

**The Case for *Kriyā*:  
*Conceptual Complexity in the Mañjuśrīmūlakalpa***

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## ABSTRACT

This thesis consists of an original translation of three chapters of the early Tantric Buddhist text called the *Mañjuśrīmūlakalpa*. I argue that the straightforward set of ritual instructions and simple pronouncements of efficacy that the text makes conceals its conceptual and doctrinal complexity. First, I analyse the strategies the text uses to legitimate the practices it teaches, along with the production and iconography of a cloth painting called a *paṭa*. Then I examine the various components of the ritual including ascetic and preliminary practices, the specified times and locations for carrying out the ritual, offerings and fire oblations, and the use of the *paṭa* and *mantra* recitation. Finally, I review the outcomes of the ritual which are divided into two categories. The first is *laukika*, or the ordinary goals of wealth, offspring, health, etc. The second is *lokottara*, or extraordinary goals including the acquisition of supernatural abilities and awakening. The overall aim is to fill a scholarly gap in our understanding of the *kriyā* classification in general by way of analysis of one such text.

## Resume

Cette thèse consiste en une traduction originale de trois chapitres du premier texte bouddhiste tantrique intitulé *Mañjuśrīmūlakalpa*. Je défendrais la thèse que l'ensemble des instructions directes des rituelles et de déclarations d'efficacité simple que fait le texte cache sa complexité conceptuelle et doctrinale. Tout d'abord, j'analyse les stratégies utilisées par le texte pour légitimer les pratiques qu'il enseigne, ainsi que la production et l'iconographie d'une peinture sur tissu appelée *paṭa*. Ensuite, j'examine les divers composants du rituel, y compris les pratiques ascétiques et préliminaires, les heures et les lieux spécifiés pour la réalisation du rituel, ainsi que les offrandes et les oblations de feu, et l'utilisation de la *paṭa* et de la récitation du mantra. Finalement, je passe en revue les résultats du rituel qui sont divisés en deux catégories. Le premier est *laukika*, ou les objectifs mondains de richesse, de progéniture, des aspects médicaux, etc. Le second est le *lokottara*, ou des objectifs sotériologiques comprenant l'acquisition de capacités surnaturelles et l'éveil. L'objectif général est de combler une lacune scientifique dans notre compréhension de la classification de la *krīya* en général par l'analyse d'un de ces textes.

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## Table of contents

Introduction.....	2
Thesis Overview.....	3
<i>Mañjuśrīmūlakalpa</i> Overview.....	4
Dating.....	7
Classification.....	8
Methodology.....	13
Wallis's <i>Mediating the Power of Buddhas</i> .....	18
Translation Summary.....	20
Chapter 1	
1.1 Legitimizing Strategies .....	23
1.1a Setting.....	23
1.1b Presentation of <i>Mantra</i> .....	27
1.2 Preparation of the <i>Paṭa</i> .....	29
1.3 Iconography.....	35
1.4 Conclusion.....	42
Chapter 2	
2.1 Preliminary and Ascetic Practices.....	44
2.2 Times and Locations.....	48
2.3 <i>Pūjā</i> and <i>Homa</i> .....	49
2.4 The <i>Paṭa</i> .....	51
2.5 <i>Mantra</i> .....	56
2.6 Conclusion.....	61
Chapter 3	
3.1 <i>Laukika Siddhi</i> .....	64
3.2 <i>Lokottara Siddhi</i> .....	67
3.3 Conclusion.....	73
Thesis Conclusion.....	75
Appendix I - Translation	
<i>Mañjuśrīmūlakalpa</i> Chapter 5.....	78
<i>Mañjuśrīmūlakalpa</i> Chapter 8.....	82
<i>Mañjuśrīmūlakalpa</i> Chapter 9.....	86
Appendix II – Transliteration	
<i>Mañjuśrīmūlakalpa</i> Chapter 5.....	92
<i>Mañjuśrīmūlakalpa</i> Chapter 8.....	95
<i>Mañjuśrīmūlakalpa</i> Chapter 9.....	98
Works Cited.....	103

## Introduction

In the period after tantric literature began to emerge during the early-to-mid part of the first millennium, there was a need to organize and classify the practices they taught. One classification scheme was developed by Tibetan Buddhists who inherited them long after their initial appearance in India. Based on the type of person to whom they were best suited, this fourfold taxonomy was arranged as follows: *kriyā*, *caryā*, *yoga*, and *anuttarayoga*. In the Buddhist commentarial literature that accompanies these texts, the position taken is that the latter classes are the more sophisticated. Modern scholarship seems to have implicitly agreed with this assessment and tended to focus its discussion of tantra on works classified under the *yoga* and *anuttarayoga* types. As such, there is relative paucity of academic work regarding *kriyā* tantras (Hodge 3).

This thesis is a modest attempt at partially filling that lacuna. It consists of an annotated, original translation of three chapters of one such text, the ritual manual known variously as the *Mañjuśrīmūlakalpa*, *Mañjuśriyamūlakalpa*, and the *Āryamañjuśrīmūlakalpa* (hereafter *MMK*).<sup>1</sup> Through an analysis of these chapters, I argue that the text's straightforward set of instructions and its simple pronouncements of efficacy conceal its conceptually and doctrinally complex worldview. My aim is dual. The first is to provide full translations of chapters 5, 8, and 9 of an important yet understudied text which have not been available in English to this point. The second is to demonstrate that *kriyā* texts such as the *MMK* are as deserving of study as the *yoga* and *anuttarayoga* tantras that receive the lion's share of scholarly attention.<sup>2</sup>

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<sup>1</sup> A more detailed examination of the various taxonomical schemes in general and the *MMK*'s classification specifically will follow shortly.

<sup>2</sup> One of the three chapters translated here (the fifth of the *MMK*), along with some contextual material covered in the introduction, was previously submitted for graded assignment during my Master's degree in simplified form.

## Thesis Overview

This introduction will provide a brief outline of the *MMK* as a whole, its dating, its classification as *kriyā*, *kalpa*, and *vaipulyasūtra*, methodological and theoretical considerations, along with a summary of each of the chapters translated. The thesis will then be divided into three chapters. The first consists of two parts. First, an examination of the legitimating strategies the text uses that includes a framing device that sees Buddha Śākyamuni residing in a celestial realm and teaching the *MMK* along with the presentation of several *mantras* to be used in the *uttamasādhana* (superior ritual) that the text prescribes. In the second part I review the production and visual content of a painted, woven cloth called a *paṭa* that serves as the focal point of the ritual.

From there the chapters will be arranged by the methods prescribed in the *MMK* and their results. Chapter 2 will deal with a number of components which are performed prior to the culminating ritual “proper,” including ascetic and preparatory practices, the times and locations for conducting the ritual, worship in the form of offerings (*pūjā*), and a fire ritual (*homa*). Then I review the use of the *paṭa* at the ritual’s culmination point. Lastly, I examine the use of spells (*vidyās*) and *mantras*, in particular the single-syllable *mantra* *kḷlhīṃ* as taught in the ninth chapter.

The third chapter will detail the various attainments brought about by the previously examined actions. This will initially cover the ordinary (*laukika*) attainments (*siddhi*) such as the warding off of evil spirits (*dākiṇīs*, *vetālas*, *pūtanās*, etc.), medicinal aspects including the ability to fight off illness and pain, the ability to impregnate otherwise infertile women and the assurance of an easy birth, the safeguarding of one’s friends, family, and village, and so on. Next

will be the extraordinary (*lokottara*) attainments, such as the perception of otherwise unseen realms, the acquisition of “supernatural” abilities, the guarantee of awakening, etc.

Following this will be the translation itself and an additional appendix with the transliterated Sanskrit.

### ***Mañjuśrīmūlakalpa* Overview**

Before beginning, I would like to provide brief background information on the titular deity, Mañjuśrī. A tenth-level *bodhisattva*, Mañjuśrī is understood to be the embodiment of wisdom, the counterpart to Avalokiteśvara’s role as *bodhisattva* of compassion. Although his iconography is varied,<sup>3</sup> Mañjuśrī is frequently depicted holding a sword and book in either hand; the sword “destroys ignorance and darkness” and the book is usually understood to be the *Aṣṭasāhasrikāprajñāpāramitā* (Perfection of Wisdom in 8000 Verses) (Bunce 331). Additionally, he is said to be ever youthful at 16 years of age and a crown prince (Williams 227). Despite not having a very significant following during the early Mahāyāna period in the early parts of the CE, he began to grow in stature and one of his primary roles is that of interlocutor (*ibid.*) In texts such as the *Vimalakīrtinirdeśa*, for instance, Mañjuśrī is shown questioning the lay *bodhisattva* Vimalakīrti about the true nature of reality and finding Vimalakīrti his knowledgeable equal. Later there developed a rich cult and corpus of texts dedicated to him. With the emergence of tantric practices and the *MMK*, Mañjuśrī, in one of the many ways Buddhists arrange tantric “families” (*kūlas*), is presented as the “prince regent” of the *kriyā* family (Wayman 1985, 4).

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<sup>3</sup> See Fredrick Bunce’s useful *An Encyclopaedia of Buddhist Deities, Demigods, Godlings, Saints, and Demons with a Special Focus on Iconographic Attributes* (1994). There, he provides several variations on Mañjuśrī’s name and lists fourteen common ways of representing the *bodhisattva* (330-333).



At nearly 700 pages in the Devanāgarī, the *MMK* is an extensive text. Its self-designation as a *kalpa* (ordinance, or ritual manual) is somewhat reductive. In light of its length and relative lack of substantial scholarly study, what follows here is an extremely abbreviated summary and description of key qualities and should not be considered exhaustive of its contents. Across fifty-five chapters, it touches on a wide array of topics in addition to its ritual instructions. These include, for example, sections on astronomy and astrology (Chs.17-21), practice during a degenerate age (28), detailed explanation of various *mudrās* (hand gestures) to be used by a practitioner and their appearance in paintings (41-46), aspects of the wrathful deity Yamāntaka and strategies to propitiate him (50-52), and even a history of Buddhism itself (53).<sup>4</sup> Yūkei Matsunaga attributes this diversity to an arbitrary assembly process, claiming that the *MMK* was:

not composed with a single design from beginning to end [and] must be seen as a gradual compilation of rituals that were themselves passing through several stages of development...the text is actually a random collection of chapters that are unrelated and were neither compiled in the same way nor at the same time (1985, 886).

While the first part of this may be true, his final assessment is harder to agree with. It seems unlikely that whoever the persons were that brought these chapters together would not have found some thematic similarities between them and then subsequently arranged them according to a scheme they thought logical or internally consistent. Further work on the untranslated chapters may go some way in clarifying what unifies these topics and relates them to the earlier sections explicitly dealing with the *sādhana*.

At its heart, the *MMK* provides the means to bring about a change in the ontological status of the *sādhaka*, or ritual practitioner. The means of doing this is the *sādhana* (ritual) itself and, similar to other tantric literature, it presents this change as occurring by degrees and

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<sup>4</sup> This is based on Wallis's (2002) useful appendix that contains translations of the colophons that appear in the *MMK* at the end of each of its chapters.

following a graduated sequence of actions. The ideal / idealized candidate and their requisite qualities and mental dispositions are described in a rhetorical move that molds the candidate by providing a set of norms to which they must adhere (Wallis 2002, 129).<sup>5</sup> They are then consecrated (*abhiṣeka*) by a guide or teacher (*ācārya*) and brought into the cult of Mañjuśrī in a purified space which is itself consecrated with a *maṇḍala*. It is only at this point that they are taught and authorized to use the cult's *mantras*. During this initial phase, they stay with the *ācārya* for further training and in order to demonstrate devotion. If deemed sufficiently devoted and capable, and having expressed the desire to continue, the *sādhaka* is then initiated into the next stage of the cult which again makes use of a *maṇḍala*. This stage provides two paths to the *sādhaka*: they may simply participate in the remainder of the process and complete the ritual, or they may, upon completion, become an *ācārya* themselves and thus authorized to take on initiates of their own. Having made their choice, they undertake a variable period of mendicancy during which time they are said to build up stores of power that is then directed into and assists in animating the *mantra*. At this point, the *sādhaka* is considered to have completed the preliminary practices (*puraścaraṇa*) and is sufficiently prepared to conduct the *sādhana*.

One noteworthy element of the *MMK* is that it largely eschews philosophical speculation and is for the most part devoid of reference to important doctrine such as *śūnyatā* (emptiness) and dependent arising (*pratītyasamutpāda*).<sup>6</sup> Instead, the text focuses on producing change and demonstrates how to affect it (Wallis 2002). This is not unique to the *MMK*. The *Susiddhikara*,

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<sup>5</sup> Although I limit myself to using the term “*sādhaka*” when referring to the ritual practitioner, strictly speaking this is reductive. Wallis (2002) provides a more detailed review of the various terms the *MMK* uses to reflect the changes in status brought about as the practitioner moves from stage to stage of the cult. Much of this section is adapted and rearranged from his *Mediating the Power of Buddhas*, in particular, Chapter 4 “The Empowered Practitioner.”

<sup>6</sup> A search of the GRETEL transliteration of the *MMK* yields exactly one reference to *śūnyatā*, confined to the 40<sup>th</sup> chapter, and seven total uses of *pratītyasamutpāda* most frequently occurring in the 55<sup>th</sup>.

another early *kriyā* text, is likewise “little concerned with doctrinal matters, and ... focuses almost exclusively on the ritual practices characteristic of early Tantric Buddhism” (Giebel 2001, 116). Similarly, the earlier *dhāraṇī* literature is concerned primarily with relating which spells are to be used when, along with the benefits derived from their use, and is often characterized by its liturgical instructions rather than doctrine (Dalton 2016). But behind the “show don’t tell” approach the *MMK* takes lies a presumption about the mechanics of the universe and the resulting efficacy of the actions it advocates. It is this position that will be clarified throughout this essay.

Finally, although the text presents the changes the *sādhaka* undergoes as sequential and graduated, it also emphasizes the expediency of the ritual taught in assisting one’s spiritual progress. In several places it states that those who learn the ritual will “become accomplished very quickly” and that the very sight of the *paṭa* is enough to erase past misdeeds. This is of course one of the hallmarks of Tantra which claims to offer methods that allow for awakening “in this very life.”

## Dating

The dating of tantric texts (or any early Indian work for that matter) is nearly always a vexed undertaking. The majority of scholars that have reviewed it, however, have counted the *MMK* as one of the earliest examples of tantric literature, placing the bulk of its composition somewhere in the seventh to eighth centuries. The first attempt at dating it was carried out by Jean Przyluski (1923). Examining its formal aspects, he argued that it was compiled in two stages based on the frequency and distribution of pairs of technical terms (i.e. *paṭalavisaraha* and *parivartaha*, *mahāyānavaipulyasūtra* and *mahāvaiipulyasūtra*) that appear in the chapter

colophons. In reviewing Przyluski's work, Matsunaga (1985) concluded it was overly simplistic. Performing a more rigorous formal analysis, Matsunaga compared the sequencing and number of chapters in the Sanskrit (55), Tibetan (37), and Chinese (32) recensions, finding that its compilation appears to have occurred over a number of centuries. Additionally, he notes that the Chinese translation is attributed with some certainty to the eighth-century monk Amoghavajra (885).

Rather than primarily focussing on formal aspects to determine its age, Wallis argues that proof of its early date is "indirect" and relies instead on the characteristics ("similar intention, function, style, and structure") the *MMK* shares with Śaiva and Vaiṣṇava texts for which we have more accurate dating. Moreover, he notes that chapter overlap between the Sanskrit and subsequent Tibetan and Chinese translations indicates that those contained solely in the Sanskrit must have been added later (2002, 171-2). Alexis Sanderson corroborates this by noting that the 53<sup>rd</sup> chapter of the Sanskrit edition contains a dynastic history of Indian rulers, ending with the eighth-century Pāla king Gopāla whose reign lasted approximately twenty-five years in the middle of the seventh century (129, n. 300).

### **Classification: *kriyā*, *kalpa*, and *vaipulya***

At the outset, I referred to the fourfold taxonomical scheme later Tibetans used to classify the tantric works and practices they inherited. In truth, the picture is more complicated. Alex Wayman claims that this classification system was first brought to Tibet by Indian *paṇḍits* during successive transmission phases (1992, 16). And in Buddhaguhya's commentary to the *Mahāvairocana*, he refers only to two (*kriyā* and *caryā*) (tr. Hodge 43 ff.), perhaps the result of its own early composition. Moreover, there are a number of such schemes across the Buddhist

world and even competing ones within the Tibetan context itself. The Nyingma school, for example, uses a nine-tiered system of which *kriyā*, *caryā*, *yoga*, comprise only the middle portion with *anuttarayoga* being divided into three stages (Samuel 1993, 231). Japan, likewise, uses the term *mikkyō* to distinguish tantra or “esoteric” Buddhism from the *sūtra* path, although there is considerable scholarly debate on what exactly is meant by this term. Robert Sharf (2002), for example, examines the various elements that contribute to the category in both Japanese / Chinese and sectarian / scholarly contexts. Among the questions he raises is whether the teachings and methods that were transmitted to China by Indian monks were in fact meant to be considered part of an “independent or competing lineage, school, or vehicle (269).<sup>7</sup> The point here is not to argue for or against how the classification systems are arranged, but to highlight the fact there was felt a need for them at all; clearly there was something that had changed and these new practices and texts had some degree of both commonality and difference among them, such that they could be given separate designations.

The fact that the *MMK* was considered *kriyā*, then, is not insignificant. A term meaning “action” or “doing,” *kriyā* practices were aimed at those thought to “require external activities” which might include making “a painting of a deity, plac[ing] it in a special spot and mak[ing] offerings to it” (Powers 279-80). This is in contrast to the “higher” tantras that are (at least partially) characterized by their dizzyingly complex system of imaginative visualization, correspondences between the microcosmic body and macrocosmic universe, and the manipulation of the substances thought to reside within the body in an attempt to acquire ever

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<sup>7</sup> See “Introduction” in *Esoteric Buddhism and the Tantras in East Asia*, ed., Orzech, Sorenson, and Payne (2011) for further elaboration.

deepening levels of awareness.<sup>8</sup> Additionally, the commentarial literature that accompanies many tantras is often explicit in its evaluation of who is best suited toward these practices. The *Vajrapañjara*, (a commentary on the *Hevajratantra*), for example, states “*Action Tantras* [were taught] for the inferior, and the *Practice [Tantras]* for everyone else. *Superior Yoga* is taught for superior beings, and *Unexcelled Yoga* for those who surpass [them]” (cited in Gray 2007, 6), the final three corresponding to *caryā*, *yoga*, and *anuttarayoga* respectively.

The *MMK* itself, however, does not use the self-designation “tantra,” a feature not uncommon in tantric literature (Hodge 18). Instead it uses the terms *kalpa* and *mahāyānaivaipulyasūtra* (or simply *vaipulyasūtra*). Both of these are technical terms. Etymologically, *kalpa* is derived from the verbal root (*dhātu*)  $\sqrt{klp}$  meaning “to be well ordered, regulated or fixed” and since Vedic times has been used to describe the proper sequence of action in a ritual setting (Gonda 1977, cited in Wallis 2002, 12). As a ritual manual, one of the *MMK*’s primary task is to instruct the reader in precisely how to enact the ritual it prescribes. Often the resulting language is terse. Chapter 5 (concerning the process of painting the *paṭa*) is a stylistically unadorned list of tasks: obtain the cotton, commission an artist, paint such and such *bodhisattva* with such and such colour in this or that spot, etc.:

On the right side and near blessed Ārya Mañjuśrī, paint the circle of the great assembly. Just as [it was done] previously, the eight *mahāśrāvakas* and eight *pratyekabuddhas* are to be painted in exactly the same way. But Āryas Mahāmaudgalyāyana and Śāriputra are to be painted fanning a flywhisk [toward] the seated body of The Blessed One, Śākyamuni. The *devaputras*, those who have form in the Pure Abode, are to be painted thusly: Śakra, Lord of the Devas, Sayāma, Santuṣita, Sunirmitta, Śuddha, Vimāla, Sudṛṣa, the Atapa, the Ābhāsvara, Brahmā, Sahāmpati, Akaniṣṭha. Those *devaputras*, beginning with those belonging to the *Rūpavacara* and the *Kāmāvacara*, are to be painted near Mañjuśrī. Wearing the dress of their own natures, paint them placed below and above the circle of the assembly. Beneath and in all directions of The Blessed One’s lion-throne, a

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<sup>8</sup> Stephen Hodge (2003) provides a bold, though by his own admission non-exhaustive, definition of tantra as a whole in his introduction to his translation of the *Mahāvairocanaḥśambodhitāntra*. See also David Gordon White’s “Introduction” in *Tantra in Practice* (2000) for a relatively concise overview of tantra as a whole.

great mountain and a great ocean extended as far as the edge of the *paṭa* are to be painted. (MMK 5.69.1-11)

At the conclusion of each chapter, however, the *MMK* states that as a whole it is but part of a larger text, the *Āvataṃsakasūtra*. Chapter 8, for example, ends: “The first from the chapter on the proper action for the superior attainment, the eighth from the *Mahāyānavaipulyasūtra* from the *Āvataṃsaka* of the *Bodhisattvapiṭaka*, is concluded.”<sup>9</sup> While the exact relationship between the *MMK* and the *Āvataṃsaka* is less than clear (Winternitz 1927, 397), the inclusion of the term *vaipulya* may go some way in clarifying the matter, broadly speaking. Wallis notes its dual meaning. First, it means “largeness, spacious, great extent” and was derived from the Buddha’s being “immense, immeasurable, infinite” (*vipula*). Additionally, like *kalpa*, *vaipulya* is a technical term used in categorizing genres of Buddhist literature and characterized by its prominence of “exuberant language and imagery” (2002, 13). The same chapter, the eighth, before providing the basic structure of the *sādhana*, begins:

Then, The Blessed One, Śākyamuni, looking over the entire assembly circle, smiled. Then rays of light, the colour of sapphire, topaz, and crystal, etc., emanated from glorious Śākyamuni’s mouth. The rays of light shined immediately, illuminating the entire assembly circle and having obscured the many-thousand, three-thousand root-world and all the abodes of death, at that time, the splendour of mountain ranges and all the shining stars, the extremely powerful sun and moon - even these two, which possess great lustre and great authority! - were obscured by that light. They did not shine nor emit light. They did not shine, were obscured, nor were they visible. Having dulled all the light of gems, *mantras*, medicines, and jewels, [the light] withdrew once again into Blessed Śākyamuni’s mouth. (MMK 78.11-19)

Although rather tame when compared with other *vaipulyasūtras* (the *Gaṇḍavyūha*, the final chapter of the *Avataṃsaka*, opens with three full pages of the names and qualities of *bodhisattvas*

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<sup>9</sup> *bodhisattvapiṭakāvataṃsakān mahāyānavaipulyasūtrād aṣṭama uttamasādhanaupayikakarmapaṭalavisarāt prathamah samāpta iti* MMK8.80.8-10.

and *śrāvakas* gathered to hear the Buddha speak), the language and imagery are nonetheless characteristic of the genre.

