folio 6b). In the Newari rituals this is a sub-ritual called "direction binding" (digbandhana). As in the Tibetan ritual it comes at the

cultivate the four-faced (Mahākāla)¹ whose divine stance has its own nature in highest bliss, who arises with the sound hā hā and the great pheṭ, who has the form kilikilaya²

beginning, but, it is called "preparation phase." Protection like purity is a dominant theme throughout the rituals. Actually, there is a protection phase in the main body (dngos.gzhi) of the ritual which will be considered elsewhere. If we consider the whole phase in the Newari ritual we have to consider the remaining sub-section, i.e., the nailing mantras (kilanamanta). The whole phase is called "The rules for cultivating the circle of protectors" (rakṣācakra-bhāvanāvidhi, Cakra, folio 7a). Immediately after the protective phase the cakra samvara begins a phase similar to the Tibetan self-yoga phase (bdag.gi.rnal.hbyor.)

¹See Plate II, p. 289.

²According to the yogasiddhantubuddhasiddhitāntrarāja the syllables hā hā hā hā refers to the four faces of the diety and symbolize the own nature of the four blisses (caturānandasvabhāva); ordinary bliss (ānanda), supreme bliss (paramānanda), the bliss of languor (viramānanda) and together-born bliss (sahajānanda). That is, the syllables assimilate the meaning of four blisses. They also assimilate the four vehicles, i.e., the vehicles of the hearers (srāvakayāna), of the isolated (pratyekayāna), of the great vehicle (mahāyāna) and of the congenital vajra vehicle (saharavajrayāna). Further, the yoga states that these are in the own nature of all things (sarvadharmasvabhāva) -- they conquer the four demons and so on (caturmārādivimardana). The Mngon has at least one song in the self-yoga phase describing them, "four faces whose own-nature is sky; whose own-nature is supreme bliss . . ." (mchog.tu.dgah.bahi.rang.bzhin.can./nam.mkhaḥi.rang.bzhin.zhal.bzhi.pa./) . . . phaṭ always suggests the coup de grace of the malicious force. In the Zin it is said that "phaṭ.exorcises the enemies, oppilations, and plagues" (phaṭ.kyis.dgra.bgegs.dam.sri.sgrol.ba.ste. Zin, folio 9a). Among the Indians and Nepalese phaṭ is colloquially used to communicate undesirability, i.e., "phaṭ" means "get away." I have heard it in reference to cows, dogs, and once in addressing a pesty beggar. Returning to the Mngon we have the passage that Mahākāla "proclaims the tumultous sounds of hūm hūm phaṭ phaṭ ha ha hi hi he he ho ho vociferating the sounds kili kili he thunders tumultously the sounds of the water gods" (hum.hum.phat.phat.ha.ha.hi.hi.he.he.ho.hohi.sgra.chen.po.sgrog.pa.no./ ki.li.ki.lihi.sgra.dang.ldan.pa./hbrug.gi.sgra.chen.po.rab.tu.sgrogs.paho./ Mngon, folio 30a). In another verse sung in the ritual during the same third phase the sounds of the four-faced Mahākāla are described in almost

the same way except the sentences are rearranged. (phaṭ.tahi.sgra.chen.yongs.su.sgrog./ki.li.ki.lihi.sgra.dang.ldang./hburg.gi.sgra.chen.rab.tu.sgrog./ha.ha.hi.hi.he.he.da.d/ho.hohi.sgra.ni.rab.tu.hbyung./ Ms Mngon, folio 27a). The symbolic meaning of the syllables as well as their onomatopoeic qualities should provide us with a more precise meaning of mantras that are not explicit about their metaphorical qualities. For example the sixteen handed Mahākāla practise in the Sādhanaṃāla has the mantra "om. to the sixteen-handed one hūm hūm kili kill . . . to him who provides all the powers hili hili kili kili kili he svāhā (om.sodaśbhūja ya hūm.hūm.kili.kili.sarvasiddhidāyakaya.hili.hili.kili.kili.he.svāhā. Sādhana, p. . . . That kili is a sound is clear and should not be confused with kila, "stake" to which the word kilana is related; kilanapūjā, "the ritual of staking down" the divinities. Monier Williams does define kilakīlaya as (an onomatopoeic word) "sounds or cries expressing joy . . ." (MW, p. 284). In the Zin it is not kili but kīli as it occurs in name of the diety vajrakīlikīlaya which is given the following meaning "vajra is the male-female principle of vajrakumara; ki symbolizes the ten wrathful diviniites; li the ten wrathful females; ki the ten male cannibals; la the ten female killers; and ya the twenty-one sons . . ." (vajra.rdo.rje.gzhon.na.yab.yum./kī.khro.bo.bcu/li.khro.mo.bcu./ki.za.byed.pha.bcu./la. gsod.byed.ma.bcu./ya.sras.mchog.ñer.gcig . . . Ms Zin, folio 9a). The vajrakīlikīlaya liturgy is very similar and it may be that the Sanskrit kilikīlāyamānam refers to Mahākāla as vajrakīlakīlaya. This may not be the divinity as we know him through the vajrakīlikīlaya ritual but a more ancient form. It is curious that two Mss, T_c and T_p have ā.li.kā.

li. rather than ki.li.ki.li. Syntactically the Tibetan sentence is more clear than the Sanskrit: . . . mchog.tu.dgah.bahi.rang.bzhin.can.gyi.ā.li.kā.lihi.sgra.dang.ldan.pa.i.e. "(Mahākāla) possesses the sounds ā.li.kā.li which has the own-nature of supreme bliss." The relationship of ā.li.kā.li to supreme bliss (paramānanda) is germane to the process of transfiguration and assimilation that generates the divinities. In the self yoga phase, the third phase of the ritual, the first act of generation within the vajrabody (vajradeha) is ā.li.ie. the vowels symbolical of the lalanā channel, and kā.li the consonants within the rasana channel. They are visually represented (not always) in circles out of which the moon and sun arise respectively and merge to form the five supernormal faculties (mngon.byang.lnga.) which in turn forms the gñosis being of Mahākāla: this being possesses the own-nature of supreme bliss (mchog.tu.dgah.bahi.rang.bzhin.can. Ms Mngon, folios 25,26.) The two Tibetan texts then make perfect sense whose translators may have justly preferred the ā.li.kā.li which makes the formal ritual more compact and not less poetic.

who is the protector with the way of great bliss who is this world whose purpose is to pacify (the malicious forces) in the universe; and according to the yoga of the garland of mantras hili kili is embellished with the teachings of the Buddha. The first face is black (a), the right one is red (b), the left white (c) and on the backside is the face of a boar. (d) His (left) four feet are stretched outward (e). His color is black; he has a hanging belly. Each head has three eyes with dishevelled hair. The first face has a beard (a). He has twelve hands. The first left and right hands are embracing the Goddess (f) and the Lord is biting the lower lip of the Goddess with his fang-like teeth. He holds a white yaktail in the second left hand (g); in the third a trident (h); in the fourth a skull bowl (i); in the fifth the hide of an elephant (j); and in the sixth the tooth of Gaṇeśa (i). In the second right hand he holds a chopper (l); in the third a vajratrident (m); in the fourth a cudgel (n); in the fifth an elephant hide (o); and in the sixth a vajra (p). Standing on a buffalo (g) he stomps on all the demons. (r) Having assumed the stance of conjugal transfiguration his tongue rolls with flowing blood. He is surrounded by four Goddesses (s) who have oblatory offerings and songs.

For pacifying the oppilations and for the all-power purpose, the Lord described the creation of the four-handed (Mahākāla).¹ One should cultivate one black face (a),

¹See Plate III, p. 290.

with dreadful fang-like teeth, a hanging belly (b), yellow raising hair (c) and beard (d). He is ornamented with snakes and stands on a corpse (e). He arises from the syllable hūṃ, and has four hands. In the two left hands he holds a chopper (f) and skullbowl (g); in the right ones a trident (h) and cudgel (i). He is surrounded by two yoginis.

Then, there is the erection of the six-handed Mahākāla¹ whose purpose is to pacify all oppilations. This third one, the best, whose own-nature is supreme bliss, who ameliorates sin and so on, assists and benefits the Buddha's teachings. The yogi having encintured (himself) by means of the yoga of the vajra skeleton becomes the chief divinity who stands on a lion who has three faces and arises from the seed syllable hrih. His first face is blue like a rain cloud (a), the left one is green (b) and the right face is white (c). His limbs are relaxed. He has fang-like teeth and yellow hair² which rises upward, has three eyes and is ornamented with snakes. His neck is embraced by the Goddess.³ He is surrounded by (the four yoginis): caṇḍeśvarī (d), Kālikā (e), Kulikeśvarī (c), and Carcikā (g). Alluring all the Goddesses with the yoga of conjugal transsignification he arises encircled with all-names and completely enveloped by the five elements.⁴ This

¹See Plate IV, p. 291.

²The Tibetan text has red hair.

³The Plate does not show the female principle.

⁴Tibetan has "having allured the four Goddesses from all the places (directions) they arose erected from the five

is the erection of time.¹

The Goddess asked:

How are people empowered by the form of their own divinity?²

The Lord said:

Indeed, the Goddess Uma whose nature is yoga is momentarily for the sake of the creations of Mahākāla.³

elements, surrounded with all the names." In the liturgy, at least from the perspective of the more advanced ritual called "completion yoga" (rdzogs.rim.) there is more than one Goddess. For example in the Mahākāla mandala the eight couples of Mahākāla surrounding the central image are visually the same but with different names. In the Bskang only the male names are given but in the Mngon the male and female names are listed. Also there are five conjugal configurations that appear in the five loci of the vajra body. The elements are (Khrid hand written copy) mentioned in the brtag as assimilated to four of these loci: earth element to body (sku.ni.sahi.khams. . .) in the region of the forehead; water element to speech (gsung.ni.chuhi.khams. . .) in the neck area; fire element to heart (thugs.ni.mehi.khams. . .) and the wind element to the genitalia (rdo.rje.ni.rlungi.khams)(brtag, folio 184b). When I note "in the region of the forehead and so on" I am referring to the conjugal transsignification in the forehead, the body; there is Mahākāla, whose conjugal transfiguration is white" (dbral.bar.sku.mgon/yab.yum.zhal.sbyor,dkar,po); "in the neck the speech-Mahākāla whose conjugal transsignification is red" (mgrin.par.gsung.mgon.yab.yum.dmar.po.) and so on (Khrid, hand written copy). The ritual assimilation, as expressed by the term "envelope" (veṣṭitam translated in the Tibetan text bskor) gives rise to the image of the circle, yet, the vajramaster does not deliberate on the circle image itself. The translation "encinctured" (above) for samaveśya is closer to the meaning of "unity" but still maintains the sense of "protection" or "prophylactic" designated by Mahākāla's generic term, protector (natha). The final assimilation, indeed reduction, but not ad absurdum is in the final note to the paragraph, "the erection of time" (kalotthanam).

¹The Tibetan text does not have "the erection of time."

²The Tibetan text has "how are the characteristics of a being's power understood from the form of one's own divinity."

³The Tibetan text has (the characteristics; and or, one's own divinity) are momentarily for the purpose of the

creation of Mahākāla and the Goddess Uma whose essence is yoga." Before the fruits of the extraordinary beings cultivation are realized one's own extraordinary being must be realized, i.e., his self identity (nga.rgyal) then must become the practitioner. This is done in the self yoga phase (bdag.gi.rnal. hbyor.) What is one's own divinity? In the Newar community it is the tutelary clan divinity (iṣṭadevata) that passes down from generation to generation within the same family. The "passing on" of the charisma, so to say, of the diety is enacted through initiation (dikṣa) which takes place around or before the age of puberty. Sometimes as many as five divinities will be a part of the initiation but there will be one main being that traditionally assumes prominence. This divinity is the object of the primary transsignification without which the other divinities are not absorbed. In the Tibetan community one's own or desired divinity (iṣṭadevata) is called yi.dam. which is a general term for the sect's tutelary or protective being; and hence the devotees personal being as well. Although we usually think of the Tibetan religious community as a monastic one, the lay devotee's tutelary divinity serves as the family divinity as well. In the Tibetan ritual and meditation procedure, one's own divinity is often referred to as the divinity to be generated as the self (bdag.bskyed); it is done before the generation of the divinity in the outer ceremonial circle or altar; this is referred to as generation in front. (mdun.bskyed) In the Mahākāla ritual vajravārāhi (rdo.rje.phag.mo) is always cultivated first in a ritual referred to simply as bdag.bskyed, "generation as the self." This is the first transsignification and is thought of in terms of "conjugal transsignification," i.e., the devotee unites with the goddess until there is only one personality, that of the goddess. One's own being does not have to be a female. The erotic overture is a metaphor that denotes an internal experience that can be shared communally. The point is that one's own or desired being is used as a medium through which the transsignification of other divinities are made. Hence the tutelary divinity is often said to be not one's own but the tutelary divinity of other divinities: vajravārāhi (rdo.rje.phag.mo.) is the yi.dam. of Mahākāla but once the transsignification has been made Mahākāla can also be said to be the yi.dam. -- the system is fluid. Hence in the process of the ritual, Mahākāla is not only called "protective divinity" (lha.bahi.srung.ba) but also thugs.dam. a synonym for yi.dam., i.e., tutelary divinity. Then the Sanskrit text "the Goddess Uma whose nature is yoga is momentarily for the sake of the creations of Mahākāla" is precisely what happens in the ritual process; and we should understand the "creations of Mahākāla" and any other Mahākāla that is assimilated in the ritual process. Also the Lord answers the question by pointing out a primary medium of

Any other thought is prohibited.

"First of all whoever desires powers at the time of applying oneself should construct a place conducive to the best power. The singer concentrating in those power places, in one's own large house, should always cultivate in a lonely place or an empty house.¹ He should completely cultivate the sixteen-handed (Mahākāla) as being surrounded by Nārāyaṇa and so on, together with the eight yoginis.² Dwelling in the five sacred

empowerment. The Tibetan does the same, only the Goddess Uma is not given the status of one's own divinity; although as already pointed out she could be one's own divinity as the form vajravārāhi, or as far as that goes, any female goddess. It is clear that we are discussing creation yoga (bskyed.rim) at least in its outward appearance. But in the Mahākāla completion yoga (rdzogs.rim.) the goddess plays a very specific role. The completion yoga text says: "The mother goddess merging with the self (transformed) to the size of a blue bamboo arrow as the central inner channel in the middle of one's body reaches the top of the cranium which has the sign of the universal vajra and downward to the root of the genitalia. Yet, one should cultivate that there is a small space between the goddess (the blue arrow) and the genitalia; and this is the essence of maintaining the vow." (yum.lha.mo.rang.la.thim.pas.rang.gi.lus.kyi.dbus.su.rtsa.dbu.ma.sngon.po.mdah.smyug.tsam.yar.sne.sbyi.bo.tshangs.bu.ga.tu.zug.pa.sna.tshogs.rdo.rjes.mtshan.pa./ mar.sne.gsang.gnas.kyi.rtsa.bar.zug.pa.la.gsang.gnas.dang.cung.zad.ma.hbrel.pa.bar.chad.par.bsgoms.pas.sdom.pa.thub.pahi.gnad.do., Khrid, handwritten copy). As our translation suggests the following steps after the assimilation of the goddess are the creations of Mahākāla and in the completion yoga the five Mahākālas are those of the five inner loci of the body.

¹I am using the phrase "power-place" to emphasize that the place has some inherent quality of power. The idea that one should meditate in an isolated place implies that the space itself can generate a quality of power. In many cases however the power of a place is dependent on its association with an extraordinary being; a being of power: the Mahākāla rite is mainly concerned with the achievement of powers which is where its healing efficacy is derived.

²See Plate V, p. 292.

families he should always, indeed, produce insight; thinking, "I am the power," partaking of the great flesh. The yogi should always eat the five ambrosias and the cow (go), dog (ku), horse (da), elephant (ha), and man (na).¹ Here the yogis who desire power will achieve power. When he dwells

¹In the Newari rituals five substances are taken but they are not these precise substances. Since this particular ritual called the pancasali ritual is performed secretly, i.e., in the inner chamber (abhyantara) it is quite useless to speculate whether the substances are taken or not. Not only that, but the pañcasali ritual i.e., "the ritual of the five substances" utilizes many substances grouped in different configurations of five: for example, the five meats, and five intoxicants. Another configuration are substances categorized as: curd products, sour foods, salty foods, oily foods, and meat. The substances are placed together in five bowls, each bowl representing a direction as an offering to the extraordinary beings. The ritual being fairly elaborate would take some time to describe (It is described in some detail in *Gaṇa*, folio 10 passim). The offerings which are eaten by the vajramasters are programmed, so to say, for the purpose of assimilating all those qualities that they symbolically represent; and partly by virtue of the assimilation to transform these qualities into the five ambrosias (pañcāmṛta). The qualities of which I speak are the five elements (pañcadhatu) the five realms of the senses (pañcendriyaviṣaya), the five winds (pañcavaya) and so on. Sometimes there is mentioned three kinds of meats, earth moving creatures (bhucara), sky moving creatures (khacara) and water moving creatures (jalacara) combined with curd (dadhi) and rice (anna) that are called the five lights (pancapradipa) also known as the five characteristics (pañcalakṣaṇa) and the five darbhar grasses (pañcakuṣa). A recent Tibetan text also calls go.ku.da.ha.na. the five lights. (sgron.ma.lnga., Ms Rdzas, hand written copy). Nonetheless we can assume that the five meats outside of the ceremonial circle are not ambrosia nor can be turned into ambrosia. The five meats also refer to the psychological impediments such as hatred and so on which are the ultimate targets of the vajramaster. The purpose of this ritual which is to generate a transferable substance that can be transferred to objects, substances and beings is especially clear from the Tibetan ritual, i.e., the go.ku.da.ha.na. through the ritual and cultivation process is transformed into ambrosial oceans of gñosis. (ye.shes.kyi.bdud.rtsihi.rgya.mtsho.chen.por.gyur., Ms *Mngon*, folio 91a) -- a process that our Mahākālatantra does not elucidate.

in the five families he should then eat the meat of the yellow cow. The yogi should cultivate the sixteen handed (Mahākāla) thinking, "I am Mahākāla." Whatever has been mentioned before he should always practice. The two-handed Mahākāla¹ should be cultivated for the purpose of power. Indeed with great effort whoever realizes the mudrā-power² will afterwards easily and certainly achieve all the powers. Whatever existence that is to be brought into existence should even be

¹See Plate VI, p. 293.

²In the crown ornament of ritual (sinduramukutapūjā) the fourth phase is the mudra offering (mudrāpūjā). Mudrā here means five bone ornaments that are arranged into an eight petaled lotus. The ornaments are girdle (mekhala) earrings (cakrakundala) necklace (kantha), bracelets (rucaka) and leglets (nūpara). The extraordinary beings are then cultivated to lie in the flower placed on the vajra masters and witnesses heads. The water gifts are made, a lamp waved to purify the atmosphere and then the flowers are placed on the ornaments. Then the five oblations are given, i.e., pang/lang/ghang/stuti. The next phase of the ritual is wearing the ornaments (mudrābhuṣana) the five buddha symbols. During the remainder of the ritual the vajra master and mistress dance and sing enacting the drama of the extraordinary beings who in this case are cakrasamvara and vajravārāhi. The ritual is continued until the desired powers are generated and shared in the form of transubstantiated eatable substances (samayavastu). This is not necessarily the original description of the term mudra but it does provide us an example of application and the tantrics applied everything.

cultivated into nonexistence¹ and the gnostic power should be obtained.²

It will be mentioned by which means power should be. Now first, after having made oblatory offerings with various scents, flowers, incense and garlands and so on; and having realized the syllable hūm in the heart, one should continue the ritual. Having realized mahābhairava in the forefront one should confess their transgressions. Afterwards one should cultivate the four Brahma realms. Then one should do the touch ritual with the hands on the left hand āṁ, on the right hand am; for the consecration of place om thāmu āḥ hūm³; on the

¹In the light of Nāgārjuna's phenomenology the passage is somewhat heretical. For example in his madhyamikākārikās (Ch. 15, v.6) he points out as in other places "those who see own-existence, other-existence, existence and nonexistence do not see the reality in the Buddha's teachings." (svabhāvam parabhāvam ca bhāvam cābhāvam ca/ ye paśyanti na paśyanti te tattvam buddhaśāsane//,). On the other hand the Tibetan version of the Mahākālatāntara has a clarifying translation: "the cultivation of existence is without cultivation" which seems closer to Nāgārjuna's philosophy. In fact, the expression looks like an abbreviated form of the Buddhist catuṣkoṭi which is formulated further by Nāgārjuna: "Everything is such as it is, not such as it is, both such as it is and not such as it is, and neither such as it is nor such as it is not. That is the Buddha's teaching, (Mulamadhyamakakārikā 18.8).

²Tibetan adds at this point "whatever the power, what is the form through which it is obtained?" (gang.dngos.grub. thob.pahi.rnam.pa.ji.ltar.hgyur./).

³The touch ritual is performed in every Newar ritual. It is sub ritual or building block that assimilates various divinities as a part of one's body. The exact sequence in which the sub ritual flows varies slightly from one Newar community to the next but the principles seem to be the same. When the four Brahma realms are cultivated and the vajra master assimilates the white form of the deity he contemplates his right and left hands as the sun and moon, termed surya and candra mandalas. In the case of internal rituals the hands are washed with an intoxicating beverage in external rituals

eyes ksām; on the left ear āḥ; on the right one am; on the nose trām; on the tongue hrīḥ; on both feet vam vam; on the genitalia hūm. Afterwards is the consecration of body, speech, and mind: om̐ pheṃ hūm, on the heart hūm, on the throat om̐ and on the head pheṃ.