On the one hand, we are examining a text that claims to be a *kalpa*, which, although not always straightforward, would at least imply a degree of concision and intelligibility.<sup>10</sup> On the other, the *MMK* also refers to itself as *vaipulya*, a term which connotes extensiveness and grandiosity. This seeming tension may be the result of the *MMK*'s having been composed during a transitional period in Buddhism that “bridges Mahāyāna visionary theological tradition and esoteric ritual prescriptions” (Brancaccio 175), in addition to a compilation process that brought together various texts and practices into the form that we have today.

Finally, although it would exceed the goals of the present study to do a fully cross-textual analysis in an attempt to trace the development of tantra, I would like to highlight Jacob Dalton's “How Dhāraṇīs WERE Proto-Tantric” (2016). In it he makes the compelling argument that *kalpas* were the driving force behind the development of tantra:

Ritual manuals were in fact the principal creative source of early tantric innovation, and the tantras were written, and rewritten, to encapsulate and canonize these ritual changes. Ritual manuals were, and to a lesser degree still remain, a particularly creative source of innovation, thanks to their extraordinary flexibility (202).

Similar to the lack of study pertaining to *kriyā* texts, Dalton claims that “this crucial genre has for the most part been ignored” (*ibid*). This only bolsters my argument that there is a need to examine the *MMK* and texts like it in order to have a clearer picture of early tantra.

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<sup>10</sup> Of course, *kalpa* can also refer to a great eon of time. Here, however, as a manual (i.e. *kalpa*) whose core is built around ritual instruction, and as evidenced by the almost terse nature of its writing, an expectation of conciseness does not seem unwarranted.



## Methodology

The approach taken here is textual and based primarily on the three chapters of the *MMK* listed above (5, 8, and 9), the majority of which have not been available in English before now.<sup>11</sup> The basis of the translation is the *Āryamañjuśrīmūlakalpa*, the three volume edition printed and edited throughout the 1920s by T. Gaṇapati Śāstrī as part of the Trivandrum Sanskrit Series (TTS). While Śāstrī makes no mention of the state of the manuscript that served as the basis of his edition, Martin Delhey (2012) has closely examined several manuscripts (he lists seven total, each with varying lengths and states of preservation, and in different scripts). Included among them is the same that Śāstrī used. Delhey challenges his assertion that it dates from the 16<sup>th</sup> or 17<sup>th</sup> century CE, instead giving the “not impossible” date of the 11<sup>th</sup> century CE based on paleographic features (58). Furthermore, by comparing it with other manuscripts, he notes several minor yet consistently unnoted changes Śāstrī makes throughout. Lastly, Delhey notes that the Indian government, at one time, provided high-quality scans and photographs of much of the manuscript on a national website ([www.namami.org](http://www.namami.org)) (57, n. 14). Frustratingly, this site is no longer accessible.

In addition to the Śāstrī edition, I have referred to the transliteration of the *MMK* provided by the Gottingen Register of Electronic Texts in Indian Languages (GRETIL). Useful for its searchability, it is not without fault (e.g., occasional transliteration errors, missing words, etc.) and requires back and forth consultation between it and Śāstrī’s edition. It has been utilized to look for word usage that occur outside of the chapters translated here in the hope of clarifying obscure passages and a number of key terms.

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<sup>11</sup> Chapter 5 has previously been translated into French by Marcelle Lalou (1930). Portions of the Chapter 8 appear in Glenn Wallis’s *Mediating the Powers of Buddhas* (2002); I note where and why our translations differ in my footnotes. The entirety of Chapter 9, to my knowledge, has not been translated.

The issues overall are manifold. Unlike many of the tantras already studied in academia and well known in the Buddhist world, there appears to be no surviving traditional commentary. Likewise, the practices in *MMK* do not seem to be part of a living tradition with an associated teaching lineage.<sup>12</sup> In the hopes of offsetting this, I have decided to look to other tantras such as the *Susiddhikarasūtra* and the *Mahāvairocanābhisaṃbodhitāntra* (both of which are roughly contemporaneous to the *MMK*), along with Buddhaguhya's commentary on the *Mahāvairocana* for where they may shed light on the *MMK*. I will also rely on other primary texts, including Śāntideva's *Śikṣāsamuccaya* and Buddhaghoṣa's *Visuddhimagga*, compendiums that, among their numerous topics, discuss the axiomatic philosophical and doctrinal concepts that underpin many of the basic actions the text prescribes. Where relevant, I reference portions of the *MMK* previously translated by Glenn Wallis whose *Mediating the Power of Buddhas* (2002) is what inspired this paper. It should also be noted here that what may seem an overreliance on and overlap with his work is the result of his having performed the most substantial analysis on the *MMK* to this point.<sup>13</sup> This paper is an attempt to supplement his work.

The most significant obstacle here is the actual language used in the *MMK*. It was composed in what has been dubbed "Buddhist Hybrid Sanskrit" (BHS hereafter), a form that, for whatever reasons, does not follow conventional Pāṇinian Sanskrit grammar.<sup>14</sup> As Wallis states:

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<sup>12</sup> Matthew Kapstein notes that it was known "among the [Tibetan] cognoscenti at least, to have been the source of some of the more popular *sādhana*s of Mañjuśrī" and the use of a *paṭa* derived from that taught in the *MMK* were "recast" much later by 'Ju Mi-pham Rgya-mtsho in the nineteenth century (1995, 259).

<sup>13</sup> While search results for higher tantric texts like the *Kālacakra* and *Cakrasaṃvara* abound with articles and books, reference to the *MMK* is largely confined to footnotes and often used in the service of larger arguments such as demonstrating the exchange between Śaiva and Buddhist groups (Sanderson 2009), tracking the development of tantric iconography (Brancaccio 2011), or appearing in articles focussed on its dating (Przyluski 1923; Matsunaga 1985)

<sup>14</sup> There is a rich body of scholarship that attempts to understand the origin(s), regional variations, usages, etc., of BHS. For more on this, I refer the curious reader to Alex Wayman's "The Scholarly Reception of Edgerton's BHS Grammar and Dictionary" and J.P. Dwivedi's "Edgerton's Grammar of Buddhist Hybrid Sanskrit: A Brief Study," both of which appear in *Aspects of Buddhist Sanskrit: Proceedings of the International Symposium on the Language of Sanskrit Buddhist Texts* (1993).

In virtually every sentence examples of the following are found: homogeneity of nominative and accusative; use of plural subject with singular verb; mixing of passive and active forms; variant and inconsistent spellings. While many of these forms can be found in other *vaipulya* works, as is documented by Edgerton in both volumes of the *Buddhist Hybrid Sanskrit Grammar and Dictionary*, others await further analysis of internal consistency, as well as a comparison of the printed text with the manuscript, in order to determine whether they are viable local forms of written Sanskrit, editor's errors, or printer's errors (2002, 11-12).

This has necessitated some familiarization with Franklin Edgerton's monumental (and dauntingly technical) *Buddhist Hybrid Sanskrit Grammar and Dictionary* in two volumes (1953). Fortunately, Edgerton cites the *MMK* throughout, using it extensively to provide examples of how BHS differs from "regular" Sanskrit.

In addition to those Wallis provides several examples should suffice to convey the difficulties. As a *kalpa*, the *MMK* relies heavily on the prescriptive verbal form called the *lin*, or optative. This functions as a sort of soft command with the subject being exhorted to perform the action of the given verb and, as an instruction manual, logically appears most frequently in the third person singular. This translates into English as "one ought to / should do x." One such occurrence, for example, based on the verbal root (*dhātu*)  $\sqrt{bhakṣ}$  (to eat or consume) should result in the third person singular causative form *bhakṣayet* ("one should cause to eat"). The form that appears in the text is instead rendered as the *first* person singular causative *bhakṣaye* (*MMK* 9.81.21).<sup>15</sup> This is unlikely given the context. Likewise, *abhigacche* where *abhigacchet* should appear (*MMK* 9.82.9-10). Edgerton theorizes this may be a form derived from Middle Indic which drops the final *-t*, specifically when used in verse (§1.46 7).<sup>16</sup> Stranger still is *bhakṣāpayet*, a form that unnecessarily utilizes the *-pa* infix used in certain causative forms but not required here (*MMK* 9.82.21)

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<sup>15</sup> Citations from the *MMK* are provided according to chapter, page number, line number.

<sup>16</sup> When citing Edgerton, I follow his own format, listing the numbered section in addition to providing the page number.

Another example is the use of the genitive case in place of the dative (Edgerton §7.1 42). One such usage occurs in one of the text's most important *mantras*: *namaḥ sarvatathāgatānām acintyāpratihataśāsanānām oṃ ra ra smara / apratihataśāsanakumārārūpadhāriṇa hūm hūm phaṭ phaṭ svāhā* (Homage to all *tathāgatas*, whose teachings are inconceivable and indestructible! *Oṃ ra ra* remember! O bearer of the indestructible teachings and princely form *hūm hūm phaṭ phaṭ* hail!) (*MMK* 1.3.4-5). Here the genitive plural in the compound *sarvatathāgatānām* is used where the dative *sarvatathāgatebhyaḥ* is expected. Its use as an indirect object in this way is particularly apparent when the text outlines the offerings made during the *sādhana*.

Still another compounding issue has perhaps more to do with Śāstrī's edition rather than purely grammatical concerns. Edgerton laments the frequency of obvious errors the printed edition contains, which he claims are indistinguishable from mistakes possibly occurring in the manuscript used in its preparation. He notes that despite this being common enough in texts printed during this time, the *MMK* is a "rather extreme example" (1953, §1.75 10). I have endeavoured to correct those that seem most egregious in my footnotes. It is likely that I have missed some and ask for understanding from the discriminating reader.

In a more general manner, I have at times relied on a less sophisticated method in my translation: common sense. In instances where the nominative (subject) and accusative (object) are grammatically indistinguishable, for example, I have decided to do "what feels right." After all, it seems unlikely that a lotus flower would offer a ritual practitioner to the Buddha.

In terms of which chapters I have chosen to translate, the rationale is simple: they deal with the *sādhana* directly, are unavailable in English, and are brief yet dense enough to yield substantive analysis. Chapter 5 (on the construction of the medium-sized *paṭa* and brief account

of its power) is three pages in the Devanāgarī edition. As it serves as the basis for the *sādhana*, it seems useful to provide a translation of the instructions and imagery contained within it.

Moreover, as will be argued later, the imagery is reflective of a key doctrinal concept that underpins the *sādhana*'s efficacy. Chapters 8 (3 pages in the printed edition) and 9 (5 pages) are linked with the tenth chapter as each outlines the instructions for and aspects of the text's primary concern, i.e. ritual performance.<sup>17</sup>

While it would be asking too much of a Master's thesis to traipse through the thorny briars of ritual theory, particularly when what is being studied is a text, there is one aspect that must be addressed here. That issue is the relationship between text and ritual. If the study of ritual in the contemporary setting has resulted in a number of contrasting, even opposed, theories,<sup>18</sup> it would be ill-advised indeed to present this thesis as a study of one from a position removed culturally, linguistically, and historically from its initial context. Consider the issue from one vantage. Despite the degree of variation permitted when conducting the *sādhana* (e.g., the practitioner is advised to make offerings "according to one's means" and with varying substances, the variability of a suitable location, even the choice in a range of *paṭa* sizes etc.), the *MMK* nevertheless limits the scope of permissibility, thus restricting action to a set template

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<sup>17</sup> A cursory reading of Chapter 10 – the third and final chapter focusing on the *uttamasādhana* – seems largely to consist of a list of alternate spaces and geographies that the practitioner may choose from to conduct his practice. As such, I have opted not to include it in its entirety but will make occasional reference to it.

<sup>18</sup> Although the field has developed in the interim, Catherine Bell's *Ritual Theory Ritual Practice* (1992), for example, still stands testament to the theoretical issues at hand in ritual studies. In it, she provides a concise yet comprehensive overview of the state of the field, drawing out overlooked inconsistencies or hidden dimensions in the various theoretical standpoints that obfuscate the nature of ritual, if in fact it has one. Part of the basis of her rethinking ritual categorically is a reassessment of the role of the scholar in shaping what constitutes "ritual." Additionally, she highlights the relationship of the scholar to the ritualist as one in which the scholar, as the neutral, all-seeing observer, is able to derive meaning from unthinking, or at least unaware, actors.

from which the *sādhaka* may choose.<sup>19</sup> It provides an ideal framework that limits the ritual actor and depicts an idealized vision of the ritual's performance. Simply put, the text is prescriptive rather than descriptive. But how closely these guidelines were followed is another matter entirely and there is no way to know what exactly what the human agents actually did at the time. With this in mind, what follows is presented not as a study of a performance of the ritual the *MMK* teaches *per se* but instead as an examination of the *text itself*.

Despite this, it may be worth considering the subjunctive ritual theory. Michael Puett (2008) argues that ritual “creates a shared and conventional world of human sociality” (17) that is “self-consciously distinct from other possible social worlds” (21). The subjunctive differs from the Geertzian model based on meaning and other popular functional models. In this approach, ritual is an “as if” stance taken toward the world and part of an endless project that seeks to reconcile life's incongruities to bring about (at least temporarily) a state of harmony. Puett, originally applying this theory to Judaic and Confucian contexts, offers a compelling approach to how the *MMK* seeks to teach a ritual that rectifies the *sādhaka*'s need for reconciliation with the world “as is” with a world “as if.”

### **Wallis's *Mediating the Power of Buddhas***

Given that much of this paper references and is indebted to the Glenn Wallis's previous work on the *MMK*, it is necessary to review it here, specifically his *Mediating the Power of Buddhas* (2002). The first substantial scholarly work dedicated solely to the *MMK*, Wallis provides an insightful and clear introduction to a text that he refers to as “opaque and dark” (161). The goal of his work is to “recover and analyze...a specific mode of practice that was

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<sup>19</sup> Wallis compares the *MMK* to a musical score and from that analogy notes that its “performance” was perhaps characterized by “looseness and improvisation” (2002, 8).

available to Indian Buddhists in the early medieval period,” seeking to demonstrate that this practice was directed toward mediating and manipulating the Buddha’s power (1).

Based on this, Wallis organizes the book according to how that power is presented in the text; each chapter examines power from a different angle (Ch. 2 “The Source of Power,” Ch.3 “The Refraction of Power,” Ch. 4 “The Empowered Practitioner”). With clearly stated aims, he then lays out his methodology, working primarily from Śāstrī’s edition of the *MMK* with occasional reference to the Tibetan recension where it clarifies difficult passages. When it proves pertinent and enlightening, Wallis compares the practices the text contains with those of similar, contemporaneous groups. During his discussion of the *sādhaka* (Ch. 4), for example, he compares the progressive stages of the text’s practices and instructions with those of Pañcarātrin tradition (140). The Introduction is thorough and thoughtfully arranged, with a series of extended lists that allow the reader to understand what the main goals of the *MMK* are, the methods taught, and its general contents (15-20).

Throughout, Wallis provides readable translations<sup>20</sup> of the text and penetrating analysis regarding key passages. Chapter 2, for example, begins with an extended section taken from the very opening of the *MMK*. Wallis’s analysis demonstrates how the text lays out its program, justifies its origins as a new teaching from the Buddha, and what those teachings will be (55-58). Importantly, since he states in his Preface that his work is intended for specialist and non-specialist alike, Wallis clarifies some of the underlying assumptions that the text is making about a reader already steeped in Buddhist thought. As the chapter title suggests (“The Source of Power), Wallis argues that the cosmos are pervaded by the Buddha’s compassion and organized

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<sup>20</sup> There are a number of strange choices, however. Take, for example, his translation of the common term *siddhikṣetra*. Instead of the expected “field of accomplishment,” Wallis settles on “power places” (11).

in such a way as to ensure the ritual's success and teaching's efficacy, "requiring the cooperation of an entire universe" (57).

Next, chapter 3 shifts to use of the *paṭa* and its creation. Beginning his discussion of this object from an etymological position (noting how the verb  $\sqrt{paṭ}$  means to weave), he argues that the creation the *paṭa* brings together dispersed powers to enliven the image (88). Lastly, the fourth chapter examines the various stages and requirements of the *sādhaka* as he traverses the rigorous path the *MMK* maps out. Included in the book are two appendices. The first is a transliteration of the sections translated to allow those capable to check his work. The second is comprised of translated colophons that appear at the end of each of the *MMK*'s chapters. These colophons provide the contents of the preceding chapters and are particularly useful for anyone interested in working with the text. Although what has been translated is a small fraction of the overall text, Wallis's work contextualizes the largely unfamiliar *MMK* within the Buddhist tradition, situating it in a transitional period in Buddhism. It is a commendable task and one that hopefully inspires other scholars to study the *MMK*.

## Translation Summary

It seems useful to provide a brief summary of each of the three chapters translated here. The first chapter translated is the fifth in the *MMK* and ostensibly the simplest. Opening with the Buddha seated before an array of *bodhisattvas* and *devas*, he addresses Mañjuśrī and instructs him in the creation of the medium-sized *paṭa*.<sup>21</sup> This image serves as the focal point of the ritual the text later prescribes and the instructions are quite detailed in terms of the arrangement of the various figures the image depicts (their relative positioning, gestures, countenances, colours

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<sup>21</sup> There are four *paṭas* in as many sizes. More will be said of this later.



used, etc.). The closing portion of the chapter switches from prose to verse and provides a succinct although not exhaustive list of the types of attainments that are acquired from the *paṭa*'s use.

Next is the eighth chapter. It likewise begins with the Buddha seated before the assembled *bodhisattvas* and *devas*, and again he speaks to Mañjuśrī. This time, however, he explicitly states that Mañjuśrī is tasked with “going forth” to teach the “ritual means of accomplishment” (*sādhanaupayika*) for the benefit of the world. Mañjuśrī then questions the Buddha about *mantra* use. Śākyamuni replies by emitting a blinding light that engulfs the cosmos. After this beguiling and enigmatic display, the *mahāsattva* Vajrapāṇi poses his own question as to the Buddha's motivation. In answering, the Buddha explains how the text itself, in a self-referential move, will be celebrated by those who “enter it fully.” Next, the actual instructions: the following of a strict diet; the removal to an isolated place at an auspicious time; *pūjā*, *homa*, and *mantra* recitation before the *paṭa*. Finally, the results: the *sādhaka* “ascends” to the *Kusumāvātī buddhakṣetra* (*buddha*-field) by taking hold of the edges of the now illuminated *paṭa*, beholds the various beings there and by them is instructed in the *dharma*. Finally, he becomes “one for whom the final aim of enlightenment is certain.”

Last is the ninth chapter. The same framing device is employed but this time the Buddha teaches the *ekākṣara* (single-syllable) *mantra kṛhīm* after a lengthy description of its qualities. Following this is a series of scenarios where it is to be used (primarily the *laukika* ones listed above) and the different mixtures to be used in the procedures (e.g., cow's milk and rice gruel). Next is the warding off of spirits and its protection uses. Throughout all the varied uses, the *mantra* is to be recited a requisite number of times. Strangely, the text then provides not one but two further scenarios wherein the *sādhaka* goes to an isolated place and performs *pūjā* and *homa*

ritual before the *paṭa*.<sup>22</sup> As before, the *sādhaka* is ushered into a *buddhakṣetra* and granted a number of powers: he becomes a *cakravartin* (a Wheel-Turning / Universal Ruler) and a *vidyādhara* (spell-bearer); he acquires supernatural abilities (*abhijñā*); he lives for thirty-six eons; he becomes the *kalyāṇamitra* (spiritual-friend) of Mañjuśrī; he becomes certain of attaining the state of both a *bodhisattva* and a *buddha*.

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<sup>22</sup> As noted above, the *MMK* went through a lengthy compilation process. The variety of ritual settings depicted in it may be the result of that process and so reflect a number of different rituals adapted to the text's purposes.