Having completely cultivated on the Square-palace having four doors and four arches respectively with the throne in the center, one should cultivate śūnyatā uttering Om̐ I constitute the gnosis of śūnyatā whose own-nature is vajra. Then when the (mantra) is finished one should see the musical instruments: sitar, drum, flute, and cymbals as well as the dancing and singing. One should contemplate by means of the syllable hūm that Nārāyana and so on are singing these praises. And he should completely cultivate the vajra skeleton in all its parts.¹

The Goddess asked:

Oh Lord, please arise! Work, for the benefit of sentient beings! Why are you dwelling by means of the śūnyatā trance? There are sentient beings who are sporting in the

the hands are touched with a blossomed flower; they are said to be spotless like the sun and moon (candrārkavimala). In the cakrasamvarapūjā the vajramaster touches into his own fingers starting with the thumb of the right hand vajrasattva, Amitābha, Akṣobhya, Ratnasambhāva and Amoghasiddhi. Beginning with the thumb of the left hand Vajravārāhi, Yāminī, Mohinī, Samcārini and Samtrāsini. This process is also referred to as finger purification (angulīśodhana) and hand ritual (hastapūjā, Ms. Cakra, folio 10a). Our Mahākālatantra does not specify particular dieties. The consecration of place (sthānādhiṣṭhānam) has its parallel in the Newari rituals when the vajramaster tosses a flower over his right and left shoulders, places one on his head; and one where he sits.

¹The Tibetan text adds "as (mentioned) before."

world-please give them the various powers.¹

The Lord said:

Oh Goddess, look! Look at the great being the Reverend Mahākāla who has four faced;² who has the form of sky; whose own-nature is the Highest-bliss; and who arises from the syllable hūm!

His first face is black (a); his second face to the left is green; (b) his right one is red (c); and on the backside is the face of a buffalo (d). All the faces have dreadful fang-like teeth, and are very fearful. He is more terrible than terrible. Each face has three eyes and a beard. One face has yellow hair connected with rays that rise exceedingly upward. He is wrapped with the snake takṣaka. His four legs stand on a buffalo (e). He has sixteen arms. His first right and left arms embrace the Goddess (f); his stance is with outstretched left foot that stomps the four death gods (g). In the second right hand he holds a chopper (h); in the third a cudgel (i); in the fourth a white yak tail (j);³

¹The Tibetan text is more clear: "Give the various powers to those sentient beings who you see as being worldly and as having no desire for the 'sūnyatā' trance." The commentary to the ritual is even more clear by making "You see!" an imperative *gzig.shig* (Ms *Mngon*, folio 27b). The commentary illustrates the meaning. After the (Goddess) allures Mahākāla "The Goddess then completely envelops the spiritus itself because of which, this very spiritus itself immediately becomes the body of the Lord Mahākāla." (ces. *bskul.nas./lha.mo.yang.thig.le.de.nid.la.yongs.su.zhugs.par.gyur./dehi.rkyen.gyis.slar.thig.le.de.nid.skad.cig.gis.rje.brtsun.nag.po.chen.pohi.skur.gyur.pa.no./* Ms *Mngon*, folio 27b).

²See Plate V, p. 292.

³The artist felt that for j, k, l, the instruments should be reversed; i.e., for j he draws a vajra, for k the yak tail, and l yama' club.

in the fifth the club of Yama (k); in the sixth a vajra (l) in the seventh the tooth of Gaṇeśa (m) and the eighth holds the hide of an elephant. (n). In the second left hand he holds a skull bowl filled with blood; in the third a trident (p) in the fourth a small drum (q);¹ in the fifth a bell ornamented with a vajra (r); in the sixth (only) a bell (s); the seventh holds the head of a buffalo (t) and in the eighth the hide of an elephant (u). He has a hanging belly and around his waist there is a tiger skin tied with the clan's emblem.² He is bedecked with a garland of (human) heads. He has a belt of the (serpent) Ānanda. On his neck is the (serpent) Vāsuki. He has an earring of the (serpent) Śeṣena; and is embellished with the ornaments of all the serpents covering his arms. He is surrounded by eight dakinis and Nārāyaṇa and so on, who fall at his feet. Having the sound kili kili emanating a great phet he thunders a great noise and arises with the cry haha haha hihi hihi hehe hehe hoho.

¹The Tibetan translates the Sanskrit kupitam a small drum (rngahū.chung.). Kupitam means "agitated"; it is not the usual word for drum.

²Kulika literally means "of a clan." The ornament may represent one of the beings in the clan possibly Ratnasambhava, i.e., a kind of buckel insignia. The Tibetan text has "upper arm bracelet with a family emblem." The latter is preferable in the sense that the pictures all have an upper arm bracelet. This by no means rules out the buckel, even though it is not visible. Yet, it is not likely that the belt (mekhala) which is a serpent would have a buckle. Indeed in Plate the serpent belt is clearly tied into a knot which is standard. In the Newari rituals bracelets (rucaka) stands for Ratnasambhava. It is one of the five mudras (pañcamudrā) the other four being: earrings (kuṇḍala) for Akṣobhya; necklace (kaṇṭhi) for Amitabha; belt (mekhala) for Vairocana and leglets (nūpura) representing Maoghasiddhi.

In the eastern space there is Candēśvarī (v) whose seed syllable is cam; she holds a chopper and skull bowl and is decorated with a garland of (human) heads. Her color is yellowish-white and has dreadful fang-like teeth. In the southern space is Carcika (w). She is of black color and has the seed syllable kam. In the same way she holds a chopper and skull bowl. In the western space is kālīkā (x) who has the seed syllable lam; holds a trident and a skull bowl. The rest is the same. In the northern space there is Kulikeśvarī (y) who has the seed syllable ram. Her hands are raised upwards; the left one has a skull bowl and the rest is the same. All the Goddesses have three eyes and are bedecked with human heads. Decorated with eight serpents, they stand on corpses. They are standing with their left feet stretched outward. They are naked, fearful and have dishevelled hair. In the outside space is Caurī (z) whose body is black and holds a yaktail. She has the seed syllable cam and the rest is the same. In the south is Lañchanī (z-1) whose color is green. She holds incense sticks¹ and has the seed syllable cha. In the western direction is Mahānandī (z-2), arising from the seed syllable mam. She holds a vajra and bell and is red. In the North is Nandēśvari (z-3) arising from the seed syllable nam. Her color is yellow and the rest is the same. The Lord of the Gods embraces Umadevi.² She has four hands,

¹The artist substituted an incense burner.

²The Tibetan has "The Goddess U.ma. embraces the Lord of the gods."

is of yellowish-white color, has dreadful fang-like teeth and assumes the ambiance of great bliss. The rest is the same; she poised in the blissful mudra.¹

The mantra of the Buddhas that was mentioned before produces the best various powers.² The wise, poised in great bliss, the lover of holy being should not consider what is practical or impractical; he should cultivate on the eighth, tenth, and fourteenth days of the lunar month. The yogi who might practice (with) wine, the meat of cow (go), dog (ka), elephant (da), horse (ha), and man (na) should together with the five ambrosias drink blood. If even a little doubt arises the yogi will soon be destroyed. He should practice with great effort and certainly power will arise. If he secretly dwells among the five families and should happen to practice in such a way there will accordingly be no betrayal (of the secret). If not secretly performed it will be considered a great betrayal.

The Goddess asked:

What is called the twilight language?³ Since I want to hear please tell me according to reality.

¹"She is poised in the very blissful mudra" is an afterthought; placing this phrase in the context of the following sentence would be forcing the syntax as well as the meaning.

²The Tibetan has it a little different; "The Buddhas will clearly say the mantras for the sake of producing the best various powers."

³The problems involved and their sources in the term sandhyābhasam have been thoroughly discussed by Professor Alex Wayman, Fund, pp. 128-135. A different viewpoint is presented by Professor Agheananda Bharati, Tantric Tradition, pp. 164-184.

The Lord said:

The twilight language has extended designations: for strength there is wine. Also, strength has the designation of flesh. According to the essence of the great language, the wise man should be understood.

The females of the five families for the purpose of attaining power will be mentioned. The sweeper woman comes from the vajra family; the dancing girl is born in the lotus family; the brahman girl belongs to the jewel family; the washer woman is born in the work family; and the warrioress is in the body family.¹ These mudras are said to produce one's own power. The semen of these women is vajra and after worshipping it the singer should drink.²

'Oh, kind Goddess, you should follow very respectfully everything mentioned by me. This other speech is wonderful and with this speech an initiated man should teach about Mahākāla. Whoever is uninitiated will die in seven days. If he does not die he will become ill. So, all the gods, yoginis, and sky goers will be angry at those men who have no faith

¹"And the warrioress is in the body family" does not appear in the Sanskrit. On the basis of the Tibetan I took the liberty to add the fifth family.

²The Tibetan text has "the singer seizing the white vajra of the females should certainly make oblations and always drink."

in the teacher;¹ lie, are uninitiated and touch the holy books.²

Oh Goddess, I will tell you all that I have mentioned; the eight powers as well as the subject matter of all the tantras herein mentioned should be diligently practiced. Therefore, the initiated man should read, write, and cause to be written this tantra and he will easily attain everything. He should draw an image of the Lord Mahākāla according to the measurement of sixteen fingers. Using red ink mixed with various scent, he should draw it on a birch bark with a pen made from a nimba tree. At that time, he should write the image on a cloth with menstrual blood or on a cloth found in the burning ground. Having done the touching hands ritual he should meditate³ and the union of the polarities should be made.⁴

The Goddess asked:

Oh Lord, if you arise I should inspire you. Oh Mahākāla great being please listen! Oh, kind hearted Lord please

¹"Teacher" i.e. guru is understood to be not just the vajra master himself or the lama but guru Vajrasattva "the teacher whose being is vajra."

²Tibetan does not have "touch the holy books" but rather "If he does not die he will have a short life and through blindness will lose his sight."

³Tibetan has, "For the one who has exerted in everything I have said, I will ripple with splendor. The eight powers will be realized. The subject matter of all the tantras has been mentioned in this tantra."

⁴The Tibetan has, "or one should always meditate on that (image) which is made from the wood of nimba."

arise! I am the Goddess who dances here. Oh my husband (Oh, Bhairava), I ask how should I do my work? Immediately Mahākāla is seated on the corpse, I dance being one hero circumambulating the three worlds. The Goddesses Kālī, Bholī, Candēśvarī, Kulikī who are in your body, i.e., kept in your navel are spread in my heart. Oh you who satisfies the world, what do you ask again? There is no beginning or end. According to one word you make the lover of sentient beings. If you do the work please enter my body. When the cultivation of Mahākāla has been completed, having been allured, he arises.¹ So at that moment the revolving consciousness is understood which is marriage with Mahākāla. At that moment the God's mentality is revealed. This is the complete acceptance of the sixteen-handed (Mahākāla). The two-handed Mahākāla² is described by which suffering of sentient beings is removed. For indeed after birth³, all the suffering is created. Oh God: one should meditate on the skill in means.