## Chapter 1

This chapter will attend to three topics. First, it examines the manner in which the *MMK* seeks to establish the authority required to ensure the practices it teaches are received as authentically Buddhist. In doing so, I provide a brief survey of the various methods used by Buddhists prior to the emergence of tantra in order to legitimize their own respective positions. This is done in order to demonstrate the options available to the composers of the *MMK* and highlight what was innovative in their approach. (This is dealt with here as it is a component shared by each of the three chapters translated later and as such may be handily dealt with in one place). Next, I discuss the preparation of the *paṭa* itself. This portion will analyse a brief section that appears early in Chapter 5 that provides an abbreviated set of instructions on the materials used and persons employed in constructing the *paṭa*. It relies on Mathew Kapstein and Glenn Wallis, as each has looked at lengthier passages not translated here but that clarify these truncated instructions. Additionally, I incorporate anthropological work pertaining to Tibetan *thangka* painting, a form roughly analogous to the *paṭa* and which may give us some insight into how it was painted. Lastly, I look at the visual content and iconography to highlight some of the *paṭa*'s doctrinal and functional elements.

### 1.1 Legitimizing Strategies

#### 1.1a Setting

Now then, Blessed Śākyamuni addressed the entire seated assembly circle and hosts of *devas*. “Listen, blessed and respectable ones, to the advantageous practices, *mantras*, and maṇḍalas of princely Mañjuśrī, the adept’s proper means for the goal of protection, the most supreme secret, the most secret essence, the lord of great spells which is spoken by all tathāgatas, by the recitation of which they become those who recite all *mantras*. (*MMK* 9.81.1-5)

Before the *MMK* can begin to reveal its “advantageous practices” it must first establish its authority. In doing so it uses a two-pronged strategy. First, it relies on a framing narrative at the beginning of each chapter. Second, it presents several of the primary *mantras* it teaches as originating with various *buddhas* and equating them directly with Mañjuśrī himself.

Buddhist communities have long sought to establish the *dharma*’s connection to the historical Buddha. Stretching back to the earliest sources, a number of strategies have been employed to record and legitimate what counted as *buddhavacana* (the word of the Buddha). Initially, they relied on oral transmission,<sup>23</sup> a practice known throughout the ancient world and well-attested in the Indian context dating back to the *R̥g Veda*. The accuracy of this transmission was predicated on the tradition’s understanding that the Buddha’s teachings were retained by his earliest disciples and indicated by the descriptor *śrāvaka* (hearer) that was given to them. The stock refrain *evam mayā śrutam* (Thus have I heard) that opens all *sūtras* conveys the importance placed on directly hearing *buddhavacana* while also serving as a means of authenticating what followed it in the remainder of the text.

From the outset, the act of directly hearing was given pride of place and those that attended and listened to the Buddha’s teachings were tasked with safeguarding them. The primary means for accomplishing this was the *saṅgha* which, as an institution, could stake its own claim to authority by asserting its role in the *dharma*’s preservation. In an essay examining the advent of writing in the Mahāyāna, David McMahan (1998) states:

The orality of early Buddhism was not only an instance of historical happenstance but also an important means by which the early Saṅgha made its claim to authority. Pre-Mahāyāna Buddhism was, in fact, quite self-consciously an oral tradition, relying on the oral recitation and hearing of the Buddha’s discourses - talks that were maintained in the memories and mouths of monks who were, according to tradition, repeating, generation

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<sup>23</sup> Despite the appearance of writing several centuries after the Buddha’s death, an extensive oral tradition still exists alongside it (Collins 1992).

after generation, the very words that the Buddha himself spoke. This tradition of recitation, then, was the way by which the Saṅgha established its claim to the *Buddha-vacana* - the words of the Buddha - which conferred authority and legitimacy to the early Buddhist communities (251).

The teachings, then, were passed on through Buddhist elders to new members of the *saṅgha* who in time themselves became elders and so on. Moreover, each link in the chain could theoretically and perhaps ideally verify the message (i.e. the *content* of the teachings) through his or her own practice. This not only ensured the accurate transmission of the Buddha's words (i.e. the *form* of the teachings) but also provided another authenticating strategy. Early evidence of the importance of this mode of verification can be found in the *Visuddhimagga* which states that there are three types of knowledge: that which comes from hearing, that from reflection, and that from meditation (XIV section 14, tr. Bhikkhu Ñāṇamoli). A similar series of statements regarding what we might term "verifiable authenticity" are the so-called four reliances featured in a number of Theravāda texts:

"Rely on the dharma, not on the person. Rely on the meaning, not on the letter. Rely on the definitive meaning, not on the provisional meaning. Rely on knowledge (*jñāna*), not on [ordinary] consciousness (*viññāna*) (Lopez Jr. 41).

Occasionally, what counted as the true *dharma* was extended beyond what was said to be proclaimed by the Buddha himself. The Pāli Vinaya, for example, regards the utterances of sages (*ṛṣi*) and gods as *dharma* in addition to the those of the Buddha and *śrāvakas* (Lopez Jr. 26). The appearance of Mahāyāna *sūtras* around the beginning of the common era broadened this extension in a variety of ways as a response to the challenges mounted against them. As a movement possibly emerging from forest-dwelling hermits and thus removed from a monastic context that saw itself as possessing the true *dharma* (Harrison 117), the early Mahāyānists likely

would have felt a need to account for new texts composed several centuries after the historical Buddha's death, at which time the "canon in theory became closed" (Williams 39).

One of those innovations was to explain that the teachings contained in these *sūtras* were derived from meditative experiences. Building on earlier meditation techniques, Mahāyānists developed visualization practices such as *pratyutpannasamādhi* whereby the meditator built up an elaborate mental image of a *buddha* in their respective *buddhakṣetra* (Harrison 120). Now, rather than being physically present in the Jeta Grove with a physically present Buddha, the meditator, several centuries after his death, was able to gain an "audience" with him and receive newly revealed aspects of the *dharma* to bring back out of the meditative state and pass on.

This expanded cosmological framework in addition to aspects of the orality that was emphasized in the earliest sources were useful tools for the authors of the *MMK*. Despite – or possibly because of – being composed so long after the Buddha's death, it begins with the stock phrase *evaṃ mayā śrutam*. Surely whoever wrote this was aware of the passage of time between the Buddha's life and their own present. As such it may be read as an appeal to tradition or an attempt to alleviate any concern felt about accounting for its origins. Moreover, in "Authority and Orality in the Mahāyāna," Lopez Jr. (1995) notes several different interpretations applied to *evaṃ mayā śrutam*. At times it was used to claim that the "rapporteur" was not in fact one of the early *śrāvakas* but rather a *bodhisattva* tasked with relaying a new teaching. In the present case, who exactly the "I" is remains unclear. Additionally, the *MMK*, like the slightly earlier Mahāyāna *sūtras*, replaces the earthly arena with a celestial setting: "Homage to all *buddhas* and *bodhisattvas*! Thus have I heard. At one time The Blessed One was dwelling in the vault of the sky above the *Śuddhāvāsa* heaven, in the pavilion of the assembly of inconceivably, miraculously, wondrously distributed *bodhisattvas*" (Tr. Wallis 2002, 70). From

his position above the Pure Abode (*Śuddhāvāsa*) the Buddha proceeds to grant teachings and relay the “proper means of accomplishment” (*sādhanaupayika*) after receiving requests from the *devaputras* and *bodhisattvas* located in the Pure Abode itself. This is the setting implied at the beginning of each of the three chapters translated here, albeit in abridged form and with variation on the phrase “The Buddha, looking over that entire assembly.” And Mañjuśrī, like the earlier *śrāvakas*, is charged with vouchsafing and instructing the correct use of the *paṭa* going forward (8.1-3).

### 1.1b Presentation of *Mantra*

The identity claimed between Mañjuśrī and various *mantras* is still another way that the *MMK* seeks to legitimize itself. The mechanism that permits this identity is *vikurvaṇa*, one of “the most transfigurational faculties” of a *bodhisattva* (Gomez 230) and “the capacity to effect, by sheer psychic power, the transformation, displacement or multiplication of the human body” (225). While these faculties, acquired upon completion of the *sādhana*, will be address in more detail later, it is necessary to briefly outline how the text presents *vikurvaṇa* in its relationship with *mantra* and specifically with respect to the *MMK*’s claims to authority.

Chapter 8, as stated above, opens with Mañjuśrī and Vajrapāṇi entreating the Buddha to instruct them in conducting the *sādhana* and use of the *paṭa*. The Buddha’s response, which comprises the remainder of the chapter, includes the following:

First, so long as he is one who has observed the vow, performed the preliminary practices, obtained the initiation, received the heart (*hṛdaya*), the foundational root *mantra* from the lord of ordinances, the inmost (*upahṛdaya*) or other *mantra*, the single-syllable mantra or another [entirely]...he should recite [the *mantra*] three million times...He becomes one who completes the preliminary practices. (*MMK* 8.69.10-13)

In order to understand what exactly *hṛdaya* and *upahṛdaya* mean and how they are presented as the embodiment of Mañjuśrī, we have to look to other sections of the text than those translated here. Categorized as *hṛdaya*, *upahṛdaya*, and *paramahṛdaya*, these *mantras* are taught to Mañjuśrī by the *tathāgata* Saṅkumūṭarājendra early on in the text. The first, the *hṛdaya*, is *namaḥ sarvatathāgatānām acintyāpratihataśāsanānām oṃ ra ra smara / apratihataśāsanakumārārūpadhāriṇa hūm hūm phaṭ phaṭ svāhā* (Homage to all *tathāgatas*, whose teachings are inconceivable and indestructible! *Oṃ ra ra* remember! O bearer of the indestructible teachings and princely form *hūm hūm phaṭ phaṭ* hail!) (MMK 1.3.4-5). One element to understanding the *hṛdaya* is that throughout the MMK Mañjuśrī is described as *kumārabhūta*, “princely” or “youthful.” (When relaying instructions on how to depict him in the *paṭa*, the text describes him as “Princely, his head adorned with five pearl necklaces, adorned like a young boy.”<sup>24</sup>) The *mantra* also exhorts Mañjuśrī to “remember” (*smara*) his compassionate vow to help all beings attain enlightenment. Like the *hṛdaya*, the *upahṛdaya mantra* (*vākye hūm*) and the *paramahṛdaya* (*oṃ vākye da nama*), have been “authorized by the *tathāgata Śākyamuni*” (*śākyamuninā tathāgatenābhyanujñātaḥ*) (MMK 2.20ff). As Wallis (2001) notes in an article examining the role of *mantra* in the MMK,<sup>25</sup> each of these three is in fact “Mañjuśrī himself” (*svayam eva mañjuśrīḥ*) (9). He also highlights yet another *mantra* taught in Chapter 4 that makes explicit the relationship between *mantra* and *vikurvaṇa*:

*oṃ śodhaya śodhaya sarvavignaghātaka mahākāruṇika kumārārūpadhāriṇe / vikurva vikurva / samayam anusmara / tiṣṭha tiṣṭha hūm hūm phaṭ phaṭ svāhā / (Oṃ purify purify! O destroyer of all obstacles! O you of great compassion! O bearer of youthful form! perform a miraculous transformation! perform a miraculous transformation! remember your vow! be present! be present! hūm hūm phaṭ phaṭ hail!)* (2001, 9-10).

<sup>24</sup> *kumārārūpī pañcacācīrakopaśobhitaśīraskāḥ bāladāraḥ kālāṅkārabhūṣitaḥ* 68.15.

<sup>25</sup> Though the article is quite detailed and thorough, he leaves out one of the *mantras* that will be discussed later, i.e., the single-syllable *klhīm*.



This identity is not exclusive to Buddhism. Payne, for example, notes that the grammarian Bhartṛhari clarifies the position of certain Śaivite schools who assert the equation between deity and *mantra*, which, “though appearing as two...are actually a unity” (2018, 51).

It is from any of the above *mantras* that the *sādhaka* is advised to choose “according to one’s desire” in the passage cited at the beginning of this section. Their use is one component of the *puraścaraṇa* (preliminary practice) which serves as the basis for the *sādhana* itself. Their presentation as both the embodiment of Mañjuśrī in addition to having been taught by the Buddha and Saṅkusumitarājendra codify their use as legitimately Buddhist, thus ensuring their efficacy and reliability. And just as the earlier Theravāda and Mahāyāna texts were “verifiable” in the sense that practitioners could test the Buddha’s assertions in their meditation practices, the *mantras* taught in the *MMK* have specified outcomes that the *sādhaka* can “test” the efficacy of through their proper application.

## 1.2 Preparation of the *paṭa*

Prior to conducting the *sādhana*, the practitioner is required to procure the *paṭa*. In order to do so, he enlists the assistance of several different people. After having first picked the cotton himself, he then selects a young female to weave it before hiring an artisan to paint the image. Chapter 5 opens with the Buddha providing an abbreviated set of instructions to Mañjuśrī on just this process:

First, with thread previously indicated, by the method previously spoken, by the artisans previously selected, [make] the medium-sized *paṭa* by the previous measurement: with beautiful, pure, fringed [thread], with virtuous observance; by one whose limbs are devoid of dead hair and dirt, etc. In just the same way as the first [*paṭa*], one should make it, but having excluded from it the size and features [of that one]. After that, paint the *paṭa*. (*MMK* 5.68.5-9)

Despite the elliptical nature of this passage, referring to the full instructions provided in the fourth chapter,<sup>26</sup> reference to other sections of the *MMK* along with previous scholarship on both the *paṭa* specifically and the roughly analagous Tibetan *thangka* will help to clarify matters.

In his insightful and creative essay “Weaving the World,” Matthew Kapstein (1995) argues in part that the various participants in the *paṭa*’s creation are engaged in a “world-building” project. Moreover, this small group partakes in bringing together the “physical, symbolic, and conceptual dimensions” that inform the creation of the *MMK*’s *paṭa* (244). Initially gathering the cotton himself from a pure place, the *sādhaka* then has it cleansed by someone who has taken the esoteric vows and has it purified with a *mantra* recited 108 times (247). Apparently omitted in the above instructions is the next step in creating the *paṭa*,<sup>27</sup> the employment of a young girl who is tasked with weaving the cotton into a canvas. Just as the cotton has been gather from a pure place and made pure, so too must she be:

A young girl to whom ways of the village are unknown, born into a *brāhmaṇa* family, a *kṣatriya* family, or born into a *vaiśya* family. Excluded is one whose family and class have very dark colour. All of her limbs are beautiful and unimpaired. She has been allowed by her mother and father. She has taken the *upoṣadha* vows, has produced the thought of awakening and is compassionate. She has bright complexion. Excluded is any other class. On aggregate, she is one who possesses the finest marks and qualities of a woman.<sup>28</sup>

<sup>26</sup> This particular chapter has previously been translated into French by Marcelle Lalou in “Iconographie des étoffes peintes (Pata) dans le Mañjuśrīmūlakalpa” (1930). However, I have not been able to locate a copy as WorldCat lists only four, all currently in Europe. Moreover, its length of 13 pages in the original Sanskrit is sufficiently prohibitively lengthy to avoid translating in full for this essay.

<sup>27</sup> Due to the abridged nature of this passage, it is difficult to say with certainty whether “one whose limbs are devoid of hair and dirt” refers to the weaver, the artisan, or both, as each are described in similar terms.

<sup>28</sup> *aviditagrāmyadharmakumārībhramaṇakulakṣatriyakulaprasūtaṃ vaiśyakule prasūtaṃ nātikṣṇavarṇayonivarṇavarjitāṃ avikalaṃ sarvāṅgaśobhanāṃ mātāpitṛranuṣkṛtāṃ upoṣadhaparigrhītāṃ utpāditabodhicittāṃ karūṇikāṃ avadātavarṇāṃ anyavarṇavivarjitāṃ saṃkṣepataḥ strīlakṣanasuprasāscihnaṃ* (*MMK* 4.56.1-4)

The role of women in tantra is a fraught topic, with scholars debating whether they are exploited by male *tantrikas* in a predatory relationship or powerful and equal participants in their own right.<sup>29</sup> While the references to the outward beauty and age of the girl are troubling and would seem to point to an unbalanced power dynamic, the clause regarding her parents granting permission could, in theory at any rate, act as deterrent against this type of relationship. Moreover, the text is clear in outlining the proper mode of behaviour with which the *sādhaka* is to interact with her: she is to be honoured and provided special clothing and food “fit for a god” at the time of the weaving (Kapstein 248). Finally, as the *sādhaka* may himself may be a *śūdra* and the *MMK* additionally prohibits enlisting a girl from that very group (Wallis 2002, 113), it could be interpreted as an attempt to break down the normal caste roles of Indian society that could result in exactly this type of exploitative relationship.

In listing her attributes, the text is marking the weaver as one who contributes power and auspiciousness to the *paṭa*. Being born into one of the three higher castes and as someone who has not experienced sexual intercourse (here the rather colloquial “ways of the village” or *grāmyadharma*), she carries that power inside her. In addition to her familial background and racial qualities, her disposition as someone who has taken specific vows (*upoṣadha*)<sup>30</sup> and generated *bodhicitta* (the thought of awakening) likewise corral this power that is then conferred to *paṭa* and later used in the ritual. This power is amplified when the *sādhaka* consecrates both the weaver and the still unspun cotton with unguents and incense. Following this they are protected through mantra recitation against outside forces that may disrupt the weaving process.

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<sup>29</sup> See in particular Miranda Shaw’s *Passionate Enlightenment: Women in Tantric Buddhism* (1994). In it, Shaw provides an overview of previous scholarship before arguing that women, in fact, act with their own agency and authority.

<sup>30</sup> It is unclear exactly what this refers to as the Monier-Williams entry for this term states that it is a proper name. Kapstein simply refers to it as a “penitential fast” (247).

After the consecration, protection, and feast have taken place, the process of weaving begins, after having “carefully observed the movement of the stars and planets” and settling on an auspicious day “without smoke, fog, or rain, during the moon’s waxing phase” (Wallis 2002, 114).

Next the practitioner has the choice of who he wants to paint the now woven *paṭa*. He may do it himself or employ an artist (*śilpin*) as indicated above (Kapstein 253). To gain a clearer picture of what the artist’s process may have been, it will be fruitful to examine Tibetan *thangka* painting as it exists today, a tradition I referred to earlier as roughly analagous to the *paṭa*. This, however, may be overly cautious as, in general, Tibetan Buddhist artistic practice developed with a markedly strong Indian influence (Jackson & Jackson 5). More specifically, the *Kanjur* and *Tanjur*<sup>31</sup> document a number of Indian sources in relation to the iconometry (the proportions used in depicting various figures) that govern *thangka* painting. Listed among them is the *MMK* (146). Using this present-day example is, of course, not meant to imply an artistic, cultural, or religious stasis on the part of Tibetans, nor does it ensure that we have a window into the exact practices prescribed in the *MMK*. What it does do, however, is allow us to get a general sense of what the process of painting the *paṭa* might have looked like.

In terminology that mirrors tantric language, *thangkas* consist of two base layers: a support (whichever material surface that the paint is applied to whether wall, wood, or canvas) and the ground (a base of white gesso spread across the entirety of the painting surface) (Jackson & Jackson 15).<sup>32</sup> Stretched taut across a wooden frame, the canvas is prepared with size, a layer

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<sup>31</sup> Tibetan Buddhists, under the guidance of the thirteenth-century scholar Buton Rinchendrup, divided translations of Indian texts into two categories: sūtra and tantra (*Kanjur*), and commentaries and treatises (*Tanjur*) (Samuel 2012, 19).

<sup>32</sup> This description omits any elements (e.g. synthetic colours, artificial lighting, etc.) used by contemporary Tibetan artists that could not have been available to the *śilpin* at the time the *MMK* was composed.

used to stiffen the material and usually made of gelatin derived from animal hides from which all impurities such as fat and hair have been removed (18). (Although the brief instructions at the beginning of Chapter 5 do not appear to make reference to the cloth in its woven state, it takes little effort to think the stipulation that it be made and painted by one whose limbs are “devoid of hair and dirt” might have extended to the *paṭa* itself.) Before the painting begins, the surface is polished and inspected for any defects that might be concealed but appear as the paint is applied. In particular, the canvas must remain flexible enough to be rolled for storage and transportation (20-22).

The artist then divides the still blank canvas using a complex series of horizontal, vertical, and diagonal axes that govern the placement of each component of the painting (Jackson & Jackson 46). Using charcoal and guided by the various axes, whichever figure is central is sketched first according to a regulated set of dimensions that most artists learn at the beginning of their apprenticeship. These dimensions are determined by the class of being that is depicted, including “standing *buddha*” and “tall wrathful deity,” etc. (54). Whatever other figures appear in the painting (if any) are then drawn according to their own set dimensions. Once the charcoal sketch has been satisfactorily drawn, the artist then moves on to tracing over top of it with a brush and ink (71). The paint then used to fill in the completed drawing is usually a combination of ground natural pigments<sup>33</sup> mixed with the same gelatin size used in strengthening the canvas. Placed over a fire in a pot, or a non-porous clam shell for more costly

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<sup>33</sup> Of note in this regard is the type used for a particular shade of red which is derived from the lac insect. The authors note that its name may come from the Persian word *lac* or Hindustani *lakh*, each meaning 100,000. The reason for this, they were told by their Tibetan informants, is that it takes such a great number of insects to produce even a small portion of pigment (113). Interestingly, and perhaps unbeknownst to the authors, is that *lac* is also the Sanskrit term for the same number; it is used regularly in the *MMK* when referring to the number of offerings to be made during *pūjā*.

pigments the artist would rather not waste, the two are heated until a suitable thickness and homogeneity has been achieved (95).

Using a number of brushes, varying in thickness and comprised of animal hair, the artist then begins filling in the image. This proceeds according to four main principles: working initially from the most distant planes forward, from sky to landscape to figures; what Jackson & Jackson call “economy of effort in paint mixing,” or filling in each part of the image that uses the same colour at one time; shading the image from the lightest spots to the darkest; finally, the most important and detailed sections like faces are to be done last (95-97). Once the application of paint is completed and has had time to dry, the artist scrapes off any excess paint and polishes the finished surface (101).

Turning to the *MMK* once again, one of Kapstein’s stated goals in examining the *paṭa* is to dispel the popular notion of artist as meditator, a figure largely a figment of Western imagination (253). Instead, what he proposes – a devout artisan who participates in a gathering and structuring of power – accords nicely with contemporary Tibetan artists, the majority of whom are “pious laymen” and tantric initiates “at least in a formal sense” (Jackson & Jackson 12). We find exactly this in the *MMK*. Just as one of the requirements of the weaver is that she has taken vows and generated *bodhicitta*, so too must the *sādhaka* seek out an artisan from within the local Buddhist community who has a similar character. Much the same procedure is then followed: the painting can only take place after a suitable “place has been secured, the painter protected [with *mantra* recitation], given a meal, [and] his utensils purified” (Wallis 2002, 126). Here we may interpret the text’s use of the phrase “with virtuous observance” (*suvratena*) as distributive and applicable to all the elements we have encountered so far, from the original gathering of the cotton on through to the disposition of the weaver and artist and

even the way the practitioner is to deal with each in turn. At each step in the process and upon completion of the painting, the *sādhaka* watches for signs that reveal whether it has been successfully performed. During the weaving, for instance, if particularly auspicious birds are observed overhead, the work is deemed worthy, causing the *sādhaka* to rejoice:

The practitioner knows: My ritual has borne fruit! My cotton thread is inhabited by the blessed *buddhas* and the great *bodhisattvas*! It is completely animated, here in my life! The effect of my *mantra* will not be unfruitful! (Wallis 2002, 116).

Lastly, the instructions above make reference to the fact that they are intended for the medium-sized painting (*madhyamapaṭa*). At a basic, physical level, there are several sizes from which the *sādhaka* may choose when performing the ritual: the large (*jyeṣṭha*) measuring 8 x 4 hastas;<sup>34</sup> the medium (*madhyama*), 5 x 2; the small (*kanyasa*), 1 x 1.5; and finally a “simplified” version to be used during corrupted times (*MMK* Ch. 4). Although each is said to correspond to the aims of the *sādhaka*, the text continually conflates which goals are attainable through the use of which painting, with the medium-sized presented as being as efficacious in the pursuit of awakening as the largest.<sup>35</sup>

### 1.3 Iconography

Now that we have reviewed its creation, I would like to look at the *paṭa*’s visual content and iconography. Following the above instructions, the text relays the overall spatial organization of the image, initially describing the cosmic setting. Taking place in the Pure Abode palace, its form “entirely brilliant, which is [like] an explosion of jewels, and decorated with white pearls,”<sup>36</sup> the Buddha is in the centre and shown seated on a jeweled lion-throne

<sup>34</sup> This is equivalent to the cubit, the length of the forearm from elbow to the tip of the middle finger.

<sup>35</sup> I will return to this later.

<sup>36</sup> *samantaśobhanākāraṃ sphuṭitaratnamayākāraṃ sitamuktāhārabhūṣitaṃ MMK* 5.68.9-10

teaching the *dharma*. Notably, here the text uses the causative present participle of  $\sqrt{dis}$  (to teach) in the phrase *dharmam deśayamānaḥ*. The simplest reading of this is that the Buddha is teaching the *dharma* to the beings gathered around him. Given that the text also says that Mañjuśrī is being entrusted with the proper use of the *paṭa* and instructed to teach it himself, I think we can read the initial act of the Buddha as creating a ripple effect. Not only is he presenting a new and powerful method to Mañjuśrī, but that teaching will spread out into the world through him and the *MMK* itself.

Working outward from the centre the Buddha is surrounded by arrays of beings (deities and important Buddhist figures from the past) that the text arranges by class. To either side are the “chief *bodhisattvas*” Mañjuśrī and Avalokiteśvara (Bhattacharyya 82), with the former described in relatively more detail than the remainder of the figures. On the right and looking at the Buddha with a slight smile, Mañjuśrī “resembles a lotus filament, coloured like the sun with saffron, and in the region of the left shoulder suspended from the blossom of a dark blue lotus, paying respect with *añjali*.”<sup>37</sup> As in the *hr̥daya* mantra, he is described as princely and “adorned like a young boy.”<sup>38</sup> Interestingly, and possibly due to its early dating, the text mentions neither sword or book, implements with which Mañjuśrī is usually shown. To the right of the Buddha, Avalokiteśvara is “yellow like a reed in autumn.”<sup>39</sup>

The text then lists seven additional *bodhisattvas* to be painted near Avalokiteśvara. Studying the eleventh-century *maṇḍala* compendium the *Niṣpannayogāvalī*, Benoytosh Bhattacharyya (1958) notes that by the time of its composition three groups of sixteen *bodhisattvas* had become associated iconographically (see lists at 82-83). Taking into account

<sup>37</sup> *padmakiñjalkābhaḥ kuṅkumādityavarṇo vā vāmaskandhapradeśe nīlotpalāvasaktaḥ kṛtāñjalipuṭaḥ* MMK 5.68.12-13

<sup>38</sup> *bāladārakālāṅkārabhūṣitaḥ* MMK 5.68.15.

<sup>39</sup> *śaratkāṇḍagaura* MMK 5.68.17-18.



overlap between the three, there are twenty-five total.<sup>40</sup> Here, however, the *MMK* provides the names of nine total (including Mañjuśrī and Avalokiteśvara).<sup>41</sup> Even excluding Mañjuśrī (who after all maintains a special status in the text), the list does not match any of those Bhattacharyya provides even partially.

Similar to the way the instructions for creating the medium *paṭa* elided certain information by referring to the description provided in Chapter 4, the text here states simply that several of the *bodhisattvas* are to appear as they do in the large *paṭa*. It also seems to indicate a different positioning of some of these figures through the use of the phrase “*but...on his side*”<sup>42</sup> prior to giving their names. This difference is alluded to in the earlier instructions provided above when the text declares that some elements will be omitted from the medium-sized image (*varjayitvā tu pramāṇarūpakāt MMK 5.68.8*). What is omitted or changed is not always entirely clear. There are several places in the opening chapters that lists names and descriptions of *bodhisattvas*. One such group provided in the second chapter and detailing the cult’s *maṇḍalas*, for example, has some overlap with that given in Chapter 5 but is not identical (*MMK 80ff*). The descriptions listed in Chapter 4 are extensive and detailed but again the names there are not the same as those in Chapter 5. But to get at least a sense of what is excluded, Avalokiteśvara is more fully described there (in Chapter 4) as “yellow like an autumn reed, decorated with all the adornments, bearing a hair-crown, [wears] the sacred white thread, and is one who has reached

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<sup>40</sup> While not an exhaustive list of *bodhisattvas*, each of the three lists constitute popular groupings in Tantric Buddhist art.

<sup>41</sup> Maitreya, Samantabhadra, Vajrapāṇi, Mahāmāti, Śānatami, Gaganagañja, and Sarvanīvaraṇaviṣkambhin.

<sup>42</sup> *kintu...tasya pārśve MMK 5.68.18-19.*

the summit of all knowing.”<sup>43</sup> Lastly on the left side of the *paṭa* and above that group are eight *buddhas*<sup>44</sup> who are:

resolute, whose right hands give the assurance of safety and bestow boons, whose bodies have as their upper garment the yellow robes, with the left hand suspended from the folds in their robes, who are well clothed in lustrous red-brown mixed with a little red, who are entirely radiant and are endowed with wholly precious forms.<sup>45</sup>

Moving to the right side of the image the artist is then to portray two groups, the first human and the second a cluster of *devaputras*. Of the eight *mahāśrāvakas* and eight *pratyekabuddhas* depicted two are mentioned by name: *Āryas Mahāmaudgalyāyana* and *Śāriputra*, the Buddha’s “two greatest disciples” (Gethin 1998, 25). The text briefly describes them here as fanning the Buddha with a flywhisk and in Chapter 4 all eight are said to:

bear the vestments of a monk, their bodies bear the marks of great persons, dressed in reddish-brown clothes, seated as in meditation, seated on gems and jewels, their natures appearing tranquil, their entire bodies are wreathed in shining garlands, and surrounded by scattered fragrant flowers.<sup>46</sup>

The final group consists of individually named *devaputras* along with several classes of deities. Included among them are Śakra, an epithet of the Vedic god Indra, and Brahmā. That the text lists them after various Buddhist figures indicates their lower status. Several scholars have noted the manner in which Tantric Buddhist texts and images depict deities from other religious groups. Phyllis Granoff (2000),<sup>47</sup> Alexis Sanderson (2009), and Jacob Dalton (2011) have all

<sup>43</sup> *śaratkāṇḍagaurāḥ sarvālaṅkārabhūṣitaḥ jaṭāmakuṭadhārī śvetayajñopavītaḥ sarvajñāśirasikṛta* MMK 4.62.24-25.

<sup>44</sup> Saṅkusumitarājendra, Ratnaśikhi, Śikhi, Viśvabhuk, Krakucchandaka, Bakagrīvi, Kāśyapa, and Sunetra

<sup>45</sup> *sthitaḥ abhayapradānadakṣiṇakarāḥ pītacīvarottarāsaṅgikṛtadehāḥ vāmahastena cīvarakarṇakāvasaktā īśadraktābhāsakāśāyasunivastāḥ samantaprabhāḥ sarvākāvaropetāḥ* MMK 5.68.22-25. My gratitude to Prof. Hamsa Stainton for clarifying the compound *abhayapradānadakṣiṇakarāḥ*, which likely refers to two *mudrās*: *abhayamudrā* and *dānamudrā*.

<sup>46</sup> *bhikṣuveśadhārīṇo mahāpuruṣalakṣaṇaśarīrāḥ raktakāśyavāsasā paryaṅkopaviṣṭāḥ ratnopalanīṣaṇṇāḥ śāntaveśātmakāḥ samantajvālamālākulāḥ sugandhapuṣpāṇi kīrṇāḥ* MMK 5.66.9-12.

<sup>47</sup> Granoff’s work here deals directly with the *MMK* and will be discussed below.

discussed what we might call subordinating appropriation, or instances where various Indian religious groups took on the gods of others, albeit in an inferior position to their own. Here again we may profitably look to the *thangka* to get an idea of the possible reasoning behind the placement of these deities in the *paṭa*. A key element in the *thangkas* that depict multiple classes of figures is that they are organised hierarchically in a “symmetrical pattern around the central figure...each class occupying a relatively higher or lower position within the composition” (Jackson & Jackson 40). Coming as they do after *buddhas*, *bodhisattvas*, and even the human lineage holders, these deities are being shown as subordinate to them. On the other hand, the fact that they are depicted at all demonstrates their relative power in the larger worldview the text espouses.

Included within this last group (and in addition to Śakra and Brahmā) are those who “have form in the Pure Abode.”<sup>48</sup> Among them are Akaniṣṭha, Sudṛśa, the Atapa, the Ābhāsvara, and Santuṣita. Each of these aligns with the cosmological scheme laid out in several Pāli sources.<sup>49</sup> Rupert Gethin’s “Cosmology and Meditation: From the Aggañña-Sutta to Mahāyāna” neatly organizes this scheme into a readable format (1997, 194). In it he convincingly argues that while scholars have tended to bifurcate Buddhist “cosmology” and Buddhist “psychology” (aware that these categories are a Western imposition), the textual evidence points to a collapsing of these categories. Relatedly, the next group of beings to be painted are the *devaputras* inhabiting the *kāmāvacara* and *rūpāvacara*. In Gethin’s presentation, these two terms are used to denote the mental states that are attained as one passes through the various

<sup>48</sup> *śuddhāvāsakāyikāḥ* MMK 5.69.5.

<sup>49</sup> The *Abhidhammatthasaṅgaha*, *Vibhaṅga*, *Visuddhimagga*, and *Dīghanikāyaṭṭhakathāṭikā* (Gethin 194). The Pāli equivalents are *akaniṭṭha*, *sudassa*, *atapa*, *ābhassa* and *tuṣita*. The remainder of the list - Sayāma, Sunirmita, Śuddha, Vimāla, Sahāmpati – are obscure and I have not found much reliable information regarding their origins or roles.

stages of Buddhist meditation practice and translates them as “sense-sphere mind” (*kāmāvacara*) and “form-sphere mind” (*rūpāvacara*). Each has as their cosmological equivalents the *kāmadhātu* and *rūpadhātu* world-realms.

Below all of these figures and on either side of a great mountain are two final deities, Tārā and Yamāntaka. Tārā, shown seated on a jewel-mountain, is on the left with Yamāntaka on the right. Again the text says to paint them “as before.”<sup>50</sup> Although each is an important figure in their own right, *MMK* appears to focus less on Tārā than Yamāntaka.<sup>51</sup> On the other hand, the text is “one of the first sources in Buddhist literature to include a conspicuous number of female deities” (Brancaccio 175); the description of the cult’s *maṇḍala* provides a long list of *vidyārājñīs*, the female bearers of spells (*MMK* 1.10.16-28).

Yamāntaka plays a fundamental role in the text. Although in later tantric theory he would become an emanation of Mañjuśrī (Wallis 2001, 13), in the *MMK* Yamāntaka functions as his wrathful attendant and emissary of sorts. Among his tasks is to use his “magical powers” and bring together the various *bodhisattvas* and beings that attend the Buddha’s teaching of the text (Linrothe 26). The scene in which this takes place is worth providing in its full length:

Then Mañjuśrī lifted his right hand and placed it on the head of Krodha, and spoke thus: “Obeisance to all *buddhas*! May the blessed *buddhas* pay heed! May the *bodhisattvas*, who are dwelling in whatever world of the ten directions, and who possess unlimited, infinite, supernatural power (*maharddhika*), be firm in their vow!” Saying that, he circled his hand around the king of wrath, and dismissed him. The instant that great king of wrath was dispatched to the entire world-realm, beings possessing great supernatural powers immediately restrained all evil-minded beings. He made them enter the *Śuddhāvāsa*, the great assembly. Making them remain there, becoming the family of those who are engulfed in flaming garlands, he stood at the head, among the evil-beings. (*MMK* 2.25.22-26.7 Wallis 2001, 13).

<sup>50</sup> I am omitting more detailed descriptions of each as they both occur in long passages alongside extensive lists of descriptions and it is unclear, beyond a cursory reading, which characteristics apply to whom.

<sup>51</sup> One reason for this may be the existence of the *Tārāmūlakalpa*, an as-yet untranslated text that bears remarkable similarity to the *MMK* (Kapstein 246).

Here, the text is again portraying the subjugation of a deity brought into the Buddhist fold from the outside, made to traverse time (“the instant...”) and space (“whatever world of the ten directions”) at the great *bodhisattva*’s bidding. The domineering relationship between these two powerful figures and in particular the depiction of Mañjuśrī placing his hand on Yamāntaka’s head would be an artistic inspiration for several centuries as evidenced by later images and statues (Linrothe 41).

One of the final figures the *MMK* instructs the artist to paint is perhaps the most intriguing: shown in “one corner at the edge of the *paṭa* [is] an adept [i.e. the *sādhaka*] whose form stands with the proper dress, whose head, elbows, and knees are bent, and whose hands are occupied with a small spoon of incense.”<sup>52</sup> This meta, reflexive imagery is not without precedent. In *Spells, Images and Maṇḍalas*, Koichi Shinohara (2014) attempts a hypothetical reconstruction of the incorporation and trajectory of image worship in an Esoteric (i.e. tantric) Buddhist context. Basing his research on a number of Indian texts for which we only have Chinese translations, he performs a close reading of one such text, the *Collected Dhāraṇī Sūtra*. The text contains extensive and detailed instructions for painted images that he suspects were meant specifically for artists (54). Among these is an image of the *bodhisattva* Prajñāpāramitā flanked by Brahmā and Śakra. Above them are celestial beings. Notably, in the lower right section is an adept, “kneeling, hold[ing] an incense burner as an offering” (56). Shinohara further notes that this particular element, also appearing in paintings with Mañjuśrī in place of Prajñāpāramitā, would seem to indicate a common source from which these instructions were drawn. His interpretation of the what these images reflect differs from what we have in the *MMK* however, and he instead theorizes that “they may have described the culminating vision of

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<sup>52</sup> *ekasmin paṭāntakoṇe sādhaḥko yathāveśasamsthānākāraḥ avanatajānukaurparaśiraḥ dhūpakaṭacchukavyagrahastāḥ* MMK 5.69.11-13.

the ritual” rather than actually being used in that setting (54). Below I will argue that in the case of the *MMK* both are true.

## Conclusion

This chapter has examined three components of the *MMK*. The first was the strategies the text uses to legitimate its teachings and was broken down into two methods. First, the teachings are shown to originate from the Buddha directly before being passed on in a line of transmission with Mañjuśrī being tasked with taking them into the human world. Second, the *MMK* presents the text’s *mantras* as being identical with Mañjuśrī himself, thus animating them with his power and the compassion of his *bodhisattva* vow. Next, I reviewed the construction of the *paṭa* and the manner in which the requirements of its assembly reveal a complex social and religious worldview. Here, the *sādhaka* gathers together sanctified elements, both human (in the form of the artisan and weaver) and physical (the base materials, i.e. the cotton and paints used) in an attempt to empower and consecrate the *paṭa* for its use in the final ritual. Lastly, I argued that the iconography of the image contains a number of revealing elements. These include the appropriation of Hindu or Brahminical deities who are depicted as subordinate to their Buddhist counterparts; the visual representation of the Buddha disseminating the teachings the *MMK* contains; and, most importantly, the inclusion of the *sādhaka* himself.

## Chapter 2

Now then, The Blessed One, Śākyamuni, addressed princely Mañjuśrīya. “Mañjuśrī, for the benefit of wise beings, this arrangement of the *paṭa* [will be] declared by you going forth. By its means they will be accomplished very quickly indeed. For their benefit, I will address the proper means of accomplishment according to the division and multitude of its qualities, which is the section on ritual. Listen well and bear it firmly in mind, for I will speak this for the benefit of all beings.”<sup>53</sup>

Beginning with this passage, the *MMK* outlines the *sādhana*, or the ritual with which the text is ultimately concerned. Over the course of three chapters (8, 9, and 10), it prescribes a series of actions that cumulatively and sequentially bring about a fundamental, ontological change in the *sādhaka*. The present chapter will examine the strategies and methods taught, roughly following the order in which they occur in the text, while keeping in mind that it is occasionally repetitive and with steps seemingly out of order. First, I take a closer look at the preliminary practices (*puraścaraṇa*) mentioned above and similar acts of self-control, demonstrating that the dietary and ascetic aspects are used to acquire the power required to enable the practitioner to enact the ritual successfully. Along with this will be a review of locations and times during which the practitioner is to perform the ritual, and which are understood to be integral and auspicious components. Next, I review two elements common to many Indian ritual settings, *pūjā* and *homa*, which are here conducted during the final phases of the *sādhana*. Somewhat artificially (given that they are pervasive throughout all of these scenarios), I next detail the use of *mantra* which lies at the heart of the text. Finally, the

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<sup>53</sup> *atha khalu bhagavān śākyamunir mañjuśrīyaṃ kumārabhūtam āmantrayate sma / ye te mañjuśrīḥ tvayā nirdiṣṭā sattvā teṣāṃ arthāya idaṃ paṭavidhānaṃ visaram ākhyātam / te svalpenaivopāyena sādhayiṣyante / teṣāṃ arthāya sādhanopayikaṃ guṇavistaraprabhedavibhāgaśo karmavibhāgaṃ samanubhāṣiṣyāmi / taṃ śṛṇu sādhu ca suṣṭhu ca manasi kuru bhāṣiṣye / sarvasattvānām arthāya //* MMK 8.78.1-6.

doctrinal and functional aspects that are presupposed by the text and that ensure the efficacy of image worship, here in the form of the *paṭa*, are examined.

## 2.1 Preliminary and Ascetic Practices

As we saw earlier, the creation of the *paṭa* is a process of gathering power. By recruiting members of the local Buddhist community who carry within them auspiciousness and power, who have been consecrated, and finally fortified through *mantra* recitation, the *sādhaka* has attempted to ensure that one component of the ritual has been endowed with enough of that power for the *sādhana* to be performed successfully. There is, however, another component that also requires empowerment and that is the practitioner himself.

Ascetic practices cut a path across India's religious traditions and history with the textual record indicating origins in the Vedic period.<sup>54</sup> Early texts such as the *Āpastamba Dharmasūtra*, like other Dharma literature based on Vedic Brāhmaṇa texts (Olivelle xxiii) and dated to 450-350 BCE (xxxi), contain descriptions of sacrificers (*dīkṣita*) who performed extreme asceticism: "When nothing is left in him, he is pure for the sacrifice. When his skin and bones touch each other, he is pure for the sacrifice. When the black disappears from his eyes, he is pure for the sacrifice" (Bronkhorst 39). The later *Upaniṣads* refer to the conducting of "inward sacrifices" and use the term *tapas*, referring both to the practice of asceticism and the "heat" generated thereby (Olson 38). And, of course, despite the Buddha's admonitions against such activities, many Buddhists have none the less engaged in them to a lesser or greater degree.

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<sup>54</sup> Johannes Bronkhorst (1998) has problematized conventional scholarly theory and argued that ascetic practices appear to have originated not with Vedic practice solely but alongside a second stream. That second stream is less clearly defined and more diffuse but gave rise to later *śramaṇic*, Jain, and Buddhist traditions (82).