The Lord said:

First of all, one should meditate on hūṃ. After the one who desires power has made his religious observances and

¹From bhāvanākālo . . . "when the cultivation . . ." the Tibetan has "Oh Lord when we allure you please arise immediately."

²Plate VI, p. 293.

³Tibetan has "The two-handed Mahākāla is described according to what has been thought useful for nullifying the suffering of sentient beings -- to peaceably raise all of them from suffering."

oblations they should cultivate the two-handed Mahākāla with one face and two arms. He holds a skull bowl in the left hand and in the right one a chopper. He is black and stands on a corpse. His yellow hair raises upwards and is embellished with the ornaments of serpents. He is dwarf-like with a two-fold hanging belly and is in the company surrounded by two yoginis.

When the conch protector is recalled by the thunderous sound of lightening and rain.¹ Oh, Goddess, if this is not realized what practice is mentioned?

The Goddess asked:

Oh Lord, if ever the Lord of yogis dwells in the five families, then why should he live in Saṃsāra? Oh Great devine one, the falling flower is not troubled with a thousand bodies it becomes one body. So one should practice with four bodies or according to one. The Lord said:

Oh Goddess, a yogi having enveloped the three worlds and who searches for power will completely attain it for sure.

This is the seventh chapter concerning the raising of the divinity in the Mahākālatantra.

¹The Tibetan text has an interesting addition. The complete sentence reads: "Likened unto the rain clouds, having a thunderous sound, the "conch protector" at the time of the existence of living creatures, should be recalled by hidden sweet sounds."

Chapter 8

The Earth Hole¹

Then the Goddess asked:

Moreover, now please tell me the method by which those beings who are poor can enjoy abundance.

¹Beginning with this chapter throughout the remainder of the Mahākālatantra, except for the fifteenth chapter on Mythology, there are ritual formulas for attaining "power." The most conspicuous aspect of these ritual formulas are the medicinals (see Charts I, II, III) that enter into the preparations. The medicinals are employed to attain "powers" that will provide health, wealth, wisdom and especially supernatural powers such as "seeing under the ground," "flying through the sky" and so on. The latter powers suggest that the preparations are in some way "hallucinogenic"; or, at least stimulate the nervous system and imagination to transform what is usually thought of as normal perception to that of another reality. The use of medicinals to achieve health, wealth, wisdom and extraordinary states of mind is a common occurrence in medical history. For those familiar with ethnographical research it is not strange at all that the "science of curing" should include the recitation of the mantras, the writing of magical diagrams and all assortments of animal, vegetable and mineral products. (See above p. 260 *passim*). In terms of curing the reader can validly ask if all the substances mentioned in the charts are medicines. The Caraka-samhita, the most famous of Indian medical works answers this question: "Since there is no substance (dravyam) which may not be used as a medicine (ausidham) the substances not spoken of here are to be assessed with reference to their qualities according to the opinion of the people in whose country they are found." (Caraka, Vol. II, p. 554). One should keep in mind while reading the following chapters that tantric medicine is practised only by accomplished yogis and vajra masters; and this is not to exclude the sorcerers who can still be found in the Himalayan regions. As there are many parallels to this type of medicine in other cultures we might think of it in a larger framework as ceremonial medicine. The term tantric medicine should however be restricted to practices found in and directly related to the tantric tradition. Moving from the general to the particular we can specifically designate tantric medicine as power medicine (siddhaṣṭadhi, sman.gi.grub.).

The Lord said:

I will describe pragmatically the various powers in Jambudvīpa which the yogi in this world will obtain through practice. In a vajra house during the night time, for the sake of pacifying the obstacles, one should give eatables together with blood, wine, various meats and fish. He should always do the mantra directed in the chapter of mantras. Moreover when one is troubled by the enemy, he should write a mantra on a leaf of the sun bush¹ with the sulphur of arsenic.² After having put it into a hole (in the ground) pressing it with the left foot, one should utter the mantra by means of the form of Mahākāla:³ Om Mahākāruṇika sarvaśātrūṇ mukhabandhaya stambhaya mohaya hūṃ peṃ phaṭ. And the enemy will become pacified like the water in a brass pot.⁴ When

¹Arkapaṭṭa; the English proper names of plants are not meant to identify the plants in any scientific sense whatsoever but occasionally I will attempt the same metaphorical expression as the original Sanskrit. This is mainly for literary purposes of translation which I believe is important to maintain as much as possible for the sake of retaining the cultural feeling as well as expressing it in the English language. To save the reader from constantly consulting the text I will give in a footnote the Sanskrit name for each plant. If the reader is interested he can consult directly the chart where the Tibetan, Latin and the common English name, if available, is given. Concerning the chart, the Tibetan names are as given in the Tibetan versions of the Mahākālatāntṛa. And the Latin names are according to the International Code of Botanical Nomenclature.

²haritāla.

³Oh Mahākāla, the compassionate One, bind the mouth of all the enemies. Conquer and stupify them hūṃ peṃ phaṭ!

⁴Tibetan has "if one desires the pacification the (leaf) should be washed with milk in a brass pot." The term pacification (Śāntika; zhi.ba.) is standard for those rites of appeasement that according to Mkhas.grub.rje. utilize the

the yogi eats a pala¹ of ground sulphur powder,² long pepper, dried ginger, black pepper³ marking nut⁴ undried ginger⁵ and kuṣṭha root⁶ mixed in molasses⁷ together with honey⁸ his body becomes fit for treatment⁹ as well as curable. And

substances barley and milk. In the Mahākāla ritual there is a special subritual called in short Dharma for the enemy (dgra.chos.). As in all religions one of the most interesting problems is how "to be" with the enemy. It is clear that the enemy killing is not a dharmically satisfactory solution and that doing so entails a lower rebirth to say the least. The problem is approached ritually i.e. the primary symbolic meaning of enemy constitutes hatred, delusion lust and so on which is implicitly related to disease and evil. The concept of enemy and disease is fluid. Although sorcery seems apparent in the Mahākāla ritual, at least it is theologically clear that the enemy is either hatred and so on; or, one of the demon class (yaksa.gnod.sbyin.) In the Dharma for the Enemy ritual (dgra.chos) the usual term to designate the pacification of the enemy is to expell (zlog.pa) although it has the literal meaning "to turn back." An often heard phrase which is recited in the ritual is "expell: Expell the massive armies of the ones who make obstacles and the enemy." (zlog.cig. dgra.bgegs.dmag.dpung.zlog. Dgra. folio 26a). The words ameliorate (rlog) and kill (sod) are also used but not aimed at the individual. This is of course the ideal ritual killing. And hopefully even the demons will succumb peacefully to the dharmic incantation. The Mahākālatantra also emphasizes the power to return life which, if possible, would allow more freedom to the performing vajra master.

¹A pala is a measurement of weight equal to four tolas (Turner, p. 448). It is also a fluid measure and a unit of time. Tibetan omits this word.

²Gandhaka.

³These three medicinals pippali, sunthi, and maricam when mixed is called trikaṭuka, "The three sharp substances."

⁴Bhallātaka.

⁵ardhaka.

⁶kuṣṭhamūla.

⁷guḍa but Tibetan omits.

⁸madhu.

⁹Tibetan has instead "and the enemy will not harm his body."

proceeding (i.e., eating the preparation) for twenty-one days, he will acquire a robust body. When there is a loss of appetite, the juice of the myrobalan¹ should be cooked² with the juice of the monkey tree³ combined with the lead wort;⁴ long pepper⁵ the root of the sudarśana⁶ and mustard oil;⁷ and it should be eaten together with vinegar.⁸ Having completed twenty-one days of taking pills compounded from the former substance one should develop a robust appetite. So with firm body one should undertake the powers.⁹

¹harītakī (fruit).

²The original Sanskrit has "should drink" (pibet).

³kapitthadrava (bark)

⁴citraka (root); The Tibetan has red citraka (rtsi. tra.dmar.po.).

⁵pippalīmūla.

⁶sudarśanamūla could be Coccus Tomentosus (see under sudarśana, MW, p. 124). The Tibetan is legs.mthong. gi.rtsa.ba.

⁷kaṭutaila means hot oil which indicates at least one of three species of mustards besides the one mentioned in the chart. They are Brassica Integrifolia (West) O.E. Schulz B.; Brassica Juncea (Linn.) Czerna and Coss. P.; Brassica Nigra (LINN.) Koch B. (Chopra, p. 498). The one used in the formula is said to be the one mentioned in the chart.

⁸kañjika. Tibetan has salt (tshva). Vinegar is used to drink with certain medicinal compounds. This kind of treatment is called anapāna.

⁹Tibetan is a little different, "one should undertake the power of a firm body." In either Sanskrit or Tibetan the term "firm" has the connotation of vajra body, i.e., the body through which a power can flow; or in the Tibetan case the "power of a vajra body" but still implying a body by which powers can be assimilated.

First, one should cook lead¹ with the root of the bastard myrobalan² and valerian,³ the emblic myrobolan fruit;⁴ and the oil of the bhumilatā.⁵ After forming it inside the mouth, one should wash the two eyes with the blood of the owl.⁶ Then one will see a hole in the earth.

'Another (method) is after putting the lead (preparation) in the mouth, one should annoint the left eye with (a mixture of) the juice of an ash colored henbane leaf,⁷ mercury,⁸ the blood of a barren mammal⁹ and with camphor¹⁰ and one will see a hole in the ground.

'(And again) one should cook black sesame seeds¹¹ with honey,¹² long pepper, black pepper and dried ginger¹³ with

¹nāga.

²vibhītakīmūla

³tagaramūla; note for "its extensive use in shell shock cases . . . used in treatment of hysteria and nervous troubles of women . . . valerian has gained an added importance in neurosis and epilepsy" (Chopra, pp. 254,254.).

⁴amalaki.

⁵bhumilatātaila.

⁶pecakapakṣilohita.

⁷sahadeva for sahadevi or sahadeva (Elob, Vol. 9, p. 99).

⁸pārada.

⁹bandhyalohita.

¹⁰karpūra.

¹¹kṛṣṇatila.

¹²madhu.

¹³The three hot spices (trikaṭuka).

the fruits of the Mahākāla plant,¹ the bitter gourd² the crab's eye³ and the pomegranate.⁴ After having purgated (the intestines) with this preparation and having inserted the lead (preparation) in an orifice of the body, one should eat it for one month and will hence see a hole in the ground.