In several places already I have mentioned the preliminary practices that the *sādhaka* must undertake prior to the ritual itself. In a general way, the *sādhaka*'s day during this preparatory period begins with a “thorough cleaning of his residence (sweeping, etc.), body (bathing, hygiene), speech (recitation of texts and *mantras*), and mind (worship, meditation)” (Wallis 2002, 110). At a more concentrated level it consists primarily of removing oneself to an isolated place and following a tightly controlled diet: “having gone to a great forest, he should recite [the *mantra*] three million times, subsisting on fruit and water, or eats roots and leaves. He becomes one who completes the preliminary practices.”<sup>55</sup> In the encyclopedic *Visuddhimagga*, Buddhaghosa provides an exacting list of features of what exactly constitutes a “forest” and how far removed it should be from the village<sup>56</sup> before explaining the benefits of staying there:

A forest-dwelling bhikkhu who has given attention to the perception of forest can obtain hitherto unobtained concentration, or preserve that already obtained... And when he lives in a remote abode his mind is not distracted by unsuitable visible objects, and so on. He is free from anxiety; he abandons attachment to life; he enjoys the taste of the bliss of seclusion, and the state of the refuse-rag wearer, etc., becomes him (tr. Bhikkhu Ñāṇamoli 68).

Here we get the rationale for the forest as a site of retreat: it allows the *sādhaka* to remain unattached to the obstructions and distractions of everyday village life. By residing there, it permits him to build up his ability to focus his concentration. Moreover, by referencing the

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<sup>55</sup> *mahāraṇyaṃ gatvā triṃśallakṣāṇi jape phalodakāhāraḥ mūlaparṇabhakṣo vā kṛtapuraścaraṇo bhavati* MMK 8.79.12-13.

<sup>56</sup> “The ‘village precincts’ cover the range of a stone thrown by a man of medium stature standing between the gate-posts of a walled village, if there are two gate-posts, as at Anuradhapura (cf. Vin. III 46). The Vinaya experts say that this [stone’s throw] is characterized as up to the place where a thrown stone falls, as, for instance, when young men exercise their arms and throw stones in order to show off their strength. But the Suttanta experts say that it is up to where one thrown to scare crows normally falls. In the case of an unwallled village, the house precinct is where the water falls when a woman standing in the door of the outermost house of all throws water from a basin. Within a stone’s throw of the kind already described from that point is the village. Within a second stone’s throw is the village precinct” (67).

“anxiety” that recedes during his stay in the forest, we are able to both humanize the practitioner and gain some insight into the types of mental states they may have brought with them into their retreat. The practice of isolation is required in order to shed these psychological states if the *sādhaka* is to successfully carry out the ritual.

The text does not, however, limit the *sādhaka* to the forest. Chapter 10 provides a list of geographically wide-ranging options:

At the great ocean,  
in hills, abounding blossoming trees –  
in these places, the Conqueror has said,  
the *mantras* succeed.

In a desolate place, clean, secluded,  
removed from the ways of village life,  
in an impenetrable hill,  
all the royal *mantras* succeed...

the rivers Kāverī, Sarasvatī, Sitā (Ganges) –  
the have been called fields of accomplishment  
by the sons of *buddhas*.

The *buddhas* have proclaimed  
the fields and mountain of the north,  
Kaśmīra, the region of Tibet (*cīna*),  
Nepāla and Kāviśa (tr. Wallis 2002, 147-148).

Inhabiting any of these places, referred to as “fields of accomplishment” (*siddhikṣetra*) and described as “desolate...secluded” and “impenetrable,” during the preliminary practices ensures that the *sādhaka* has the stability and firmness required to proceed further in his practice.

Next the text instructs the practitioner to follow a restricted diet of “fruit and water, or roots and leaves.” Presumably these are to be found in the forest. Again, there is precedent for this in earlier Dharma literature. In *Baudhāyana Dharma Sūtra*, the forest-dwelling *dīkṣita* is permitted only “roots and fruit, to what comes by chance, to water, and to wind” (Bronkhorst

40). Curiously, the *MMK* later requires the *sādhaka* to limit his diet again, this time during the ritual performance itself. The instructions provided in the ninth chapter are actually two variations on the ritual scenario described in succession.<sup>57</sup> The first includes what appears to be another round of reduced food consumption (in addition to the *puraścaraṇa*) after already having found a suitably isolated site and just prior to performing *pūjā* and *homa*. The *sādhaka* “with food obtained from alms-begging, which are milk and barely, or procuring fruit, should utter [the *mantra*] three million times. From that the ground for accomplishment [is established]; as a result of a seeing [a sign], one should begin the ritual.”<sup>58</sup> (Exactly how isolated this location may actually be is in question given that the food is obtained through begging.) The text then describes another, second performance of the ritual at an alternative location, with the stipulation of “taking food such as fruit or a lotus root and taking suitable milk”<sup>59</sup> Regardless of the source, whether obtained through begging or from the forest’s bounty, the point is that by controlling what is put into his body, the *sādhaka* is following a cleansing and purifying regimen.

Through these prescriptions and proscriptions, the text is relaying to the reader the importance of this stage of the practitioner’s path; as Wallis notes the term *sādhaka* – meaning adept or accomplished one – “evokes a practitioner who has already advanced through several demanding stages of practice” (2002, 28). It is only upon completing these restrictive practices that the body and mind of the *sādhaka* have become sufficiently bolstered and gained sufficient clarity – the “ground established” - to undertake the ritual.

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<sup>57</sup> As noted, the *MMK* is an assemblage of texts and chapters. It could be that the compiler(s) have brought together formulaic aspects of shared, common rituals and put their own stamp on it. Regardless, the implicit idea is that there is a variable set of options the *sādhaka* may choose from.

<sup>58</sup> *bhikṣabhaiḥśāhārasādhakaḥ yāvakaḥ phalāhāro vā triṃśallakṣāṇi jāpet siddhinimittam tato dṛṣṭvā tato sādhanam ārabhet* MMK 9.83.6-7.

<sup>59</sup> *padmamūlaphalāhāro payopayohāhāro* MMK 9.84.4.

## 2.2 Times and Locations

The sites provided above and those the text lists for the performance of the *sādhana* are similar in that they are isolated and remote. Chapter 8, which provides its first full description, states:

Then, having climbed to the top of a mountain and positioning the superior *paṭa* facing the west, he himself faces east seated on a mound of *kuśa* grass... Then at midnight on the full-moon day of bright fortnight, when [the moon] is full in a *prātihāra*...<sup>60</sup>

Chapter 9, again, provides two descriptions:

Having gone to an isolated place in a lonely spot facing the ocean, where a river springs forth, along the shore of the ocean, or along the shore of the Ganges river, or having taken shelter on the shore of a great river, having done established the ritual space in a clean spot and performing ablutions three times, changing into the three garments on the 15<sup>th</sup> day in the dark half of the month of *Phālguna*...<sup>61</sup>

And shortly after

Then, having gone to an isolated place which is distinguished by its lack of people and is free of attachments and unobstructed, having entered a great forest at a spot accompanied by a river and a lotus pond, or dwelling on a ridge, having climbed to the top of a mountain...<sup>62</sup>

If the time and setting of the *puraścaraṇa* were variable and diffuse (remembering that the *sādhaka* is expected to stay with an *ācārya* for a period to determine his devotion and aptitude and able to roam at will throughout the *siddhikṣetra*), the times and locations here are

<sup>60</sup> *tato parvatāyam abhiruhya jyeṣṭham paṭam paścānmukham pratiṣṭhāpya ātmanā pūrvābhimukho kuśaviṇḍakopaviṣṭaḥ...tato 'rdharātrakālasamaye śuklapūrṇamāsyāṃ prātihārapratipūrṇāyāṃ*. MMK 8.79.14-19. See n.125 below for Edgerton's gloss of *śuklapūrṇamāsyāṃ prātihārapratipūrṇāyāṃ*.

<sup>61</sup> *ekāntam gatvā abhiruhya viviktadeśe samudragāminīṃ saritsam udbhave samudrakūle gaṅgānadikūle vā athavā mahānadikūlam āśritya śucau pradeśe uḍayaṃ kṛtvā trisnāyī tricailaparivartī maunī* MMK 9.83.3-6.

<sup>62</sup> *tata ekānte gatvā viveke vigatajane niḥsaṅgasaṅgarahite mahāraṇyam anupraviśya yatra sthāne padmasaram saritopetaṃ ekaparvatāśritaṃ parvatāgram abhiruhya* MMK 9.83.29 – 9.84.1-2.

points of concentrated energy. Here the first two examples are more determined with respect to specific times as each refers to “the full-moon day” and the “15<sup>th</sup> day in the dark half of the month of *Phālguna*” respectively. Even the direction the *sādhaka* should face is determined by the text. What is being conveyed is a conception of the universe in which the interconnectivity of the natural world, specifically certain celestial events in concert with specific types of locations, is such that it is marked by temporally and spatially heightened potency which help effectuate the goals and aims of the ritual.

### 2.3 *Pūjā* and *Homa*

In one of the above locations and following the *mantra* recitation, the *sādhaka* is then required to perform *pūjā* by bestowing offerings and then making fire oblations (*homa*) situated before the *paṭa*. As before, there are three descriptions. Below is the first and most complete:

[Seated at the base of the *paṭa*], he should offer one *lac* of white lotuses and anointed white saffron to The Blessed One Śākyamuni and to all the *buddhas*, *bodhisattvas*, *pratyekabuddhas*, and noble *śrāvakas*. And he should burn camphor and incense according to his wealth... having made a firepit in front of the *paṭa*, having lit the lotus-shaped fire with sticks of white sandalwood, and having vigorously combined saffron and camphor, he should offer one thousand and eight oblations, making protection according to his resources.<sup>63</sup>

Those that follow have basic variations that differ mainly regarding the materials used: instead the *sādhaka* may use small lamps of either silver or gold, copper or clay and filled with *olibanum*

<sup>63</sup> *śvetapadmānāṃ śvetakuṅkumābhyaktānāṃ lakṣaṃ ekaṃ bhagavataḥ śākyamuneḥ sarvabuddhabodhisattvapratyekabuddhāśrāvakāṇāṃ paṭasyādhastān nivedayet / karpūradhūpaṃ ca yathā vibhavataḥ dahet... paṭasyāgrataḥ agnikuṇḍaṃ kṛtvā padmākāraṃ śvetacandanakāṣṭhāir agniṃ prajvālya kuṅkumakarpūraṃ caikīkṛtya, aṣṭasahasrāhutiṃ juhuyāt / yathā vibhavataḥ kṛtarakṣaḥ //* MMK8.79.15-21.

oil or cow's butter;<sup>64</sup> or he may kindle the fire using lotus flowers, sandalwood and saffron, and *khadira* wood before offering thirty-six thousand lotuses.<sup>65</sup>

With the respect to the construction of the fire itself, although the *Mahāvairocanābhisaṃbodhitāntra* (hereafter *MVT*) provides instructions for an elaborate altar (Ch. 2), here we find a pit with the sparse reference to it being “lotus-shaped.” As with the ascetic practices the *sādhaka* undertakes, fire oblations are common across Indian religious traditions. Aside from the fact that this action takes place before an image of the Buddha, the text provides no doctrinal justification that qualifies them as specifically Buddhist or separates them from their Hindu counterparts. Buddhaghya's commentary on the *MVT*, however, states that “when the Bhagavat [i.e. the Buddha] was formerly engaged in the Bodhisattva practice” he taught the *homa* ritual during Vedic times “in order to reduce the slaughter of animals” (tr. Hodge 381). The *MVT* itself then lists twelve types of this Vedic *homa* which reveal a clearly Brahminical orientation by including fires for “presenting a cow, binding sheep, hair shaving,” etc. (382-383). Following this it provides another twelve that were taught after the Buddha's awakening. Buddhaghya states this was done “so that the supramundane *homa* could be performed” (386). This list is rather opaque in that after providing the name of a given fire, it simply describes corresponding characteristics (e.g. the Destruction fire “seems like a mass of lightning shafts” pg. 383). Rather than overtly stating which should be performed when, the text advises that with respect to external *homa* (i.e. the type taught in the *MMK*) materials used are according to one's desired attainments. In several instances throughout the similarly early *kriyā* text, the *Susiddhikarasūtra* (*SSK*), however, it makes reference only to three types of *homa*:

<sup>64</sup> *suvarṇarūpyamayī tāmramṛttikamayair vā pradīpakaiḥ turuṣkatalapūrṇaiḥ gavyaghṛtapūrṇair vā pradīpakaiḥ pratyagravastrakhaṇḍābhiḥ* MMK9.83.8-10.

<sup>65</sup> *padmapuṣpāṇāṃ śvetacandanakuṅkumābhyaktānāṃ khadirakāṣṭhāir agniṃ prajvālya pūrvaparikalpitāṃ padmāṃ ṣaṭtriṃśat sahasrāṇi juhuyāt* MMK9.84.6-8.

pacification (*śāntika*), prosperity (*pauṣṭika*), and subjugation (*ābhicāruka*). It is unclear exactly which (if any) of these the *MMK* is prescribing but given that the text allows for different goals, it may be that the *sādhaka* chooses accordingly as in the *MVT*.<sup>66</sup>

## 2.4 The *Paṭa*

There is a tendency in the West to view religious imagery as somehow equivalent to “art” in the sense that term is used today as something of an individual practice intended to give expression to the unique inner world of its creator. To avoid a lengthy tangent into the problems involved in defining art, I would like to briefly look at a thread in the study of art history to get a sense of how “secular” and “sacred” art came to be considered distinct categories. In recounting the history of the Orthodox Christian icon, Hans Belting (1993) points to the Renaissance as the point at which this bifurcation took place:

In its general usage, the term “image” encompasses everything and nothing, as does the term “art.” Therefore, let it be said at the outset that by the term “image” ...is to be understood primarily the figurative depiction, the *imago*. The *imago* presents a person, and, therefore, is treated as person. In this sense, the *imago* became the preferred object of religious practice. In this regard it was honored as a cult object, and distinguished from the narrative image, or *historia*, which place before the observer...the sacred history (9).

“Art” ... presupposes the crises of the ancient image and its new valorization as art work in the Renaissance...While the old type were destroyed during the phase of iconoclasm, images of the new type were appearing in art collections. From that point, it becomes possible to speak of an *epoch of art* (9).

What is notable for our purposes is the distinction made between the image as an icon (or honored cult object) and narrative art. As we have already looked at its form and iconography, this section will use this basic distinction as a starting point to clarify the ways that Buddhist

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<sup>66</sup> See Richard K. Payne’s *The Tantric Ritual of Japan, Feeding the Gods: The Shingon Fire Ritual* (1991) for a more comprehensive look at *homa* in the Japanese context as derived from the *MVT*.

image worship is conceptualized and, by extension, the manner in which the *paṭa* is thought to function. Before proceeding it is necessary to flesh out the difference between narrative and iconic imagery.

Despite an early reluctance to depict the Buddha, instead using aniconic forms like the footprint and stupa (Tanaka 1998), Buddhists eventually came to develop a rich figural artistic tradition. Whether at the caves of Ajanta and Ellora or the massive temple complex in Borobudur, images of the Buddha and important figures in Buddhist history have been used in a variety of contexts. Victor Mair (1988), for example, notes a form of popular painting called *chuan-pien* used in China which, employed by travelling storytellers, served as illustrative devices to edify and educate lay audiences. And in Mauryan India, Aśoka used inscriptions and images of episodes from the Buddha's life in public art as a sort of moral example to emulated by his subjects (Ray 302). There is also the evergreen use of the *Jātaka* stories as didactic tools in the lay context. Each of these focuses in one way or another on narrative storytelling to impart the Buddha's teachings. The icon differs in form and function:

In a narrative painting the principal figures are always engaged in certain events, acting and reacting to one another. The composition is thus essentially self-contained; and the significance of the representation is shown in its own pictorial context. The viewer is a witness, not a participant. In an iconic scene, the central icon, portrayed frontally as a solemn image of majesty, ignores the surrounding crowds and stares at the viewer outside the picture. The composition is thus not self-contained; although the icon exists in the pictorial context *within* the composition, its significance relies on the presence of a viewer or worshiper outside it. In fact, the openness of the composition is based on the assumption that there is a worshiper who is engaged in a direct relationship with the icon. It is based on this assumption that the iconic composition has become universal in various religious art traditions around the world (Wu 130).

Under this definition (used by Wu to clarify *bianxiang*, Chinese Buddhist art that adorns the walls of the Dunhuang cave system), the most pertinent formal aspect of the icon – a central figure (the Buddha) gazing out at a presupposed viewer (the *sādhaka*) – applies to the *paṭa*. I



would like to argue, however, that due to the inclusion of the *sādhaka* himself *within* the painting, it operates in a space somewhere between narrative and icon.

The use of images in ritual settings brings with it a set of concerns and interpretations different than those in narrative imagery. If the use of aniconic forms had its basis in the earliest Nikāya literature's understanding that after the Buddha's *parinirvāṇa* he could, by nature, no longer be represented figurally (Tanaka 54), the appearance of art that did just that reflected the philosophical developments that had taken place since the composition of those texts. Although there was emphasis placed on seeing the Buddha in the Pāli cannon as the visual correlate to hearing him (Kinnard 58), the faculty of sight took on a heightened significance with the advent of Mahāyāna Buddhism. Scattered throughout Śāntideva's *Śikṣāsamuccaya*, for example, there are references to the benefits of both seeing and making an image of the Buddha. The 17<sup>th</sup> chapter, titled "The Benefits of Reverential Action," extensively cites *sūtra* literature that extols these benefits:

Even in billions of aeons,  
The word "Buddha" is very rare.  
How much more so the best of all sights,  
Cutting through all desires!  
It is good to see the Light of the World,  
Who has gone to the destination of all qualities,  
A ford of goodness for the threefold world,  
Cleansing all sentient beings....

Better to burn for ten million aeons  
In the three horrifying lower realms  
Than to fail to see the Teacher  
Who puts an end to all attachment.  
(*Array of Stalks*, tr. Goodman 287-288).

And shortly after, when comparing the relative benefits of donating food and clothing to "Solitary Sages" with those of seeing a "Buddha image made by painting or plastering," the *Sūtra on the Posture of Beginning to Generate the Power of Faith* states that from the latter

“incalculably more goodness flows” (tr. Goodman 289). Even in his absence, seeing images of the Buddha has a salvific power and efficacy that surpasses other forms of merit making.

In order to make sense of this we are required to look at several interrelated ideas that sprung up in Mahāyāna philosophy. The first is the notion of *śūnyatā* or emptiness. Formulated first in *Prajñāpāramitā* literature and finding its fullest expression in Nāgārjuna’s *Mūlamadhyamakakārikā* (Siderits & Katsura 1), *śūnyatā* is the fundamental tenet that all existents lack their own intrinsic nature or being (*svabhāva*). By applying the same logic that the Buddha had used to argue against the existence of an abiding self, Nāgārjuna systematically sought to demonstrate that “all entities...are only conceptual existents or constructs” (Williams 68). What we perceive as enduring and solid is actually a series of assembling constituents that temporarily come together. These in turn create the conditions for further “entities” to come into existence which rely on one another for their own temporary appearance before dissolving. The process repeats itself endlessly. Their solidity is mentally imputed and overlaid, the result of perceptual misapprehension; the world, as commonly and erroneously perceived, is illusory.

The second concept is the *trikāya* or three bodies of the Buddha. At some point,<sup>67</sup> Buddhists developed the idea that the Buddha in fact has three manifestations. Although specifics vary from school to school and across different texts, a basic formulation presents these bodies as increasingly subtle. The first is the *nirmāṇakāya* and corresponds to the historical figure of Śākyamuni Buddha. This physical frame, however, was in fact a “mere image manifesting becoming enlightened for the benefit of beings” (Williams 181). It was an emanation projected into this world by the most subtle of the three bodies, the *dharmakāya*. Formless and imperishable, the *dharmakāya* is equivalent to truth of the Buddha’s teachings and with “reality

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<sup>67</sup> Paul Harrison (1992) contends that there is some version of the *dharmakāya* that predates the more fully developed one in Mahāyāna Buddhism.

itself” (Harrison 44). Situated between the two of these is the *sambhogakāya* or Enjoyment Body. As an intermediate state of being between the other two, the *sambhogakāya* is only perceptible to advanced practitioners and the “actual Buddha in his supramundane form...a transcendent being animated through pure compassion” (Williams 181). Due to the “fragile boat of Buddhist philosophy” and the “corollary of its illusionistic ontology” (Gomez 227), one outcome of the dependant nature of the universe is that *buddhas* and *bodhisattvas* are able to traverse realms that, unseen to the ignorant, nonetheless interpenetrate our own.

With this grossly simplified understanding of *śūnyatā* and the *trikāya* theory, along with the distinction between narrative and iconic art laid out, I would like to return to the *paṭa*. Chapter 5 of the *MMK* begins with the Buddha surrounded by the gathered *bodhisattvas* and *devas* of the Pure Abode realm and dispensing a new teaching. This teaching is in fact the use of the *paṭa* and various *mantras* given to Mañjuśrī, who in turn is charged with delivering these new methods to deluded humans that they may gain awakening. (Remember the use of the causative verbal form *deśayamānaḥ*, i.e. causing the teaching, implying the domino effect of the Buddha’s dispensation.) As per the instructions the Buddha gives Mañjuśrī (and by default to the Buddhist community who will use the *paṭa*), the painting depicts the very same scene with the addition of the *sādhaka*, signified by his ritual implements. Viewed this way, we are looking at a narrative scene and witnessing the very moment the teaching enters the world and is enacted by the *sādhaka*.