For five days by carefully anointing the body one will certainly see the palace. When washed by rock water⁵ the eyes become very clear. One should cook the meat of vulture⁶ with the juice of the sensitive plant⁷ and bala⁸ along with the oil of the black sesame seed.⁹ After having eaten it for twenty-one days one should anoint (the eyes) with their own urine¹⁰ and they will see treasure under the earth.

¹Mahākālaphala; the fruits of the Mahākāla plant is used as cattle poison and to destroy crows (Chopra, p. 549). In the Tibetan ritual black peas are used as an offering to the demon aspect of Mahākāla. The peas are called kalaya leguminous, seeds that may come from the black tree. The black tree (kālavr̥kṣa) is mentioned in a Ms. called the catuḥpīṭha as being the bearer of the fruit of Mahākāla; also called the black fruit (phalakāla) and known as haritha phalakālaketi/mahākālaphalam/kālavr̥kṣasyeti/haritheti prasiddhasya. Ms. Catuḥpīṭha (Library of Manavajravajrācārya Kathmandu, Nepal).

²tiktālābu (Dastur, App. XLI).

³guñja. ⁴dādimaphala. ⁵silodaka.

⁶gr̥dhapakṣimāmsa.

⁷añjali.

⁸balā; The Tibetan translates balāñjali, "tsa.la.ta." i.e., in Sanskrit calata rather than consider the Tibetan meaning I chose añjali and balā. This is conjecture.

⁸kṛṣṇatilatāila.

⁹ātmamutrena.

'(Again, mix in) equal parts honey which has been kept under the earth¹ and the fat of a forked tongue snake² along with the stomach concretion of cow.³ Having mixed them in rock water,⁴ one should annoint the two eyes and he will certainly see treasure for five hands into the earth.

'Again, one should grind a cloth from the cremation ground⁵ with the powder of the cow's concretion⁶ and the juice of ambiroli.⁷ After having dried it in the sun and then made a wick with goat fat,⁸ one should (after igniting it) let the lampblack⁹ accumulate on the inside of a brahman's skull. Afterwards, one should annoint the two eyes with a

¹gartamadhu.

²dharmanasarpataila.

³gorocana, "The stomach concretion of a cow" is the most often used description of this medicine by both Tibetans and Newars. Chopra gives it the name Beozar (Chopra, p. 534), which has the meaning of "antidote." In the English language beozar denotes "stomach concretations especially of goats." The test of an authentic gorocana is its ability to soak up a proportionally large amount of milk.

⁴silodaka.

⁵smaśānakarpaṭa.

⁶gorocanaraja.

⁷ambiolidrava; the Tibetan equivalent is po.ro.lihi.khu.ba. and as of yet I have no information regarding this medicine.

⁸ajātaila.

⁹Tibetan omits kajjala but the idea is clear . . . "bram.zehi.thod.pa.ru.mig.sman.byas. . . i.e. having made the ointment (añjana) in the brahmin's skull."

lead stick.¹ (Even though) one's eyes are covered with a cloth, he will see a hole in the ground.

'(Again) during the month of September, having purified a lotus flower thread² with sandalwood (powder),³ saffron⁴ and musk⁵ and grinding it on a cloth, a wick is constructed with the fat of fox⁶ and one should (after igniting it), let the lampblack⁷ accumulate inside a human skull bowl.⁸ When the lampblack is cool, one should annoint the two eyes and he will see a hole in the ground.

'Again, one should cook (the powder of) gold, silver and copper⁹ as well as lead¹⁰ and mercury¹¹ with the cow fat.¹²

¹Trapamelahara is omitted in Tibetan; in fact, the whole clause is different: "When one annoints the eyes they becomes pure" (mig.la.bsdus.na.dri.ma.dag.par.hgyur.ro.). Trapamelahara is not found in the Lexicons. However it is obviously an instrument to annoint the eyes with. MKT¹ has ubhayamelahara. The usual method of blackening the eyes in Nepal is with a lead stick. Trapu and trapus mean tin. The root 'tra' means to be ashamed. Until we find another form of the same word we can make almost any sense out of it. But "instrument" is clear; and due to prevalent cosmetic practices "lead stick" seems reasonable.

²padmasūtraka.

³malaya.

⁴kumkuma. ⁵kasturikā. ⁶gomāyutaila.

⁷kajjala.

⁸narakapāla.

⁹The text has three irons (triloha); gold (svarna), silver (rajata); and copper (tamra). Tibetan has lcags.gsum for triloha.

¹⁰nāga.

¹¹sarasa.

¹²gotaila.

Then again in the great fat¹ and once more in buffalo butter.² After having made pills (from this concoction) and putting them in the mouth and having fasted for three days, one should annoint the two eyes with one's own phlegm.³ (Then) one will see a hole in the ground.

'(Again) first after cleaning the bowels and without taking food for one day, one should cook onions⁴ in sesame seed oil.⁵ On the first day (after fasting) one should eat fourteen pills; on the third day, twenty-one pills; on the fourth, thirty; on the fifth, thirty-three; and on the sixth and seventh, thirty-five pills. One should stay every day drinking milk. And on the eighth day, one should drink goat's milk.⁶ In the first and second three hours of the (ninth) day, (one should drink) buffalo's milk.⁷ During the third three hours (the milk) of the yellow cow;⁸ in the fourth three hours one should drink (any) ordinary milk⁹ through the

¹mahātaila.

²mahiṣaghṛta.

³sleśma.

⁴palandu.

⁵bhūmilātātaila; which according to the Tibetan translation is also ti.la.ti.la. Therefore it could be the same as kṛṣṇataila, black sesame seed oil.

⁶ajādugdha.

⁷mahiṣadugdha.

⁸kapilāyādugdha.

⁹sāmānyadugdha.

nose; and during the fifth three hours one should annoint (the eyes) with one's own urine.¹ And certainly one will see the hole seven layers down.

'Again, after the bowels are cleaned by means of myrobalan,² bastard myrobalan,³ emblic myrobalan,⁴ the pitch of the gugula tree⁵ and cow urine;⁶ and having eaten butter,⁷ honey,⁸ molasses,⁹ long pepper, black pepper, dried ginger,¹⁰ and onions,¹¹ one should drink in the quantity of half the (above) food, goat's milk¹² up to the seventh day. For the next seven days, one should eat five tolas of bhūmilatā¹³ which has been cooked in the oil of black sesame seeds.¹⁴

¹ātmanūtra.

²harītakī.

³amālaki.

⁴vibhitaki (footnotes 79, 80 above and 81 are the three fruits (triphala)).

⁵guggula.

⁶gomūtra.

⁷ghṛta.

⁸madhu.

⁹guḍa.

¹⁰trikaṭuka.

¹¹palāṇḍu.

¹²ajādugdha.

¹³bhūmilatā.

¹⁴kr̥ṣṇatīlataila.

And in the remaining seven days, one should eat cooked barley¹ with the oil of sesame seeds.² Hence, in the day or night of the twenty-second day, one will certainly see a hole in the ground.

'Again, on the eighth day of the first half of the lunar month, after having uttered the mantra of the four handed Mahakala, five thousand times and after having eaten meat,³ fish,⁴ wine⁵ as well as the five extra-ordinary meats,⁶ etc., one should apply oneself to the Goddess. Then one should anoint the eyeballs and he will see treasure under the earth. He will (also) see the malevolent forces of disease and yaksas. If he does not succeed by this best yoga, then the five inextinguishable sins will be committed. And I should not be Mahākāla; thus all of these ointments belonging to the great demon.⁷

'Again, one should cook the kumuda meat⁸ with Achyranthes friandra,⁹ king hair flower,¹⁰ king bee flower,¹¹

¹yavodana. ²tilataila. ³māmsa.

⁴matsya. ⁵madya. ⁶See Chapter 7, passim.

⁷Tibetan has "If the powers do not arise, then I am not the Mahākāla who has the good ointments."

⁸Unidentified.

⁹The earliest Sanskrit text P has salenci. Monier Williams Lexicon gives the following alternatives: śālāñci, śālāñji, śālāñca, śālāñcci, śālāñca (MW, p. 1067.) This term needs more research. In the earliest text P, salenci is followed by malenci which I omitted on the basis of its omission in the other Sanskrit texts. However since the Tibetan has ma.lin.tsi. it should be considered further for readmission into the edition.

¹⁰keśarāja. ¹¹bhṛngarāja.

bamboo shoots,¹ long pepper, black pepper, dried ginger,² the bark of the Bengal kino,³ and kamaci flower.⁴ By this method one should cook (the mixture) seven times. With the oil of black mustard seeds⁵ after cleaning the bowels one should eat on the first day two masa;⁶ on the second day three masa; on the fourth day six masa; on the fifth day eight masa; and surely one should subsist only by eating ground barley.⁷ On the eighth day one should clean the eyes with honey that has been kept under the ground.⁸ And one will see in the daytime a hole under the ground.

'Again, one should drink goat's milk⁹ through the left nostril for twenty one days. Then one should annoint the eyes by means of honey¹⁰ and the regurgitating substance of cow¹¹ and one will see treasure under the ground.

¹vamṣapota. ²trikaṭuka.

³palāśavalkala. There is no reference to gum yet the bark is known to produce a gum "an astringent . . . an excellent astringent, similar to catechu" (Chopra, p. 301). Catechu is Areca catechu Linn. (Palmae) and contains the alkaloid arecaine which resembles nicotine. Palāśavalkala should then be a candidate for a hallucinogen (Chopra, p. 280.)

⁴The only lexicographical occurrence in my references is in the Tibetan-English Dictionary which states, "a kind of medicinal plant . . . of the root of the ka.ma.tshi. be placed on the top of the head sleep arises" (Das, p. 8).

⁵kṛṣṇatilataila.

⁶A māṣaka is a unit of measurement equal to seven or eight guñjas, according to some about four and one-half grains (MW, p. 814). A guñja is a hard fruit about the size of a green pea used to measure weight by silversmiths. The māṣaka is a bean. Māṣa may be the bean Phaseolus radiatus.

⁷yavapiṣṭka; the Tibetan has the extract of grain. Whether so.ba. means specifically barley or not is debatable.

⁸garttamadhu. ⁹ajādugdha. ¹⁰madhu. ¹¹gorocana.

'After having ground the following medicines one should make pills: the seed grain of *khodiyā*,¹ the seed of *sesbania*,² the juice of the leaf of the waved-leaf fig tree,³ the juice of *Villarsia cristata*,⁴ the powder of the regurgitation of cow,⁵ the juice of *Sivas* intoxicant,⁶ the juice of the root of the wormseed⁷ and onion leaf⁸ together with the bile of snake⁹ and honey which has been kept under the ground.¹⁰

¹Maybe for *khotī*; *Boswellia thurifera* (MW, p. 341) not listed in other lexicons available to me.

²*jayantibījam*; the identification in the chart is supported by three of the authorities (Chopra, p. 601; Dastur, Appendix III, LXI; EOIB, Vol. 4, p. 67). Yet, it also designates *Premna Integerrifolia* Linn. (Verbenaceae) (Chopra, p. 389).

³*plakṣapatra dhravam*.

⁴The earliest text has *śātalī* which is not found in Monier Williams Dictionary.

⁵*gorocanaraja*.

⁶*Sivas* intoxicant is *Datura*. It is a known hallucinogen with the alkaloids hyoscyamine, atropine and hyoscyne (Chopra, p. 134). Although the chart has the botanical name as *Datura stramonium* Linn. (Solanaceae) it could be *D. innoxia*; or *D. metel* that has the principle alkaloid scopolamine (Chopra, p. 134.)

⁷*damanakapatramūladrava*; Monier Williams gives *Artemisia indicus* which my books on Indian pharmacology do not list. However Sharma tells us that the correct species name is *vulgaris* (Sharma, p. 174). The leaves and flowering tops of *Artemisia vulgaris* "are administered in the form of an infusion in cases of nervous and spasmodic affections" (Chopra, p. 72).

⁸*laṣunapatramūladravam*; Tibetan has *pa.na.ra.*, not *btsong*. the usual word for onion.

⁹*dharmāpitta*.

¹⁰*gartamadhu*.

When two days has gone by, at a cool time (of the day) one should annoint (the eyes) and one will see a hole in the ground.

'One should grind the regurgitation of the yellow cow¹ together with the honey which has been kept under the ground² the grains of the *Salvadora oleoides*³ by means of semen⁴ and menstrual blood.⁵ After having fasted, one should annoint the eyes without eating -- and one will see a hole in the ground.

'Again, after having written a mantra on the Himalayan silver birch bark⁶ on the fourteenth day of the month, one should defecate on it. Putting it in the mouth, one should annoint the eyes as mentioned before. And by day one will see treasure under the ground.

¹kapilāyāgorocana.

²garttamadhu.

³pillākasasya; This could be for pīlaka meaning ant (MW, p. 630); hence the grains collected by the ant. Yet, there is a gujarati word pilācā which is also close to pillaka which denotes *Salvadora oleoides*. One Sanskrit transliteration of the gujarati term is dhānī. Even though the latter Sanskrit texts and MKT¹ have ghanika it is not uncommon to write a gha for a dha. In this case I would choose dha. The Tibetan translates the term ghi.la.ka.

⁴śukra.

⁵raja.

⁶bhūrja.

Whenever the ointment-power is established then should one practice.¹ Then according to the yogi's desire, a disclosure is made. Therefore the disclosure is considered. The yogi will unearth the treasure according to what he obtained; he should cultivate the circle of Mahākāla for pacifying all the obstacles. One who dwells in the cremation grounds should eat for five days the five elixirs.² Whenever one thinks there is treasure, one should look towards the east and purify the earth.³ Afterwards one should certainly consecrate by means of mantra the bali oblations and food preparations. Then a hole will appear. There is no other way.'

Then the Goddess asked:

Oh Lord, wherever there exists treasure⁴ please tell me the signs of that place which will remove the suffering of sentient beings.

The Lord said:

Concerning the signs of the whereabouts of the place, is it proper to say? If not, I will tell you in terms of

¹Tibetan has "as far as one is established in the truth of the power ointment (sman.gi.dngos.grub.), one should practice according to the rite."

²See Chapter 7, footnote 30.

³The Tibetan omitting the word treasure has "wherever there is a permanent place it is there where one should look at a place in front." (See below footnote 133.)

⁴Again, Tibetan omits translation for "treasure." "What are the characteristics of that permanent place, wherever it is."

medicines.¹ According to the rites of protecting, and so on that I will tell you about, the necessary ritual items and food. Whatever is in this chapter will certainly succeed.

'First of all, while wandering around, if one sees smoke there will certainly be treasure.² When in an empty house wherever one hears the sound of a mouse, there will certainly be treasure. When in the middle country wherever one sees a stream on which [there] stands without moving, despite the flow of the river, offered flowers, there will arise a gold mine. By means of the mantra of the sixteen-handed Mahākāla, one should invite him to the banyan tree. After calling seven times one will see treasure³ in a dream; it is certain to be there. Where there is a crocodile there will be treasure. Where the sound of a peacock is heard there will be jewels."

¹Tibetan has "Regardless of the instructions I have imparted regarding the characteristics of the place, I will tell you the orthodox and unorthodox medicine."

²Tibetan has: "When the yogi is looking around if he should see in the day or evening that which is like a lotus; or, smoke he should think (there is treasure)" The sentence is problematical but the Sanskrit makes more sense.

³Tibetan omits "treasure."

This is the eighth chapter in the honorable Mahākāla-tantra concerning the discussion of (making) holes in the earth for beings to acquire wealth.¹

¹If we were translating the Tibetan this phrase would be before the title with the omission of "acquire." The Tibetans preferred to omit acquire which would make the sentence a more ethical one, i.e., "through this practice it will completely evolve for the sake of sentient beings." Yet, notice T_c , T_d , T_1 , T_n which could be translated the complete wealth of sentient beings.

CHAPTER VI
THE MATERIA MEDICA OF THE MAHĀKĀLA TANTRA

Introduction to Chart

The following chart is divided into animal, vegetable, and mineral substances; and in general represents those healing substances extracted from the ecology over which the ritual specialist of the twelfth and thirteenth century Northern India had control. The chart entails all the known substances that occur in both the P and MKT¹ manuscripts. Where the Tibetan equivalent is replaced with a dash (-) means there was no Tibetan equivalent in the Mahākālatantra. The English names which are not scientific are only supplied out of the convention to create an approximation. Where there are no English equivalents simply means that the convention of an English equivalent has not been sufficiently rooted in English or American folklore. Many of these substances are found in the eighth chapter of the text and translation.

Chart IA. Mineral Substances

<u>Sanskrit</u>	<u>Tibetan</u>	<u>English</u>
1. abhraka	lhang.tsher	mica
2. uṣṇodaka	chu.dron.	hot water
3. kṛṣṇābhraka	lhang.tsher.nag.po.	black mica
4. gagana	nam.mkhaḥi.chu	atmospheric water
5. gaganāśilodaka	nam.mkhaḥi.cong.ziḥi. chu	atmospheric water from rocky mountains
6. gandahaka	mu.zi.	sulphur
7. citimṛti	mi.bsregs.paḥi.sa.	dirt from the cremation grounds
8. cumbaka	tsam.bu.li.ka	loadstone
9. tāmra	zangs.	copper
10. tāmraabhāñjana	zangs.kyi.nang.	copper pot
11. trilohika	lcags.gsum.	3 metals (gold,silver, copper)
12. nāga	zha.ñe.	lead
13. pārada, see rasa	dngul.chu.	mercury
14. piṅgaśila	rdo.kyong.ser.po.	yellow stone
15. baṅga	zha.ñe.	tin
16. maṇṣilā	ldong.ros.	red arsenic
17. rasa (see pārada)	dngul.chu.	mercury
18. raupya	dngul.	silver
19. lavana, (see saindhava)	tshva.	salt

20. loha	lcags.	iron
21. śaśadharajala	--	water of the moon (night rain)
22. śilābhāṇḍa	--	rock vessel
23. śilodaka, (see gagana)	cong.zihi.chu.	water from rocky mountains
24. śukti	na.phyis.	mother-of-pearl
25. śuklābhraka	lhang.tsher.dkar.po.	white mica
26. śmaśānamṛtikā	dur.khrod.gi.sa.	dirt from the cremation ground
27. samudra	rgya.mtsho.	ocean
28. sindūra	sindu.ra	red lead
29. suvarṇa	gser.	gold
30. suvarṇabhāṇḍa	gser.gi.snod.	golden pot
31. suvarṇamākṣika	su.barna.ma.ksi.	gold pyrite
32. saindhava, (see lavana)	tshva	salt

B. Animal Substances

1. adaśanaśiśulola	so.ma.skyes.pahi.byis. pahi.lce.	Tongue of an un- toothed child
2. ājaghṛta	rahi.mar.	goats butter
3. ājadugdha	rahi.o.ma.	goats milk
4. ājarakta	--	goats blood

5. ātmaśukra	rang.gi.khu.ba.	one's own semen
6. uṣtramūtra	rnga.mohi.chu.	camel's urine
7. kapilataila	ba.ser.skyahi.zhag.	fat of the yellow cow
8. kapiladugdha	ba.ser.skyahi.mar.	yellow cow's blood
9. kapilarudhira	--	yellow cow's blood
10. kapilāyagorocana	ba.ser.skyahi	yellow cow's cud
11. kastūrikā	gla.rtsi.	musk
12. kukkuṭa	khyim.byahi.sha.	meat of chicken
13. kukkurapitta	khyihi.mkhris.pa.	bile of dog
14. kurnamāmsa	--	meat of frog
15. kurmaśikhā	--	head of frog
16. kṛṣṇamārjanapitta	--	bile of a black cat
17. kṛṣṇabalivardha	blang.nag.po.	black cow
18. gartamadhu	sa.hog.sbrang (sman.hgar.da.ma.du.)	honey fermented under the ground
19. gṛdhrapakṣimāmsa	bya.god.gi.sha.	flesh of vulture
20. gotaila	lang.gi.tshil	fat of cow
21. gomāmsa	ba.lang.gi.sha.	meat of cow
22. gomayutaila	ce.sbyang.gi.tshil.	fat of fox
23. gomāyumamsa	ce.sbyang.gi.sha.	meat of fox
24. gomūtra	ba.lang.chu.	cow's urine
25. gorocana	gi.wang.	
26. govaradrava	ba.lang.gi.lci. bahi.khu.ba.	extract of cow's dung
27. govararasa	--	essence of cow's dung

28. ghr̥ta	mar.	clarified butter
29. ghoṭakadamṣṭra	rtahi.so.	horse's teeth
30. caṇḍālabāṇḍa	rigs.ngan.gyi.thod.pa	skull of a sweeper
31. catuḥsama	bzhi.mñam	4 substances
32. cavaṇakāka	sbrang.bu.	bee; fly
33. chagalamūtra	rahi.chu.	goat's urine
34. dadhi	--	curd
35. dugdha	o.ma.	milk
36. dharmanapitta	sbrul.dug.med.kyi. mkhris.pa.	bile of an un- poisonous snake
37. dharmanasarpa- taila	sbrul.dug.med.kyi. tshil.	fat of an unpoiso- nous snake
38. nārakapāla	mihi.thod.pa.	skull of man
39. nārajihva	mi.lci.	tongue of man
40. nārataila	mihi.tshil.	fat of man
41. nārapitta	--	bile of man
42. nāramamsa	mihi.sha.	flesh of man
43. nāramedhra	mihi.hbras.bu.	membrum viriile
44. paṇḍitastrī- rajas	--	menses of a wise woman
45. pārada-bandhyā- lohita	dngul.chu.bcins.pa. dang.khrag.	blood of a barren animal
46. pecakapakṣi- lohita	hug.pahi.khrag.	blood from the wings of an owl
47. pecakamāmsa	hug.pahi.sha.	flesh of owl
48. bakamāmsa	khrung.khrung.gi.sha.	flesh of crane