In another sense, the *paṭa*, like an icon, reveals to the viewer what remains hidden by ignorance, replacing regular sight with vision that penetrates what is normally obscured (Quenot 90). In *On Seeing the Buddha*, Malcom David Eckel (1992) discusses the usefulness of the *nirmāṇakāya* in spite of its illusory nature, “From one point of view, the manifestation is an

illusion, but in world where everything finally is an illusion, a manifestation can work just as efficiently as anything else to bring about a “real effect” (85). I think we may apply this to the usefulness and efficacy of the *paṭa* (and Śāntideva’s citations about seeing images of the Buddha) without much conceptual distortion and arrive at the same conclusion. The effect of depicting various divine beings in the same space as the *sādhaka* is such that it shows the world as it truly is – a realm of purified activity populated by *buddhas* and *bodhisattvas* in forms normally invisible to the practitioner. In short, the *paṭa*, is an image “in which the ritual practitioner is represented [and which] forms a bridge between the concrete/artistic/material and the imagined/contemplated/immaterial” (Bogel 42).

The *MMK* is emphatic about how powerful this “bridge” is. In several places the text states that “merely from the sight” (*dr̥ṣṭamātram*) of the *paṭa* one stands to accrue great amounts of merit and even enlightenment. The scope of this power is also attested in the Esoteric Japanese context where Kūkai made similar statements about image worship where “with a single glance” one achieves “the highest goals” (Bogel 243). Likewise, the *MVT* claims in a chapter about the qualities and arrangement of its *maṇḍala*:

If any evils one has done  
throughout many millions of eons  
will all be cleansed away  
merely by seeing such a mandala as this,  
then what can be said when one abides  
in this most glorious of mantra practice?  
(tr. Hodge 121)

## 2.5 Mantra

As should be clear by now, the use of *mantra* is an integral component of virtually all aspects of the *MMK*. One essential element is their variability. Throughout, the text repeatedly

states that the choice of which *mantra* to use in a given context is left up to the *sādhaka* to decide. Already cited above, Chapter 8 advises:

having received the heart (*hṛdaya*), the foundational root mantra from the lord of ordinances, the inmost (*upahṛdaya*) or other *mantra*, the single-syllable *mantra* or another [entirely] according to one's desire, and having gone to a great forest, he should recite [the *mantra*] three million times. He becomes one who completes the preliminary practices.<sup>68</sup>

Later, Chapter 9 includes the following:

having climbed to the top of a mountain, the single-syllable [*mantra*], the lord of spells, pronounced by the ordinance of Mañjuśrī, one spoken by a *bodhisattva* or other *tathāgata*, or a different *mantra*, [one] of these is to be grasped according to one's desire.<sup>69</sup>

This versatility is not unique to the *MMK*. The *SSK* makes the distinction between *mantras* of higher, middling, and lower grade. Although the text claims that the highest is preferable, each are “able to achieve ‘great results’” (tr. Giebel 192). Still further: “In this manner the mantras expounded by the Buddhas and bodhisattvas are variable. Many of those expounded by Buddhas and bodhisattvas, although they belong to the lower grade, are also able to accomplish the deeds of the higher grade” (193). The *MMK* allows the *sādhaka* to choose “according to one's desire” from this list by virtue of having been sanctioned by the text itself or else “spoken by a *bodhisattva* or other *tathāgata*.”

Acknowledging their diversity in usage and understanding across tradition and time, Richard Payne (2018) states that broadly speaking there are two primary ways *mantras* are conceived in Buddhism. The first is that they “are powerful forms of language, efficacious in and

<sup>68</sup> *kalparājamūlamantrahṛdayaṃ upahṛdayaṃ vā anyataraṃ vā mantraṃ grhītvā ekākṣaraṃ vā anyam vā yathepsitaṃ mahāraṇyam gatvā triṃśallakṣāṇi jape phalodakāhāraḥ mūlaparṇabhakṣo vā kṛtapuraścāraṇo bhavati* MMK 8.79.11-13.

<sup>69</sup> *parvatāgram abhiruhya ekākṣaraṃ vidyārājaṃ mañjuśrīkalpabhāṣitaṃ vā tathāgatānyabodhisattvabhāṣitaṃ vā anyataraṃ mantraṃ grhya teṣāṃ yathepsataḥ* MMK 9.84.2-4.

of themselves, particularly in a ritual context” and second is that they “are simply objects useful in developing mental concentration” and can be used as “meditative tools” (15). In each instance cited above, there is a basic equivalence posited among the *mantras* listed in terms of their efficacy. But the two scenarios, although related, are not the same. The first is a description of the *puraścaraṇa*<sup>70</sup> and the second is one of the several descriptions of the *sādhana*. Despite the interchangeability of *mantras* the text offers, each scenario brings with it different requirements. As noted earlier, the *puraścaraṇa* is a process of mental strengthening; the *sādhaka* selects a *mantra* and recites it three million times. If this number is to be taken at face value, it would take a considerable amount of time to complete just this part of the practice.<sup>71</sup> Over the duration of this period, and in conjunction with the ascetic practices reviewed above, the *sādhaka* builds up his concentrative abilities preparing himself to carry out the ritual.

The *mantra* recitation performed during the ritual brings about different results. Although this will be examined in more detail in the next chapter, it is necessary to briefly discuss it here. After the *sādhaka* has completed the *puraścaraṇa* and performed *pūjā* and *homa* before the *paṭa*, he is to again select from one of the *mantras* the text sanctions, this time reciting it a mere thirty-six thousand times. At this point “light rays emanate from Blessed Śākyamuni’s *paṭa*. Then,

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<sup>70</sup> This full passage here is obscure: “First, so long as he is one who has observed the vow, performed the preliminary practices, obtained the initiation, received the heart (*hṛdaya*) foundational root mantra from the lord of ordinances, the inmost (*upahrdaya*) or other *mantra*, the single-syllable mantra or another [entirely] according to one’s desire, and having gone to a great forest, he should recite [the *mantra*] three million times, subsisting on fruit and water, or eats roots and leaves. He becomes one who completes the preliminary practices.” Oddly, it begins with the expectation that the *sādhaka* has *already* performed the preliminary practices before proceeding to provide their instructions. The final sentence implies that it is only then that he is considered to have completed them. Despite citing this passage numerous times throughout *Mediating the Power of Buddhas*, Wallis neglects to highlight this peculiarity. It could be that the initial reference in the sequence is meant to cover the period in which the *sādhaka* remains alongside the *ācārya* displaying his devotion to learn.

<sup>71</sup> The common Buddhist *mālā* used in recitation has 108 beads. If the *sādhaka* were to recite any of these *mantras* 10,000 times in a day, making the circuit around the *mālā* string 100 times, it would take roughly 277 days.

having entirely shone upon the *sādhaka*, they engulf the crown of [his] head.”<sup>72</sup> The text continues on to list a series of new attributes and abilities gained by the *sādhaka*. With the stores of power built up by his previous actions, the *paṭa* becomes an image vivified by *mantra* which then imparts to the *sādhaka* enhanced qualities that mark ritual success.

Several times already the term “single-syllable *mantra*” (*ekākṣara mantra*) has been used. Presented with an extensive list of its qualities at the outset of Chapter 9, covering a full page, the *ekākṣara* is *klḥhīm*.<sup>73</sup> It (along with the entirety of Chapter 9) is a remnant of a group of practices and texts called *uṣṇīṣa* that form one of the earliest substrates of tantric activity (Davidson 2012 82). Although the text does not use this term, *bīja* (seed) *mantras* are often short words and “in no way intelligible as ordinary language in themselves” (Alper 8). With precedent in the Vedas, like the powerful *oṃ* syllable from which the entirety of creation is said to issue forth, they are “the most distinctive feature of Tantric mantras” (Yelle 10). The *MMK* goes to great lengths to convey *klḥhīm*’s power by heaping virtue after virtue upon it, claiming that it “possesses great strength, might, and contains singular energy” (*mahāvīryaḥ prabhāvaḥ ekavīryaḥ*), is “indestructible” (*adhr̥ṣyaḥ*), “imperishable” (*akṣara*), is the “lord of all worlds” (*sarvalokānām īśvaro*), etc. It also contains the power to compel Mañjuśrī and other *bodhisattvas*, rendering them submissive to the whoever wields the *mantra*. Likewise, it surpasses all other *mantras*: “Even princely Mañjuśrī is drawn and led to power by this lord of spells and becomes acquiescent. What more is to be said regarding those other *bodhisattvas* and the ordinary and extraordinary *mantras*.”<sup>74</sup> The *ekākṣara*’s ability to do so is related to its basic

<sup>72</sup> *bhagavataḥ śākyamuneḥ paṭasya rāsmayo niścaranti / tato sādhakam avabhāsyā mūrdhāntar dhīyante* MMK 9.84.8-9.

<sup>73</sup> Elsewhere, however, the text provides others: *bhrūṃ* is taught in Chapter 14 (Davidson 2012, 83 note 17) and *hūṃ* is given in reference to subjugating Yamāntaka in Chapter 4 (Wallis 2002, 39).

<sup>74</sup> *mañjuśrīyo ‘pi kumārabhūto ‘nena vidyārājñā ākr̥ṣṭo vaśam ānīto sammatībhūtaḥ / kaḥ punarvādaḥ tadanye bodhisattvāḥ laukikalokottarās ca mantrāḥ*. MMK 9.81.6-8.

nature. The text also claims that it is the “fulfiller of all wishes and essence of entirely indestructible *tathāgatas*”<sup>75</sup> This is still another instance of *vikurvaṇa* in which there is a fundamental equivalence asserted between the *mantra* and the deity (or deities) whose power it expresses.

The *ekākṣara*’s power is also so great as to include efficacy in other ritual contexts and settings not directly claimed by the text. Take for instance, “This one, friends, is the utmost supreme secret, suitable for all activities [i.e. rituals],” followed by the statement that it “possesses the power of all *mantras*.”<sup>76</sup> Finally, after stating that it produces virtue, negates all wicked acts, and removes all obstacles, etc., the description of its qualities concludes, “Just as it is suitable for performing [the preceding actions], even one who is not a master [still] accomplishes the actions.”<sup>77</sup> In “Other People’s Rituals” (2000), Phyllis Granoff examines what she terms “ritual eclecticism” across medieval tantric groups. Comparing texts from the Jain, Śaiva, and Buddhist traditions, she demonstrates a consistent overlapping of practices and goals. From the Buddhist side, she uses the *MMK*, noting a tone of general unease that such intermingling “threatened to erase boundaries...and that to some Buddhists this seemed unacceptable” (409). As proof of their effort to combat this, Granoff cites several brief verse passages that permit Buddhists to use *mantras* that only apparently derive from Hindu rituals but were in fact taught by Mañjuśrī (409). More specifically she points to the *ekākṣara* as a recurring example of one strategy used to ensure that those taught in the *MMK* qualify as Buddhist, a concern raised here in Chapter 1. Notably, in the fourteenth chapter the text makes the claim that it supersedes all others and can be used in all contexts: “One should perform all ritual acts in all

<sup>75</sup> *apratihatasarvatathāgatahṛdayasarvāśāpāripūraka* MMK9.81.14.

<sup>76</sup> *eṣa sa mārṣā paramaguhyatamaṃ sarvakarmikaṃ ... sarvamantrānāṃ prabhuḥ ...* MMK 9.81.14-16

<sup>77</sup> *yathā yathā prayujyate tathā tathā karoti asādhito ‘pi karmāṇi karoti* MMK 9.81.18-20.



of the rituals with this *ekākṣara* mantra alone” and “The great *ekākṣara* controls all the rituals” (407). Each of these examples clarifies and bolsters the attributes given in Chapter 9, demonstrating the *ekākṣara*’s usefulness in a variety of contexts.

## Conclusion

At each step and with each component of the *sādhana* and its preceding actions, the *MMK* provides methods that allow the ritual practitioner to reach the goals the text lays out. This chapter has reviewed and analysed these methods that ensure that the *sādhaka*, like the *paṭa* itself, has the requisite power to properly perform the ritual. These include varied dietary restrictions and ascetic practices that are carried out over a prolonged period, potentially consisting of years. Upon completion of this period, the *sādhaka* then removes himself to an isolated place during a period of astrological auspiciousness to begin the ritual. The time and space in which the ritual occurs are integral and understood to be concentrated matrixes of power that contribute to its efficacy. Next, I examined two common Indian ritual practices, *pūjā* and *homa*. Where the *MMK* is relatively quiet on these aspects of the ritual, I looked to other tantric texts that detail these practices more thoroughly in order to clarify their roles in it.

The *paṭa*, the center point on which the ritual pivots, was then shown to represent an understanding of an image’s power in the Buddhist context, as distinct from Western theories of “art.” It was argued that this power is based on the philosophical concepts of *śūnyatā* and the *trikāya* theory. An understanding of these concepts assists in allowing the *sādhaka* to “see” an overlapping, yet hidden, reality surrounding him that is populated with various *buddhas* and *bodhisattvas*. By expanding on the previous chapter’s description of the image’s iconography, I argue that the *sādhaka*’s inclusion in the *paṭa* firmly places him within that realm of beings.

Lastly, the chapter demonstrates the pervasiveness of *mantra* throughout the *MMK* by clarifying their roles in several contexts. First, they have an efficacy and power “on their own” in a ritual setting and vivify the *paṭa* at the culmination point of the ritual. Second, they are meditative tools that are capable, through sheer number of repetitions, of reinforcing the *sādhaka*’s concentrative abilities. The single-syllable *mantra*, *kḷlhīṃ*, was then used to demonstrate another of the text’s concerns, Buddhism’s supremacy in a competitive sectarian milieu.

### Chapter 3

Having reviewed and analysed the above methods, I would now like to examine the goals to which they are directed. The *MMK* divides the *siddhi* (attainments) acquired through its methods into two categories, the *laukika* (ordinary) and the *lokottara* (extraordinary). This dichotomy follows sectarian lines, with the *laukika* attainments understood to be lesser Hindu ones (Granoff 404). Generally speaking, they encompass goals such as good health, the birth of a son, the erasure of past offenses, protection against malevolent forces, etc. The *lokottara* consists of supernatural abilities and knowledge, the *sādhaka*'s becoming a *cakravartin* or Universal Ruler, approaching buddhahood, etc. The text never fully distinguishes these categories however and there is “near constant overlap and intermixing [between them] throughout” (Wallis 2002, 24). Nor are the different sized *paṭas* and their related attainments clearly delineated. At the end of Chapter 5, for example, the text switches to verse and states the following:

This medium-sized *paṭa* is taught [for the] generation [of] the superior goal.  
In the world of men, the middle accomplishment depends on it.<sup>78</sup>

How clearly these attainments can or even need to be distinguished is perhaps to miss the point. Writing about tantric ritual introduced to Japan by Kūkai during the ninth century and which makes the same distinction, Cynthia Bogel (2009) writes, “both types of rituals seek attainment or realization, *siddhi*. Both attainments figure in the same goal: to attain an enlightened mind is also to enlighten the mundane world. Each requires the other in a ‘recursive cosmos’” (210). Despite this and given that the tradition itself makes the distinction, this chapter will be arranged accordingly and examine each as separate categories.

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<sup>78</sup> *etan madhyamakam proktaṃ paṭaḥ śreyārtham udbhavam / madhyasiddhistadāyattā manuṣyānāṃ tu bhūtale*  
// MMK 5.69.V1

### 3.1 *Laukika siddhi*

Distributed across chapters 5 and 9, the *laukika siddhis* can be usefully grouped into several subcategories. The first is rather general: the poor attain wealth (*MMK* 5.5) and the childless a son (*MMK* 5.6), feelings of happiness (*MMK* 5.7) and sympathetic joy (*MMK* 5.9), etc. Next are attainments that are karmic in nature. As expected, the text makes clear the karmic benefits to the *sādhaka* who recites the *mantras* taught but it also goes further and (as noted above) extends those benefits to anyone who sees the image: “Whatever sin was done previously in *saṃsāra* by one in this cycle of death and rebirth / that is destroyed in an instant from seeing the *paṭa* here.”<sup>79</sup> The artist is also directly named as a beneficiary for his participation in creating the *paṭa* (*MMK* 5.8). In the end, the merit gained is beyond words and is timeless: “It is impossible to say with words what fruitful merit a person obtains / from the sight of this *paṭa* even over millions of eons.”<sup>80</sup>

The above *siddhis* are both general and generalized in that they provide simple examples with little to no instruction. The remaining two subcategories have more specificity with respect to both their methods and outcomes. After revealing the *ekākṣara*, Chapter 9 then lists a series of scenarios in which it is presumably used.<sup>81</sup> Among these are scenarios that make up the next subcategory, which deals with medicinal applications. Immediately upon naming the *ekākṣara*, the reader is told that it reduces tooth, ear, and eye pain when recited over mixtures of natural substances. One example reads as follows:

<sup>79</sup> *yatkiñcit kṛtaṃ pāpaṃ saṃsāre saṃsarato purā / naśyate tat kṣaṇād eva paṭaṃ darśanād iha // Ch.5 v.2*

<sup>80</sup> *na śakyaṃ vācayā vaktum api kalpāgrakoṭibhiḥ / yat punyaṃ prāpnuyā jantu saphalaṃ paṭadarśanād iti // Ch.5 v.10*

<sup>81</sup> Given that the text consistently permits the use of any of its *mantras* in seemingly any context I am hesitant to say with full conviction that here it only refers to the use of the *ekākṣara*. On the other hand, after listing what constitutes the *laukika siddhis*, it then gives instructions for the *sādhana* and there explicitly states to choose from any prescribed and sanctioned by the text.

Regarding ear pain, one should cook elephant excrement which has been produced during thunder and mushrooms bound in *kecuka* leaves with a weak fire. Having ground purified salt and thrown it [and the excrement and mushrooms] in warm water, with seven consecrations one should fill the ear [with it]. One is immediately appeased.<sup>82</sup>

Elsewhere, there are remedies for persistent and intermittent fever, cholera and dysentery, and headaches (relieved with the aid of a crow's wing).

The text continues on with a lengthy description of the *mantra*'s use in dealing with reproductive issues and relations with a female partner. Although too long to be cited here in full, one instance, involving someone who has previously experienced difficult childbirth, similarly advises consecrating substances a given number of times before having them drink and apply it as a sort of ointment: "having consecrated aged butter with a *mantra* one hundred and eight times, she should drink and smear that spot"<sup>83</sup>

In addition to this strictly medicinal aspect, the text then intersperses what I will reluctantly call "magical"<sup>84</sup> applications alongside medical ones:

Being one past the time for bearing children by three or five years, or being one prevented for many years caused by another's *mantras*, spells, or herbs, sealed by another, or another's wickedness, prevented from bearing a foetus by one disease or another, or any illness at all caused by inanimate and animate, artificial or natural poisons etc., or another's restraint done by the contrivance of friend or foe by means of a drug or any root *mantra*, [reciting the *mantra*] twenty-seven times and having vigorously ground aged butter, *mayūra*, and the eye of a peacock feather, then having ground it well with sugar and having joined it with only *Myrobalan* tree, one should eat it.<sup>85</sup>

<sup>82</sup> *karṇaśūle gajaviṣṭhotthitāṃ garjānasambhavāṃ chatrikāṃ kecukapatrāvanaddhāṃ mṛdvāgninā pacet / sukelāyitāṃ sukhoṣṇaṃ saindhavacūrṇapūtāṃ kṛtvā saptābhimanritena karṇāṃ pūrayet / tatkṣaṇād upaśamayati / MMK 9.81.24-26*

<sup>83</sup> *purāṇaghṛtaṃ aṣṭaśatavārāṇ abhimantrya pāyayel lepayed vā tatpradeśaṃ MMK 9.82.1*

<sup>84</sup> There is an ongoing debate regarding the origins of tantra and its relationship to so-called magical or witchcraft type practices. See Wedemeyer (2013) and Davidson (2017)

<sup>85</sup> *tripañcavarṣaprasavanakālātirekaṃ vā anekavarṣaviṣṭabdhō vā paramantratantrausadhaparamudritaparaduṣṭakṛtaṃ vā garbhadhāraṇavidhṛtaṃ vā vyādhisamutthitaṃ vā anyāṃ vā anyāṃ vā yatkiñcit vyādhiṃ paravidhṛtasthāvarajaṅgamakṛtrimākṛtrimagarādipradattaṃ vā sarvamūlamantrausadhimitrāmitraprayogakṛtaṃ vā saptaviṃśativārāṃ purāṇaghṛtamayūracandrakāṃ cekikṛtya piṣayet / tataḥ supiṣṭaṃ kṛtvā śarkareṇa saha yojya haritakīmātraṃ bhakṣayet / MMK 9.82.11-16*

Keeping in mind Payne’s first description of *mantras* as efficacious and powerful words in and of themselves, here the speaker acquires the ability to thwart the malicious attempts of another to prevent pregnancy through the use of their own *mantras* and spells, essentially amounting to a duel fought with words. Similarly, they are able to counteract drugs used toward the same end. On a related note, that this type of goal is wedged between the more overtly soteriological goals that surround this passage tells us something of the concerns of the text’s compilers, if not the *sādhaka* himself.