49. brahmakapāla	bram.zehi.thod.pa.	skull of a brahmin
50. brahmanasthi	--	bones of a brahmin
51. bhaginīdrava	bhaganihi.khu.ba.	sister's discharge
52. matsya	na.	fish
53. madhu	sbrang	honey
54. madhya	chang.	intoxicating beverage
55. mayūrapitta	rma.byahi.mkhris.pa.	bile of a peacock
56. mahātaila	tshil.chen.	great fat (of man)
57. mahiṣaghr̥ta	ma.hehi.mar.	buffalo butter
58. mahiṣadadhi	--	buffalo curd
59. mahiṣadanta	ma.hehi.so	buffalo teeth
60. mahiṣadugdha	ma.hehi.o.ma.	buffalo milk
61. mahiṣamūtra	ma.hehi.g.in.	urine of buffalo
62. mārjārapitta	--	bile of cat
63. mārjārarakta	byi.lahi.khrag.	blood of cat
64. mūtra	gcin.	urine
65. mūtrenāṭma	rang.gi.chu.	one's own urine
66. muṣāsti	--	bone of sheep
67. meṣamūtra	lug.gi.gcin.	urine of sheep
68. rakta	khrag	blood
69. rajas; see strirajas	khrag; rang.byung; rdul.	menses
70. rohitapitta	ro.hi.tahi.mkhris.pa.	bile of red fish
71. vajrodaka	--	vajra water
72. valmīka	grog.mkhar	ant hill

73. vidālamūtra	vidalaḥi.rtsa.ba.	urine of cat
74. vidālarakta	--	blood of cat
75. vyaghradanta	--	tooth of tiger
76. śāva	ro.	corpse
77. 'sikhipitta	cod.pan.can.gyi. mkhris.pa.	bile of peacock
78. śukataila	ne.tso.	fat of parrot
79. śukaradanta	--	teeth of boar
80. śukra	khu.ba.	semen
81. śuklameṣarakta	lug.gi.khrag.	blood of white sheep
82. śunastaila	khyiḥi.khrag.	fat of dog
83. śleṣma	mahil.	saliva
84. sarpamāmsa	sprul.dug.med.kyi. sha.	meat of snake
85. sarpataila	sprul.dug.med.kyi. tshil	fat of snake
86. samanyadugdha	thun.mong.gi.o.ma.	ordinary milk
87. strīrajas, see rajas	bud.med.khrag.	menses

C. Vegetable Substances

1. aguru	a.ga.ru.	Aguilaria Agallocha Roxb. (Thymelaeaceae)
2. aparjitapuṣpa	me.tog.a.pa.ra.ji.ta.	Clitoria ternatea Linn. (Leguminoseae)

3. arkapatra	argahi.hdab.(also mchod.Calotropis gigantea sbying.gyi.shing.)	Linn. (Asclepiada- ceae)
4. arkamūla	shing.argaḥi.hbras. buḥi.bal.	Calotropis gigantea Linn. (Asclepiada- ceae)
5. alābu	sman.a.lam.bu.	Lagenaria sicera- ria Standl.
6. asuro	mu.ra.	Adhatodo Vasica Nees. (Acanthaceae)
7. ākāśamūla (see vibhītikī)	ba.ru.ra.	Terminalia belerica Roxb. (Combrataceae)
8. āmālakīphala	skyu.ru.ra.	Embllica officinalis Gaertn. (Euphor- biaceae)
9. ārdraka	sga.thol.	Zingiber officinale Rosl. (Zingibera- ceae)
10. eraṇḍa	e.ran.ta.	Ricinus communis Linn. (Euphor- biaceae)
11. utpala	utpa.la.	(Nymphaceaceae)
12. unmattapatra- drava (see tripuro°; dadhura.	smyo.byed.kyi.lo.mahi. khu.ba.	Datura stramonium Linn. (Solanaceae)
13. unmattapatra- (dhustura)	smyo.byed.kyi.lo.mahi. khu.ba.	Datura stramonium Linn. (Solanaceae)

C. Vegetable Substances

English

1. aloe
2. --
3. Leaf of the swallow root tree
4. Root of the swallow root tree
5. bottle gourd
6. Malabar nut tree
7. bastard myrobalan
8. fruit of emblic myrobalan
9. ginger
10. castor oil plant
11. lotus
12. thorn apple
13. thorn apple

14. kaṁkōla	ka.ko.la; or, kakko.la.	Luvunga scandens Ham. (Rutaceae)
15. kaṭutaila	tsha.bahi.mar.khu.	Brassica campestris Linn. (Crucifera)
16. kaṭhacara	ka.ta.ka.pa.tra.	Strychnos potatorum Linn. (Loganiaceae)
17. kadalīkṣāra	chu.shing.dang.sa. rtsi.kahi.tsha	Musa paradisiaca Linn. (Musaceae)
18. kadalīdrava	chu.shing.gi.khu.ba.	Musa paradisiaca Linn (Musaceae)
19. kadalīvrkṣa	chu.shing	Musa paradisiaca Linn. (Musaceae)
20. kapitthadrava	byang.chub.kyi.shing. gi.khu.ba.	Feronia Limonia Linn. (Rutaceae)
21. karavīrā	kaira.bi.ra	Nerium indicum Mill. (Apocynaceae)
22. karuṇa	ka.ru.na.	Citrus decumana Linn.
23. karuṇadrava	ka.ru.nahi.khu.ba.	Citrus decumana Linn.
24. karuṇapatra	ka.ru.na.pa.tra.	Citrus decumana Linn.
25. karpūra	ga.bur.	Cinnamonum camphora Linn. (Lauraceae)
26. karmaraṅga- drava	karma.ra.gahi.khu.ba.	Averroha carambola Linn.

English .

- 14. --
- 15. mustard oil
- 16. clearing nut plant
- 17. alkali of banana
- 18. extract of banana
- 19. banana tree
- 20. juice of wood apple
- 21. oleander
- 22. grapefruit
- 23. grapefruit juice
- 24. leaf of the grapefruit tree
- 25. camphor
- 26. --

27. kāra	kī.ram.	Saccharum officinalis Linn.
28. kāliṅgamūla- drava	ka.li.kahi.rtsa.ba.	Citrulus vulgaris Schrader. (Cucurbit aceae)
29. kuṇḍapuṣpa	kun.daḥi.hbras.bu	Jasminum multiflorum Linn. (Oleaceae)
301 kuṇḍamūla	kun.daḥi.rtsa.ba.	Jasminum multi- florum Linn (Oleaceae)
31. kuṁkuma	gur.gum.	Crocus sativus Linn. (Iridaceae)
32. kuṣṭha	--	Saussurea lappa Clarke. (Compositae)
33. kuṣṭhamūla	--	Saussurea lappa Clarke (Compositae)
34. kṛṣṇataila (see ti.la.nag.po. bhumi-lata- taila)		Sesamum indicum Linn. (Pedalia- ceae)
35. keṇḍupatra	ke.na.duḥi.lo.ma.	Diospyros embryob- teris Pers. (Ebena- ceae)
36. keṣarāja (see bhṛṅgarāja)	ke.sha.ra.dza.pa.tra.	Eclipta alba Hassk. (Compositae)
37. khadirapatrī	--	Acacia catechu Willd. (Leguminosae)
38. guggula	gu.gul.	Balsamodendron mukul Hook. (Burseraceae)

39. guñjā

se.baḥi.bhras.bu

Abrus precatorius

Linn. (Leguminosae)

English

27. sugar cane

28. extract of the watermelon root

29. fruit of jasmine

30. root of jasmine

31. saffron

32. cotus

33. --

34. black sesame seed

35. leaf of the wild mengoosteen

36. --

37. cutch tree

38. gum resin of tree

39. wild liquorice

40. guñjādrava	se.bahi.hbras.buhi. chu.	Abrus precatorius Linn. (Leguminosae)
41. guḍa	bu.ram.	
42. gojihva	lci.ba.	Elephantopus scaber Linn. (Composotae)
43. gojihvamūla	ba.lang.gi.lcehi.rtsa. ba.	Elephantopus scaber Linn. (Composatae)
44. gorakṣa	go.ra.ksham.	Adansonia digitata Linn. (Bombacaceae)
45. candana (see malaya)	canda.na.	Santalum album Linn. (Sandalaceae)
46. jambīradrava	se.hbras.kyi.khu.ba.	Citrus limon Linn. (Rutaceae)
47. jayanti	dza.gan.ti.	Sesbania aegyptiaca Poir. (Leguminosae)
48. jayantipatra- drava	dza.gan. tihi.lo.ma.	Sesbania aegyptiaca Poir. (Leguminosae)
49. jayanti bīja	dza.ga.na.tihi.sa. bon.	Sesbania aegyptiaca Poir. (Leguminosae)
50. jayantimūla	--	Sesbania aegyptiaca Poir. (Leguminosae)
51. jāti	--	Myristica fragrans Houtt. (Myristica- ceae); or, Jasminum officinale Linn. (Oleaceae)

English

- 40. juice of the wild liquorice
- 41. molasses
- 42. --
- 43. --
- 44. boab tree
- 45. sandalwood
- 46. juice of the lemon
- 47. --
- 48. juice of the leaf of Sesbania ae . . .
- 49. seeds of Sesbania ae. . .
- 50. root of Sesbania ae. . .
- 51. nutmeg; or jasmin

- | | | |
|---------------------|------------------------------|--|
| 52. jātīphala | dzā.tihi.lo.ma. | Myristica fragrans
Houtt. (Myristica-
ceae); or, Jasminum
officinale Linn.
Oleaceae) |
| 53. jāyaphala | -- | Myristica fragrans
Houtt. (Myristica-
ceae) |
| 54. jiraka | go.snod. | Cuminum cyminum Linn.
(Umbelliferae) |
| 55. jyotiṣmatītaila | hdzo.ti.sa.mahi.mar.
khu. | Celastrus panicula-
tus Willd. (Celas-
traceae) |
| 56. tagaramūla | ta.kahi.rtsa.ba. | Valeriana wallichii
D.C. (Valerianaceae) |
| 57. tāmbūla | -- | Areca catechu
Linn. (Palmae) |
| 58. tiktālābu | ku.ba. | Lagenaria siceraria
Standl. (Cucurbita-
ceae) |
| 59. trikaṭuka, see | tsha.ba.gsum. | |
| (pippali, | | |
| marica, | | |
| śodhanī) | | |
| 60. tripurahara- | tri.pu.ra.dang.dha. | Datura stromonium |
| mūla | du.rahi.rtsa.ba. | Linn. (Solanaceae) |