The last subcategory to be reviewed, protective *siddhis*, has clear overlap with the above example, indicating the arbitrariness of such typologies however useful they may be organizationally. In successive paragraphs the text gives two seemingly related scenarios wherein protection is created against malevolent forces. In the first, the *ekākṣara* is used to ward off possession by evil spirits:

Thus, when seized by *ḍākinīs* or *grahas*, having consecrated one’s own face with the *mantra* one hundred and eight times, he should behold [her]. He becomes healthy. Indeed, when grasped by various inhuman, malignant, and frightful beings, such as mothers, children, *vetālas*, *pūtanas*, princes, and *grahas* etc., having consecrated one’s own hand one hundred and eight times, one should sprinkle water on head [of] the possessed. He becomes healthy.<sup>86</sup>

In each case the *mantra* has the ability to perform exorcisms on a number of invading entities, with the first being an auto-exorcism that causes the otherwise invisible *ḍākinī* and *graha* (literally “seizer”) to be made manifest. In later tantric theory *ḍākinīs* were considered “female *buddhas* who are guardians of tantric lore” (Powers 256). At this point, however, it is clear they are less than benign and are instead only one among “many pernicious, possessing female

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<sup>86</sup> *evaṃ ḍākinīgrahagr̥hīteṣu ātmano mukham aṣṭaśatavārān abhimantrya nirīkṣayet / svastho bhavati / evaṃ mātaraḥpūtanaḥvetālakumāragrahādiṣu sarvāmānuṣaduṣṭadāruṇagr̥hīteṣu ātmano hastam aṣṭaśatābhimantritam kṛtvā gr̥hītakam mastake spr̥śet / svastho bhavati //* MMK 9.82.23-26

spirits” (Hatley 48). The next group is comprised of similar demonic or vampiric beings (*pūtanas* and *vetālas*) and the incongruous inclusion of mothers, children, and princes. Of these three, mothers (*mātara*) at least carries with it connotations of the Mother-goddesses whose origins are ancient and murky but at one point represented “potentially dangerous forces who afflict children with disease if not appropriated” (Hatley 40).<sup>87</sup>

In the second scenario, the text relates that the number of times the *mantra* is spoken directly correlates to an expanding circumference of protection: once ensures the safety of oneself, twice for a friend, three times for one’s wife, four for a village, five for a person on the verge of dying, as many as a thousand recitations will protect a district or any number of villages.<sup>88</sup> What exactly is being guarded against is unclear but due to the lack of specificity it may simply be that the *mantra* provides protection against calamity in general.

### 3.2 Lokottara Siddhi

As the *sādhana* reaches its zenith, the text depicts the *lokottara* attainments in three separate descriptions between chapters 8 and 9. They are generally quite similar but with slight variation and relatively more vivid language. The briefest reads:

Then, at the edge of the fire, light rays emanate from Blessed Śākyamuni’s *paṭa*. Then, having entirely shone upon the *sādhaka*, they engulf the crown of [his] head. And immediately upon contact the *sādhaka* becomes one who attains the five types of supernatural perception. He is one who has obtained the stage of a *bodhisattva*. One who has a divine aspect, he roams according to his desire. He lives for thirty-six eons. He passes through the thirty-six *buddhakṣetras* and fully perceives their majesty. He upholds the teachings of the thirty-six *buddhas*. He becomes one satisfied by attending and

<sup>87</sup> Brancaccio (2011) and Hatley (2016) examine the development of female deities over time, Brancaccio via artistic representations and Hatley via textual sources. To give an example of this development, Robert Gimello (2004) looks at the goddess Zhunti in the Chinese context. She appears in a list of female deities depicted in the *MMK*’s *maṇḍala* (there names Cundī). From merely being a name among many, she later would be the focus of an elaborate ritual that used *mantras* and spells along with a richly decorated mirror in place of a painted image.

<sup>88</sup> *ekajaptenātmaraṁkṣā dvijaptena sahāyarakṣā trījaptena gr̥harakṣā caturjaptena grāmarakṣā pañcājaptena yāmagocaragatarakṣā bhavati / evaṁ yāvat sahasrijaptena kaṭakacakararakṣā kṛtā bhavati* MMK 9.82-83.

worshipping them. And in the end, he becomes one who is destined for awakening. He becomes one who is adopted by the virtuous friend Ārya Mañjuśrī. As much as possible, he is intent on awakening amounting to *nirvāṇa*.<sup>89</sup>

One feature common to each description signifies the *sādhana*'s success: upon completion of the *pūjā*, *homa*, and *mantra* recitation, the *paṭa* becomes illuminated. Earlier I had highlighted a passage in Chapter 8 that depicts the Buddha seated in his palace in the *Śuddhāvāsa* (Pure Abode), smiling and emitting a light that engulfs the cosmos (page 10 above). This light represents the Buddha's compassion for sentient beings and marks the point at which the *MMK*'s teachings enter the world (Wallis 2002, 56). Now, at the culmination of the *sādhana*, that same light refracts through the *paṭa* and confers a new status upon the practitioner who gains a long list of new attributes. In imagery similar to that used in the *MVT*,<sup>90</sup> the practitioner is told to grasp the shining *paṭa* at which point he ascends to one of several named *buddhakṣetras*, listed in the eighth and ninth chapters as *Brahmaloka* and *Kusumāvātī*. There, he takes on a "divine aspect" (*divyarūpī*), "resembles the risen sun and resplendent with a celestial body, he is adorned with brilliant garments" (*uditādityasaṅkāśaḥ divyāṅgaśobhī vicitrāmbabarabhūṣitaḥ*) and "for a thousand great eons he becomes ever youthful, immortal, and playful" (*mahākālpasahasraṃ ajarāmaralīlī*).

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<sup>89</sup> *tato homāvasāne bhagavataḥ śākyamuneḥ paṭasya raśmayo niścaranti / tato sādhakam avabhāsyā mūrdhāntar dhīyante / samanantaraspṛṣṭaś ca sādhakāḥ pañcābhijño bhavati / bodhisattvalabdhābhūmiḥ divyarūpī yatheṣṭaṃ vicarate / ṣaṭtriṃśatkalpāṃ jīvati / ṣaṭtriṃśadbuddhakṣetrān atikrāmati / teṣāṃ ca prabhāvaṃ samanupaśyati / ṣaṭtriṃśadbuddhānāṃ pravacanaṃ dhārayati / teṣāṃ ca pūjopasthānābhirato bhavati / ante ca bodhiparāyaṇo bhavati / āryamañjuśrīkalyāṇamitraparigrhīto bhavati / yāvad bodhiniṣṭhaṃ nirvāṇaparyavasānam iti // MMK 9.84.9-16*

<sup>90</sup> "If the *mantrin* takes hold of it [i.e. the *maṇḍala*] himself, he will travel through the sky; he will abide for an eon, most brilliantly, if he wishes, that Buddha-child can die and go to other realms, assuming the forms of various Lords" (tr. Hodge 178-179).



In addition to these perhaps superficial acquisitions, the *sādhaka* undergoes a more profound alteration as his ascent to the *buddhakṣetras* also marks a perceptual shift. The description in Chapter 8 contains the following:

He remains in the *Kusumāvatī* root-world, where the blessed *tathāgata* Saṅkusumitarājendra dwells [and] upholds, supports, and teaches the *dharma*. He beholds noble Mañjuśrī directly. He hears the *dharma*. He beholds many hundreds of thousands of *bodhisattvas* and worships them...He reveals their one hundred thousand bodies.<sup>91</sup>

Upon completion of the ritual, the *sādhaka* has gained new faculties and perceives the varied beings of the *Kusumāvatī* that were previously beyond his grasp: he beholds Saṅkusumitarājendra, Mañjuśrī, and the multitudinous *bodhisattvas* that reside there “directly.” Moreover, and in line with one of the functions of *buddhakṣetra* as a realm purified by compassion and particularly advantageous for practice (Williams 215), the *sādhaka* is taught the *dharma* by the *tathāgatas* that oversee it and “as much as possible, is intent on awakening amounting to *nirvāṇa*.” Related to this intent on awakening and the *buddhakṣetra*’s optimal setting, the text states that he also becomes Mañjuśrī’s *kalyāṇamitra* or virtuous friend. The *Avataṃsaka* provides a list of ten characteristics of the *kalyāṇamitra* as someone who causes one to “persist in the determination for enlightenment...to generate roots of goodness...causes them to practice the ways of transcendence” etc., (tr. Cleary 1027).

While in the *buddhakṣetras*, the practitioner undergoes a second consecration mirroring his initiation into Mañjuśrī’s cult: “surrounded on all sides by spell-bearers, they bring about the consecration of the *sādhaka* into the realm as a universal ruler of the spell-bearers.”<sup>92</sup> Each of

<sup>91</sup> *kusumāvatīm lokadhātum sampratiṣṭhati / yatrāsau bhagavāṃ saṅkusumitarājendras tathāgataḥ tiṣṭhati dhriyate yāpayati dharmam ca deśayati āryamañjuśrīyam ca sāḥśāt paśyati dharmam śṛṇoti anekāny api bodhisattvaśatasahasrā paśyati tāṃś ca paryupāste ... kāyaśatasahasraṃ darśayati* MMK 8.79.26-27 – 80.1-5.

<sup>92</sup> *vidyādhārībhiḥ samantād ākīrṇam taṃ sādhaḥ vidyādharaḥ cakravartirājye abhiṣecayanti* MMK 9.83.19-20.

these titles have considerable conceptual connotations. The first, *vidyādhara*, has semantic range and as such provides some interpretive leeway. *Vidyā*, meaning knowledge or science, is derived from *√vid* meaning to know, understand, learn, etc. However, another of its definitions is spell or incantation and has been used in this sense here. *Dhara* here simply means bearer; the compound then can mean both “knowledge-bearer” and “spell-bearer.” Jean Przyluski (1923) adds a third connotation writing that “it sometimes signifies ‘those who possess the *vidyā*, knowledge or magic,’ sometimes a class of aerial genies considered be divine enchanters” (cited in Wallis 2002, 156). Ronald Davidson (2017) emphasizes the latter meaning in an article that scours textual sources for “magical” and “folk” antecedents of tantric figures, noting their ability to move between “human and non-human” communities (13). They likewise appear in canonical texts such as the *Rāmāyaṇa* (Granoff 414). Without ruling out the possibility that the text uses *vidyādhara* in this sense as well, in the chapters translated here it seems more likely that it uses the term to refer to someone who has completed its practices. For the *MMK*’s purposes (if we can ascribe agency to a text), then, the two meanings are intertwined. The *sādhaka* has now acquired one of, if not the, ultimate goal of the text: knowledge (*vidyā*) of the spells (*vidyā*) that it prescribes and which are the source of its power (Wallis 2002, 157).

The notion of the “universal ruler” (*cakravartin*) has long been applied to the Buddha whose act of teaching the *dharma* is frequently referred to as “turning the wheel.” The term itself was originally used to denote a king whose “chariot-wheels turn from one ocean shore to another,” thus creating the suggestion of an equivalence between the Buddha and a political ruler (Snellgrove 80). In *Indian Esoteric Buddhism* (2002), Davidson claims that with the appearance of tantric literature and practices, the concept had taken on greater significance. In fact, he claims that it is the “central” and “sustaining” metaphor of tantra whose import had been

“neglected by both traditional and modern scholars outside of India” (121). Whether or not this is an overstatement, Sanderson documents the intimate connections between kingship and tantric ritual. Particularly relevant is the period of Pāla reign, which saw a renewed relationship between the dynastic rule and Buddhism, with the Pāla kings being the “most robust” patrons of Buddhist monasteries in return for consecration rites (2009, 87). It was during this dynasty that the heart of the *MMK* seems to have been composed and the text makes use of the language of rulership in conveying the *sādhaka*’s sovereignty; soon after his consecration the text states that “those lords [i.e. the deities and *tathāgatas* of the *buddhakṣetras*] are truly his servants. He travels joined by them. A lord bearing all spells, they worship him with humility.”<sup>93</sup>

In the passage above, the light that issues from the *paṭa* enshrouds the *sādhaka*’s head. At this point he gains the five supernatural perceptions (*pañcābhijñā*). Although the text never clarifies what these five consist of, the *MVT* also grants them to those who enact its rituals. Buddhaghūya provides them in his commentary:

With the divine eye, distant forms can be seen, without being obstructed even by mountains and walls and so on. With the divine ear, distant sounds can be heard without being obstructed by mountains and walls and so on. One will know whether the minds of others have attachments or are free from attachments and so forth. One will recollect what one did and where one dwelt in former lives. One will attain the bases of supernatural powers (tr. Hodge 58).

The Buddha himself is said to have gained these five upon his enlightenment. In fact, the notion of such powers is common currency in Buddhism. Chapter 21 of the *Lotus Sūtra*, for example,

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<sup>93</sup> *ta evāśya bhavanti kiṅkarāḥ / taiḥ sārddham vicarati / sarvavidyādharaṇīyāsya dāsatvenopatiṣṭhante /* MMK9.83.21-22. For further reading on the relationship between kingship and tantra in the Japanese context, see Ryuichi Abe’s *The Weaving of Mantra: Kūkai and the Construction of Esoteric Buddhist Discourse*. Chapter 8, “Of Mantra and Palace: Textualizing the Emperor, Calamity, and the Cosmos”, reviews the ways that the importation of “esoteric” conceptions of kingship were influential during the medieval period.

increases the Buddha's powers such that even his cough and the snapping of his fingers is heard in the ten directions (tr. Burton 275).

Earlier I had noted Shinohara's uncertainty about whether the paintings described in the *Collected Dhāraṇī Sūtras* were used in a ritual setting or whether they depicted the culminating vision of ritual. In the *MMK*, I think we see both. In the first case, the *paṭa* is clearly the fulcrum upon which the ritual rests. And now having reviewed how the text communicates the outcomes the *sādhaka* can expect – his flying up to purified *buddha*-fields and encountering a number of *bodhisattvas* and *tathāgatas*, his being taught by them, his acquisition of various powers and attributes – it seems clear that the image also portrays the ritual's end goal. I would add one last piece of evidence that may seem relatively minor but in fact mirrors a feature in the *paṭa*. In the description given in the eighth chapter, wedged between sentences relaying new powers and abilities, the text flatly states: the *paṭa* is also there (*paṭas tatraiva tiṣṭhati*). Now, not only is the *sādhaka* in the image he uses to perform the ritual, but that image is present once he undergoes the transformation it enacts. Earlier I had referenced Gethin's reading of the relationship between the cosmological scheme and meditational states of the Pāli canon. He argues that they lack any clear distinction between these cosmic spheres, the beings that dwell in them, and the mental state of the meditator during the various stages of practice. Here I would argue that something similar is taking place. Instead of the graduated *jhānas* and the corresponding world-realms and deities of the Theravāda traditions, the *MMK* depicts the *sādhaka* employing the new ritual methods and *mantra* practices of its own liminal period (hovering somewhere between Mahāyāna and tantra) to access the *buddha*-fields and encounter the new deities that reside within them.<sup>94</sup>

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<sup>94</sup> Whether the *sādhaka* was also a meditator is an open question as the text does have several chapters that discuss it. The chapters translated here however make no mention of it.

Wallis, seemingly addressing a hypothetical and incredulous reader, notes the tension between taking the texts claims as either empirically verifiable or simply metaphorical descriptions of the *sādhaka*'s experiences upon completing the ritual (2002, 97ff.). His workaround to the problem is to note the larger Buddhist framework that permits them to be taken as a truth claim and whose "validity as a meaningful statement is dependent on the context in which it is made" (98). This is precisely what we see in the *MMK*'s presentation of a universe that is physically and temporally related, pervaded with the Buddha's compassion, and finally, ritually malleable by someone with the requisite knowledge and training.

## Conclusion

Having mapped out the methods that the *MMK* prescribes to its readers, this chapter has reviewed the outcomes and attainments of those practices. These attainments are divided into two categories by the text, i.e. *laukika* and *lokottara*. I further divided the *laukika siddhi* into several subcategories which cover concerns such as wealth and the acquisition of sons, health or medicinal aspects, and the ability to gain protection against malevolent forces, be they human or otherwise. With respect to the latter, the *MMK* contains an early depiction of the *ḍākinī*, a powerful female agent here shown as an invading spirit. It was only in later tantric material that these entities would be the guardians of tantric knowledge.

Finally, the *lokottara* attainments have been examined and clarified. The ritual's culmination is signified in the text by the *paṭa*'s illumination, representing the Buddha's compassion entering the world and enshrouding the *sādhaka*'s head. The text then states that the *sādhaka* now resides in the *buddha*-fields alongside the figures painted in the image, gains Mañjuśrī as a *kalyāṇamitra* (virtuous-friend), obtains immortality and supernatural abilities.

Finally, the *sādhaka* becomes a *cakravartin* (wheel-turning ruler) and *vidyārājā* (spell-bearer).

Earlier, I had argued that the *paṭa*'s iconography is representative of an overlapping of cosmological spheres and meditative states. Here I build on that, arguing that the text's new methods, i.e. *mantra* recitation and the use the *paṭa*, result in these, the newly emerging goals of tantric Buddhism as the *sādhaka* undergoes a perceptual and ontological change.

## Thesis Conclusion

This thesis began with the assertion that as a ritual manual, the *Mañjuśrīmūlakalpa* provides its reader with a set of straightforward instructions for carrying out the actions it prescribes. It then lists a series of attainments that result from those actions. I have argued that the simplicity of this presentation belies a conceptually and doctrinally rich world view in which these actions are efficacious and the results attainable. The introduction provided background and contextual information regarding its dating and a general summary of its contents. I also addressed the potential theoretical pitfalls of studying ritual from a text, along with the numerous methodological issues encountered.

The first chapter began with an examination of two of the strategies the text employs to legitimate and authorize its methods. In reviewing the techniques Buddhists had used in the centuries prior to the composition of the *MMK*, I highlighted how they were adapted in an attempt to ensure that the practices prescribed were received as authentically Buddhist. This included the use of a framing narrative that opens each chapter of the text and the presentation of *mantra* as the sonic form of Mañjuśrī and which places him under the *sādhaka*'s control. Next I analysed a brief passage at the beginning of Chapter 5 that provides an abbreviated set of instructions on how to create the *paṭa*. In doing so, I demonstrate the various efforts of the practitioner to ensure that its creation sufficiently empowers the image and in turn ensures the ritual is successful. Finally, I studied the imagery of the *paṭa* itself and revealed how its iconography points to the hierarchical structure and organization of a cosmological scheme that the *sādhaka* experiences and accesses through the ritual.

In the second chapter I reviewed the various components of the ritual itself, beginning with the ascetic practices the *sādhaka* undertakes and charting their capacity to strengthen his

mental and spiritual abilities. Additionally, I examined the times and locations that the text lists for the performance of the ritual. In doing so I make clear that these are integral aspects that point to notions of a spatially and temporally interrelated universe that fundamentally contribute to the ritual's success. *Pūjā* and *homa*, two components common to nearly all Indian ritual, were briefly examined. Special attention was paid to the use of the *paṭa* as it serves as the ritual's focal point. Here I argue that the use of images took on a new significance in Mahāyāna thinking. More importantly, due to the inclusion of the *sādhaka* in the *paṭa*'s imagery, it operates somewhere between a narrative painting and an icon: it portrays the moment when the Buddha's teaching of the *MMK* enters the world and simultaneously depicts the *sādhaka*'s place among the normally imperceptible presence of an array of deities that are made manifest to him through the ritual. Lastly, the use of *mantra* was examined to demonstrate its ubiquity and versatility. On the one hand, it serves to focus the *sādhaka*'s mind during the preliminary practices through the sheer number of repetitions. On the other, its use in the ritual setting reveals it to be a basic sound element understood to be efficacious in and of itself. Moreover, any of the *mantras* that the text lists can be used in virtually any setting, conveying the importance of its being sanctioned by the text. In particular I highlighted the use of the single-syllable *mantra* *ḥṛīḥ*. The manner in which this *mantra* is described, including its all-encompassing power and ritual versatility, exhibits one of the text's main concerns, i.e. sectarian intermingling.

The final chapter was divided between the two types of results obtained through the above methods. They are *laukika* and *lokottara* or ordinary and extraordinary. In the case of *laukika*, I detailed a number of subcategories that include general benefits such as wealth and offspring, those relating to karma, medicinal aspects such as easy childbirth and pain relief, and finally protection against demonic forces and the ability to thwart other's ill-intentions. I



finished by looking at arguably the more interesting *lokottara* attainments obtained at the culmination of the ritual. After ascending to a purified *buddha*-field, the practitioner is shown to acquire a number of new abilities and attributes linked to his status as a *bodhisattva*. These include supernatural sense and perception, unimpeded travel across the thirty-six *buddha*-fields and the perception of the beings that dwell there. As a purified space, these realms also serve as optimal places in which to practice and learn the *dharma* from his *kalyāṇamitra* Mañjuśrī. Consecrated for a second time, he takes on the role of the king of spell-bearers and enjoys a retinue of servants. In their totality, these attainments amount to a fundamental change in the status of the *sādhaka* who has now become a *bodhisattva* destined for buddhahood.

My objective with this thesis has been to translate into English sections of the *MMK* that have been previously unavailable. This has been done in order to demonstrate that despite its ostensible simplicity and relative lack of study, the *MMK* is a richly rewarding text worthy of a closer examination. Additionally, texts classified as *kriyā* are often overlooked by scholars, seemingly *due* to their classification as *kriyā*. According to several influential typographical schemes they are considered to be “lower” tantras, reserved for “lower” persons. Scholars appear to have accepted this stance and largely reserved their efforts for the study of “higher” tantras. The practices, and the doctrinal and conceptual underpinnings that make those practices meaningful, contained within *kriyā* texts are nevertheless conceptually complex. Moreover, the translation and analysis of these works, which generally occur during the earliest periods of tantric practice and literary composition, will contribute to a greater understanding of tantra and Buddhism as a whole.

## Appendix I - Translation

### *Mañjuśrīmūlakalpa* Chapter 5

Then, The Blessed One, Śākyamuni, having looked upon the circle of that entire assembly, addressed<sup>95</sup> princely Mañjuśrī.<sup>96</sup> “Mañjuśrī, this is the arrangement of your medium-sized, another *paṭa*. I will speak of that. Listen well and bear it firmly in mind.