61. tripuronmatta- rang.byung.dang.da.du. Datura stramonium
 kadrava rahi.khu.ba. Linn. (Soianaceae)
62. triphala, (see
 āmālakī,
 bhallatakī,
 harītakī) -- --

English

52. nutmeg; or jasmine
53. nutmeg
54. cumin
55. balloon vine
56. --
57. betel nut palm
58. bitter bottle gourd
59. three hot spices
60. thorn apple
61. thorn apple
62. three fruits

63. tvacadrava rva.dzaḥi.khu.ba. Cinnamomum
zeylanicum Breyn.
(Lauraceae)
64. dadhurabīja for dha.du.ra.sa.bon. Datura stramonium
dhattura- (see
unmatta,
tripuro, dhattūra,
dhustūra)
65. damanaka klu.hdul.ba. Artemisia nilagirica
Pampanini (Composi-
tae)
66. damanakapuṣpa -- Artemisia nilagirica
Pampanini (Composi-
tae)
67. dādimphala se.hbru. Punica granatum
Linn. (Punicaceae)
68. devadarudrava thang.shing.gi.khu.
ba. Pinus deodara
Roxb. (Pinaceae)
69. devadhānyaka de.ba.rta.na.ra. Sorghum halepense
Linn.
70. dhattūra, (see dha.du.ra.
unmatta, tri-
pura dhustūra)
71. dhanyaka -- Coriandrum sativum
Linn. (Umbelliferae)

72. dhānyapañcama sman.dha.na.cha.lnga. --
 (see dhanyaka;
 nagara; mustam;
 balakam; bilvam)
73. dhustūrapuṣpa -- Datura stramonium
 (see unmatta; Linn. (Solanaceae)
 tripuro; dha-
 ttūra)
74. dhusturabīja -- Datura stramonium
 Linn. (Solanaceae)

English

63. juice of cinnamon
64. seeds of the thorn apple
65. St. John's plant
66. flower of St. John's plant
67. pomegranate
68. sap of pine tree
69. egyptian millet
70. thorn apple
71. coriander
72. five medicines
73. flowers of thorn apple
74. seeds of thorn apple

75. nāgara, (see śuṇṭhi)	na.ga.ra; also lga. skya; sga.skya.; go. gsher.	Zingiber officinale Rosc. (Zingiberaceae)
76. nālanīraja	padmahi.ze.hbruḥi.rdul.	--
77. nārikelapuṣpa	na.ri.ke.la.	Cocus nucifera Linn. (Palmae)
78. nārikelamūla	nahi.ke.liḥi.rtsa.ba.	Cocos nucifera Linn. (Palmae)
79. nimba	nim.pa.so.shing.	Melia azadinach Linn. (Meliaceae)
80. nimbabīja	--	Melia azadinach Linn. (Meliaceae)
81. nimbapatra	nim.paḥi.lo.ma.	Melia azadinach Linn. (Meliaceae)
82. nendharī	in.da.ro.	Holarrhena anti- dysenterica Wall. (Apocynaceae)
83. padmapuṣpa	--	Nelumbium speciosum Willd. (Nymphaeaceae)
84. padmasūtraka	padmaḥi.skud.	Nelumbium speciosum Willd. (Nymphaeaceae)
85. palāṇḍa	sgog.skya.	Allium Cepa Linn. (Umbelliferae)
86. palāśavalkala	pa.la.shaḥi.shun.pa.	Butea monopserma (Lam) Kuntze. (Leguminosae)

87. pr̥ṣṇipatrī	--	Uraria lagopoicles D.C. (Leguminosae)
88. badara	ba.ta.ba.	Zizyphus jujuba Lam. (Rhamnaceae)

English

- 75. ginger
- 76. pollen of lotus
- 77. coconut flowers
- 78. root of the coconut tree
- 79. Indian lilac
- 80. seed of the Indian lilac
- 81. leaf of the Indian lilac
- 82. --
- 83. water lily; or lotus
- 84. thread of the lotus stalk
- 85. onion
- 86. skin of onion
- 87. --
- 88. jujube tree

89. badaraphala	--	Zizyphus jujuba Lam. (Rhamnaceae)
90. badaraphala- bīja	ba.ta.bahi.sa.bon.	Zizyphus jujuba Lam. (Rhamnaceae)
91. bala	--	Sida cordifolia Linn. (Malvaceae)
92. balāmūla	sman.pa.la.kihi.rtsa. ba.	Sida cordifolia Linn. (Malvaceae)
93. bilva	--	Aegle marmelas Corr. (Rutaceae)
94. bilvapuṣpa	--	Aegle marmelas Corr. (Rutaceae)
95. bilvaphala- bīja	dpal.hbras.kyi.sa.bon.	Aegle marmelas Corr. (Rutaceae)
96. bola (see rasagandha)	bo.la.	Commiphora myrrha Nees. (Engl. Bursera- ceae)
97. bhallātakī	ba.la.ta.ki.	Semecarpus Anacardium Linn. (Anacardiaceae)
98. bhūmilatātaila (see kṛṣṇa- taila)	ti.la.ti.la.; also sahi.bcug.ma.	Sesamum indicum Linn. (Pedaliaceae)
99. bhūrja	--	Betula utilis Don. (Betulaceae)
100. bhūrjapatra	--	Betula utilis Don. (Betulaceae)

101. bhr̥ṅgarāja	--	Eclipta alba, Hassk.
(see keśarāja)		(Compositae)
102. madhūka	sman.ma.hu.ga.ya.	Madhuca latifolia
	sa.bon.	Roxb.
103. marica	pho.ba.ril.	Piper nigrum Linn.
		(Santalaceae)

English

- 89. fruit of the jujube tree
- 90. seeds of the jujube fruit
- 91. country mallow
- 92. country mallow root
- 93. wood apple
- 94. wood apple flower
- 95. seeds of the wood apple fruit
- 96. gum resin
- 97. marking nut tree
- 98. sesame oil
- 99. birch tree
- 100. leaves of the birch tree
- 101. --
- 102. mahua tree
- 103. black pepper

104. malaya (see cand.na)	canda.na.	Santalum album Linn. (Santalaceae)
105. mahākāla- phala	nag.po.chen.pohi. hbras.bu.	Trichosanthes brac- teata Voigt. (Cucur- bitaceae)
106. mudga	--	Phaseolus radiatus Linn. (Leguminosae)
107. musta	--	Cyperus rotundus Linn. (Cyperaceae)
108. mṛṇāla	--	Andropogon muricatus Retz. (Gramineae)
109. yavodana	so.bahi.zan	
110. rājikā	Brassica juncea Linn. Czerna. & Coss. (Cruci- ferae)	Brassica juncea Linn. Czerna. & Coss. (Cruciferae)
111. lajjāluka	la.ja.lu.	Mimosa pudica Linn. (Leguminosae)
112. laśuna	pa.na.rahi.lo.ma.	Allium sativum Linn. (Liliaceae)
113. lāṅgala	lang.ka.ra.	Gloriosa superba Linn. (Liliaceae)
114. loharīdrava	--	Peganum harmala Linn. (Zygophyllaccae; Rutaceae B.H.)
115. vacā	shu.dag.	Acorus Calamus Linn. (Araceae)

- | | | |
|----------------|----|---------------------------------------|
| 116. vaṭapatra | -- | Ficus bengalensis
Linn. (Moraceae) |
| 117. vaṭamūla | -- | Ficus bengalensis
Linn. (Moraceae) |

English

- 104. sandalwood
- 105. --
- 106. kidney bean
- 107. nut grass
- 108. --
- 109. barley eatables
- 110. yellow mustard
- 111. sensitive plant
- 112. garlic
- 113. --
- 114. juice of Syrian rue
- 115. sweet flag
- 116. leaf of the banyan tree
- 117. root of the banyan tree

- | | | |
|---|---|--|
| 118. vaṭavṛkṣa | hgah.tiḥi.shing. | Ficus bengalensis
Linn. (Moraceae) |
| 119. vaṁṣapota | cu.gang. | Bambusa arundinacea
Retz. |
| 120. varuṇadrava | ba.ruḥi.chu. | Crataeva nurvala
R.Br.
(Capparidaceae) |
| 121. vibhītakī (see ba.ru.ra.
ākāśamūla) | | Terminalia belerica
Roxb. (Combrataceae) |
| 122. śakhoṭaphala | sa.hor.gyi.hbras.bu;
also, sa.tho.ta.ka. | Streblus asper Lour.
(Moraceae) |
| 123. śaṇa | -- | Crotalaria juncea
Linn. (Leguminosae) |
| 124. śaṇadrava | -- | Crotalaria juncea
Linn. (Leguminosae) |
| 125. śaṇapatrī | -- | Crotalaria juncea
Linn. (Leguminosae) |
| 126. śaṇamūla | -- | Crotalaria juncea
Linn. (Leguminosae) |
| 127. śamīcurṇa | -- | Prosopis spicicera
Linn. (Leguminosae) |
| 128. śimbīdrava | -- | (Leguminosae) |
| 129. śimbīpatra-
drava | sol.baḥi.lo.maḥi.khu.
ba. | (Leguminosae) |
| 130. śuṇthi, (see
nāgara) | sgo.gsher.; na.ga.ra.;
lga.skya.;sga.skya. | Zingiber officinale
Rosc. (Zingiberaceae) |

131. saptaparnā --

Alstonia scholaris
R. Br. (Apocynaceae)

English

- 118. banyan tree
- 119. bamboo manna
- 120. juice of the garlic pear
- 121. bastard m, robalan
- 122. --
- 123. hemp
- 124. extract of hemp
- 125. leaf of hemp
- 126. root of hemp
- 127. --
- 128. bean juice
- 129. juice of the bean leaf
- 130. ginger
- 131. Himalayan evergreen

132. sarṣapa	yung.kar.	Brassica campestris Linn. (Cruciferae)
133. sarṣapataila	--	Brassica campestris Linn. (Cruciferae)
134. sahadeva- patradrava	sa.ha.de.bahi.hdab. mahi.khu.ba.	Veronia cinera Less. (Composita)
135. suryāvarta	sman.ni.dag.; also sman.ni.hkhor.	Chrozophore rottleri A. Juss. ex.Spreng.
136. suryāvarta- puṣpa	--	Chrozophore rottleri A. Juss. ex.Spreng.
137. sephālikā	sman.kun.su.ma.	Nyctanthes arbortris- tis Linn. (Oleaceae)
139. haridrā	lung.thang.gi.rtsa.ba.	Curcuma longa Linn. (Zingiberaceae)
140. harṣaḥ	a.ru.ra.	Terminalia Chebula Retz. (Combretaceae)

English

132. black mustard	
133. oil of black mustard	
134. Ash colored fleabane	
135. --	
136. --	
137. --	139. tumeric
138. --	140. myrobalan

APPENDIX I -- PLATE I



APPENDIX I -- PLATE II





APPENDIX -- PLATE IV



APPENDIX I -- PLATE V



APPENDIX I -- PLATE VI



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