First, with thread previously indicated, by the method previously spoken, by artisans previously selected, [make] the medium-sized *paṭa* by the previous measurement:<sup>97</sup> with beautiful, pure, fringed [thread spun] by a virtuous person whose limbs are devoid of dead hair and dirt, etc. In just the same way as the first [*paṭa*], one should make it, but having excluded from it the size and features<sup>98</sup> [of that one]. After that, paint the *paṭa*.<sup>99</sup>

First, The Blessed One, Śākyamuni, who is seated on the jeweled lion-throne and endowed with an entirely precious appearance, is to be painted teaching the Dharma in the middle of the Pure Abode palace with an entirely brilliant form, [like] an explosion of jewels and ornamented with white pearls. On the right side, looking at the Blessed One, Śākyamuni, is Ārya Mañjuśrī, who is paying respect by making the *añjali* gesture of reverence, resembling a lotus filament and coloured like the sun with saffron and suspended from the blossom of a dark blue lotus in the region of the left shoulder, princely, his head adorned with five pearl necklaces, adorned like a young boy, his head bowed toward the circle and the right knee, his countenance with a slight smile. On the left side of The Blessed One, Śākyamuni, is Ārya Avalokiteśvara,

<sup>95</sup> Ed. *āmantrayeta*, trans. based on *āmantrayate*.

<sup>96</sup> The *MMK* alternates between Mañjuśrī and Mañjuśriya throughout. Edgerton (§ 1.75 69) notes that the appearance of an *ī*- stem as if it were an *a*- stem (extended to appear as *-iya-*) is an anomaly unique to the *MMK*. Delhey (2012) also discusses its strangeness.

<sup>97</sup> Ed. *pramāṇaiva*, trans. based on *pramāṇenaiva*.

<sup>98</sup> *pramāṇarūpakāt: rūpaka* is a multivalent term and may here refer to either representations of various deities, figures, or even landscape elements that appear in the *jyeṣṭha paṭa* but not in the *madhyama*. I use “features” and translated it in the plural in order to account for this range of possibilities

<sup>99</sup> Overall, the elliptical and referential nature of this passage makes it obscure; see Section 1.3 above.

golden like an autumn reed. Just as he was previously, he is to be painted in exactly the same way.<sup>100</sup> But,<sup>101</sup> on his side are Ārya Maitreya, Samantabhadra, Vajrapāṇi, Mahāmati, Śāntamati, Gaganagañja, and Sarvanīvaraṇaviṣkambhin,<sup>102</sup> fanning a flywhisk for The Blessed One. Those are to be painted in succession. Just as in the first, they are to be painted in exactly the same way, decorated with all their ornaments.

Above them,<sup>103</sup> eight blessed *buddhas* are to be painted,<sup>104</sup> who are resolute, whose right hands give the assurance of safety and bestow boons, whose bodies have as their upper garment the yellow robes, with the left hand suspended from the folds in their robes, who are well clothed in lustrous red-brown mixed with a little red, who are entirely radiant and are endowed with wholly precious forms. According to that – Tathāgata Saṅkusumitarājendra, Ratnaśikhi, Śikhi, Viśvabhuk, Krakucchandaka, Bakagrīvi, Kāśyapa, and Sunetra. In this manner, those blessed *buddhas* are to be painted.

On the right side and near blessed Ārya Mañjuśrī, paint the circle of the great assembly. Just as previously, the eight *mahāśrāvakas* and eight *pratyekabuddhas* are to be painted in exactly the same way. But *Āryas* Mahāmaudgalyāyana and Śāriputra are to be painted fanning a flywhisk [toward] the seated body of The Blessed One, Śākyamuni.<sup>105</sup> The *devaputras*, those who have form in the Pure Abode, are to be painted thusly: Śakra, Lord of the Devas, Sayāma, Santuṣita, Sunirmita, Śuddha, Vimāla, Sudṛṣa, the Atapa, the Ābhāsvara, Brahmā, Sahāmpati, Akaniṣṭha. Those *devaputras* beginning with those belonging to the *Rūpavacara* and the

<sup>100</sup> Ed. *tathaivam*, trans. based on *tathā eva* (thus rendering it the correlative of the preceding *yathaiva*).

<sup>101</sup> This seems to indicate a deviation from the larger, more elaborate *paṭa* described in the fourth chapter.

<sup>102</sup> Here Sarvanīvaraṇaviṣkambhin is declined in the plural nominative; perhaps the list of the preceding names was once in compound. It is possible, given the lack of visarga following Śāntamati, the final three names listed were once in compound together.

<sup>103</sup> Ed. *copariṣṭā*, trans. based on *copariṣṭhā*.

<sup>104</sup> Ed. *citrāpayitavyaḥ*, trans. based on *citrāpayivyāḥ*.

<sup>105</sup> Ed. *śākyamune*, trans. based on *śākyamuneḥ*

*Kāmāvacara*, are to be painted near Mañjuśrī. Wearing the dress of their own natures, paint them placed below and above the circle of the assembly. Beneath and in all directions of the Blessed One's lion-throne, a great mountain and a great ocean extended<sup>106</sup> as far as the edge of the *paṭa* are to be painted.

In one corner of the edge of the *paṭa*, an adept whose form stands with the proper dress, whose head, elbows, and knees are bent,<sup>107</sup> and whose hands are occupied with a small spoon of incense is to be painted. And according to the previous description, Yamāntaka, the Lord of Wrath, is to be painted on the jewel-mountain and beneath Ārya Mañjuśrī. Below and on the left side of the Blessed One's lion-throne and near the edge of Ārya Avalokiteśvara's foot, the Goddess Tārā, seated near the jewel-mountain, is to be painted.<sup>108</sup> Just as she was previously described, paint<sup>109</sup> her in exactly the same way. The entirety of the *paṭa* is filled with scattered flowers. The *paṭa*, in all directions, is filled with flowers, such as Campaka blossoms, dark blue lotuses, white water lilies, jasmine, Sambac jasmine, Dhānuṣkāri blossoms, *kapun*, and cobra saffron blossoms.<sup>110</sup> And above that,<sup>111</sup> in the corner edge of the *paṭa* at both ends, two *devaputras*, who abide in the space between heaven and earth, bearing diverse forms and brightly coloured and who are sitting on rain clouds, are to be painted emitting a stream of large flowers and flying up.

This medium-sized *paṭa* is taught [for the] generation [of] the superior goal. In the world of men, the middle accomplishment depends on it.<sup>112</sup> 5.1

<sup>106</sup> Ed. *mahādamudrābhyudgataṃ*, trans. based *mahādamudrābhyudgataḥ*.

<sup>107</sup> Ed. – *kaurpara* - trans. based on *kūrpara*.

<sup>108</sup> Ed. *abhilekhyāḥ*, trans. based on *abhilekhyā*.

<sup>109</sup> Ed. *citrāpayitavyāḥ*, trans. based on *citrāpayitavyā*.

<sup>110</sup> *dhānuṣkāri* seems to be related to *dhanuṣkara*, a type of flower. The word immediately following (*-kapun-*) is not clear.

<sup>111</sup> Ed. *upariṣṭāc*, trans. based on *upariṣṭāc*.

<sup>112</sup> Wallis notes that although the fourth chapter makes the distinction between three types of attainments (based on the size of the image, i.e. large, medium, and small), the *MMK* continually conflates them so that there is no clear differentiation between which goals are obtained from which *paṭa*.

Whatever sin was done previously in *saṃsāra* by one in this cycle of death and rebirth, that is destroyed in an instant from seeing the *paṭa* here. 5.2

Those who are confused beings, wandering<sup>113</sup> on the five paths, do not understand. But [not] those who are looking into the centre of Mañjuḥoṣa's<sup>114</sup> *paṭa*.<sup>115</sup> 5.3

Even if one performs offences, the various *mantras* articulated would be successful, even for one of wicked contact who has committed the five inexpressible sins. 5.4

Moreover, the one who does the uttering obtains the accomplishment quickly. The sick are released from illness and the poor attain wealth. 5.5

Upon seeing the middle-sized *paṭa*, the childless obtains a son. Then one will obtain abundant, great merit merely from the sight. 5.6

A person invariably becomes blessed with the happiness of gods and men.<sup>116</sup> And upon the end of this birth, he will surely have buddhahood. 5.7

Thus, one is released from all offenses by painting, from mere recitation, by the contact born from worship, by seeing and from mere contact. 5.8

Surely, those who solicit this *paṭa* of great splendour with prayer immediately attains a successful life and [experiences] sympathetic joy. 5.9

It is impossible to say with words what fruitful merit a person obtains from the sight of this *paṭa* even over millions of eons. 5.10

This is the fifth chapter from the *Āryamañjuśrīyamūlakalpa*, from the *Mahāyānavaipulyasūtra*, from the *Avataṃsaka* of the *Bodhisattvapīṭaka*. The second collection on the arrangement of the *paṭa* is concluded.

<sup>113</sup> Ed. *bhramantā*, trans. based on *bhramantaḥ*.

<sup>114</sup> An epithet of Mañjuśrī. See Alex Wayman's *Chanting the Names of Mañjuśrī*, his translation and analysis of the *Mañjuśrīnāmasaṃgīti*.

<sup>115</sup> Ed. *paṭasyā*, trans. based on *paṭasya*.

<sup>116</sup> Ed. *devamanuṣyāṇaṃ*, trans. based on *devamanuṣyāṇāṃ*.

### *Mañjuśrīmūlakalpa Chapter 8*

Now then, The Blessed One, Śākyamuni, addressed princely Mañjuśrīya. “Mañjuśrī, for the benefit of wise beings, this arrangement of the *paṭa* [will be] declared by you going forth. By its means they will be accomplished very quickly indeed. For their benefit, I will address the proper means of accomplishment<sup>117</sup> according to the division and multitude of its qualities, which is the section on ritual. Listen well and bear it firmly in mind, for I will speak this for the benefit of all beings.”

Now then, princely Mañjuśrī said this to the Blessed One: “Good! Good! Blessed One! These words are well said which bring about our manifesting and intentions, which disclose the consummation and qualities of *mantra* practice.<sup>118</sup> Speak them Blessed One out of compassion for us, if you think now is the time.

Then, The Blessed One, Śākyamuni, looking over the entire assembly circle, smiled. Then rays of light, the colour of sapphire, topaz, and crystal, etc., emanated from glorious Śākyamuni’s mouth.<sup>119</sup> The rays of light shined immediately, illuminating the entire assembly circle and having obscured the many-thousand, three-thousand root-world and all the abodes of death, at which time, the splendour of mountain ranges and all the shining stars, the extremely powerful sun and moon - even these two, which possess great lustre and great authority! - were obscured by that light. They did not shine and became lusterless. They did not shine and seemed obscured. Having dulled all the light of gems, *mantras*, herbs, and jewels, [the light] withdrew once again into blessed Śākyamuni’s mouth.

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<sup>117</sup> There are several instances throughout where *aupayika* (“means of accomplishment”) is written in compound as *upayika*. This derivation of *upāya* is not possible and likely a simple copy error as the letters *o* (appearing here due to *sandhi*) and *au* are morphologically similar.

<sup>118</sup> This is a tentative translation of two confounding compounds: *śmadvibhāvanodyotanakarīṃ mantracaryāguṇaṣpattiprabhāvanakarīṃ* MMK 8.78.8-9.

<sup>119</sup> Ed. *śākyamunir*, trans. based on *śākyamuner*.

Now then, the *bodhisattva* and *mahāsattva* Vajrapāṇi appeared, seated right there in the assembly circle. He whose appearance delights all beings<sup>120</sup>, rose from his seat and, having fallen to the Blessed One's feet, said this to the Blessed One: "It is not without cause, not without reason, that blessed *buddhas* display a smile. What, Blessed One, is the reason, what is the motive for the displaying of the smile?"

So addressed, The Blessed One said to the *bodhisattva* Vajrapāṇi: "So it is, Vajrapāṇi, so it is! Just as you say, so it is. The smile of *tathāgatas* is not without cause or reason. This is the cause; this is the motive. There will be those who will perform, support, have declared, and have faith in this supreme lord of *sūtras*, the *Mañjuśrīmūlakalpa*, which has issued forth from the cloud of *dharma* and full refuge of the means of the ritual accomplishment and the performance of the practice of spells; after fully entering [into it],<sup>121</sup> they will have it inscribed in a book and worship it with sandalwood, unguents, incense, and garlands, with various flags, banners, and

<sup>120</sup> Ed. *sattvaramāṇarūpo*, trans. based on *sattvaramāṇarūpo*. Instances of this that appear later are similarly corrected.

<sup>121</sup> Here my translation differs from Wallis's: "...the *Mañjuśrīmūlakalpa*, which has come forth from, and results in complete penetration into, the cloud of teaching establishing the means of ritual success for the performance of the practice of spells" (2002 25). Wallis states clearly that although he has consulted the Tibetan translation, he works solely from the Sanskrit text prepared by Śāstrī (6). His appendix, which provides the transliterated Sanskrit from which he works, differs slightly from Śāstrī's text, however, in that Wallis's lists *mañjuśrīmūlakalpā* and *vidyācaryānuṣṭhānakarmasādhānopayikasamavaśaraṇadharmameghaniḥśritam* as one compound where in the original they are separated (183). There are a number of strange choices that he does not fully explain. For one, he translates it as though everything following *mañjuśrīmūlakalpā* (inexplicably in the feminine in the Śāstrī) were a *bahuvrīhi* of it, which it clearly cannot be if they are one long compound. Additionally, he states in a note to that same appendix that he has consulted both the Vaidya reprint (1964) and the Tibetan version to shed light on the use of *samava* in the compound (note 6, 248). He concludes that it may be a copy error of *samaya* (vow) and chooses to follow the Tibetan, and in doing so suggesting that it may be profitable to consider it *samayavasthā* rather than *samavaśaraṇa*. This makes little sense as *samava* regularly functions as a prefix that conveys a sense of fullness or completeness. In the end he opts not to include either reading in his final translation and simply skips over it. Finally, and strangest of all, it appears that he inserts several terms *into* the compound that are clearly not a part of it at all: *samanupraveśānuvartakam* seems to have been interpolated (as "results in complete penetration into") prior to the last member of the compound (*niḥśritam*). The form of Sanskrit used in the *MMK* is at times difficult to follow and make sense of. There is a temptation to rearrange the text to make it suit a preferred reading and in fact does require some level of "interpretation" when encountering its numerous anomalies. (My own translation agrees in some measure with Wallis's by making the extended compound a *bahuvrīhi* of *mañjuśrīmūlakalpā* despite the lack of case agreement.) However, to disregard basic grammar rules and ignore viable word choices seems unwarranted.

parasols, and with different sorts of musical instruments, [such as] various *tūryas* and *tāḍāvacaras*. They will obtain a mental disposition accompanied by sympathetic joy,<sup>122</sup> horripilating, they will clasp [their hands], having heard [of] the power and might of the spells they will thrill with delight and become joyous and they will obtain the practice. I predict that attaining unsurpassed, complete enlightenment, they will all become blessed *buddhas*. For this reason, The Victorious Ones smile, not for any other.

First, so long as he is one who has observed the vow, performed the preliminary practices, obtained the initiation, received the heart (*hṛdaya*), the foundational root mantra from the lord of ordinances, the inmost (*upahṛdaya*) or other *mantra*, the single-syllable mantra or another [entirely] according to one's desire, and having gone to a great forest, he should recite [the *mantra*] three million times, subsisting on fruit and water, or eats roots and leaves. He becomes one who completes the preliminary practices.

Then, having climbed to the top of a mountain<sup>123</sup> and positioning the superior *paṭa* facing the west, he himself faces east seated on a mound of *kuśa* grass.<sup>124</sup> Seated at the base of the *paṭa*, he should offer one *lac* of white lotuses and oiled white saffron to The Blessed One, Śākyamuni and to all the *buddhas*, *bodhisattvas*, *pratyekabuddhas*, and noble *śrāvakas*. And he should burn camphor and incense according to his wealth. He should worship gods and *nāgas* with as many lotuses as he can obtain. Then at midnight on the full-moon day of a bright fortnight, when [the moon] is full in a *prātihāraka*<sup>125</sup> having made a firepit in front of the *paṭa*, having lit the lotus-

<sup>122</sup> Ed. *anumodanāsahagataṃ*, trans. based on *anumodanasahagataṃ*.

<sup>123</sup> This follows Wallis who reads *parvatāyam* as the morphologically similar *parvatāgram* (2002, 205, App. F.1)

<sup>124</sup> Likewise this, although it is unclear what *viṇḍaka* in the compound *kuśaviṇḍakopaviṣṭaḥ* actually means.

<sup>125</sup> Edgerton has an extended entry on *śuklapūrṇamāsyāṃ prātihārakapratipūrṇāyāṃ* at 391-392. With respect to *prātihāraka* he says that the *MMK* is the only BHS text that uses it and that the Pāli Text Society's Dictionary has a confused entry. Finally, he concludes, that "evidently, the tradition of the true mg. [meaning] was lost at an early time."



shaped fire with sticks of white sandalwood, and having vigorously combined saffron and camphor, he should offer one thousand and eight oblations, making protection according to his resources.

Then, rays of light emanate from The Blessed One, Śākyamuni and the entire *paṭa* becomes a single shining [object]. Then, three circumambulations of the *paṭa* having been performed by the *sādhaka*, whose appearance is delightful to all beings, and having made obeisance to all the *buddhas*, *bodhisattvas*, *pratyekabuddhas*, and *āryaśrāvakas*, the *paṭa* is to be grasped.

With that, merely by grasping the edge of the *paṭa* which the *sādhaka* previously drew, he flies up. He instantly proceeds to the *Brahmaloka*. He remains in the *Kusumāvatī* root-world, where the blessed *tathāgata* Saṅkusumitarājendra dwells, exists, maintains, and teaches the *dharma*. He beholds noble Mañjuśrīya directly. He hears the *dharma*. He beholds many hundreds of thousands of *bodhisattvas* and worships them. For a thousand great eons he becomes ever youthful, immortal, and playful. The *paṭa* is also there. He is appointed by all the *buddhas* and *bodhisattvas*, pledges his resolve to them and goes to the hundred thousand fields. He reveals their one hundred thousand bodies. He becomes one from whom many supernatural abilities and powers come forth. Noble Mañjuśrīya becomes his virtuous friend. He becomes one for whom the final aim of enlightenment is certain.

The first from the chapter on the proper action for the superior attainment, the eighth from the *Mahāyānavaipulyasūtra* from the *Āvataṃsaka* of the *Bodhisattvapiṭaka*, is concluded.

### *Mañjuśrīmūlakalpa Chapter 9*

Now then, The Blessed One, Śākyamuni addressed the entire seated assembly circle and hosts of *devas*. “Listen, blessed and respectable ones, to the advantageous practices, *mantras*, and *maṇḍalas* of princely Mañjuśrī, the adept’s proper means<sup>126</sup> for the goal of protection, the most supreme secret, the most secret essence, the lord of great spells which is spoken by all *tathāgatas*. By reciting this, all *mantras* are recited.<sup>127</sup> This is not to be transgressed, O gathering of *devas*, this lord of spells. Even princely Mañjuśrī is drawn and led to power by this lord of spells and becomes acquiescent. What more is to be said regarding those other *bodhisattvas* and the ordinary and extraordinary *mantras*. This power, which possesses great strength and contains singular energy, this one alone destroys all obstacles and is declared the best of all *mantras*. This one alone is called the imperishable of the single-syllable [*mantras*]. And which is that? The single-syllable which effects all goals, doing all that is to be done, destroying all [other] *mantras*, which removes all the evil acts of those who do wrong, produces virtue, proceeds higher and higher from all ordinary and extraordinary *mantras*, fulfiller of all *mantras*, the essence of entirely indestructible *tathāgatas*. And which is that? Namely this – *kṛlhīm*. This one, friends, is the utmost supreme secret, suitable for all activities [i.e. rituals], called the single-syllable, the lord of spells, not to be transgressed by anyone. Invincible, it is auspicious for all beings, the effector of all *buddhas*, the master of all *mantras*, is the lord of all worlds, a friend to all those with wealth,<sup>128</sup> compassionate to all those who are hated, the ender of all births, and destroyer of all obstacles. Just as it is suitable for performing [the preceding actions], even one who is not a

<sup>126</sup> Ed. *cāryāmaṇḍalamāntrasādhakamopayikam*, trans. based on *cāryāmaṇḍalamāntrasādhakam aupayikam*.

<sup>127</sup> The last clause translated here - *yena japtena sarvamantrā japtā bhavanti* – is making the claim that the use of the mantra to be revealed shortly in the text supersedes all other *mantras*.

<sup>128</sup> *sarvavitteśānām*: *Vitteśa* is technically an epithet of Kubera, the lord of wealth but it is unclear how else it may be used here.

master [still] accomplishes the actions. Taking hold of which, he attains the state of one who utters *mantras*, becoming subdued. And having consecrated garments with the *mantra* he should adorn them; he becomes fortunate. Having consecrated a tooth stick, he should chew it;<sup>129</sup> it removes pain in the teeth. Having consecrated a toothbrush of white oleander, he should chew it; it produces food without it being sought. Regarding eye pain, having ground salt and having consecrated it seven times, one should fill the eye [with it]; it removes eye pain. Regarding ear pain, with a weak fire he should cook elephant excrement, which has been produced during thunder, and mushrooms bound in *kecuka* leaves.<sup>130</sup> Having purified ground salt and thrown it [and the excrement and mushrooms] into warm water, with seven consecrations one should fill the ear [with it]. One is immediately appeased. At the time of childbearing, having ground *āṭaruṣaka* root with lifeless water<sup>131</sup> for a woman for whom delivery is difficult and for overcoming the pain, she should smear it on the navel region. A person who is without pain produces with ease and, having consecrated aged butter with a *mantra* one hundred and eight times, she should drink [it] and smear [it on] that spot. From that very moment she becomes one who is free of pain. Regarding indigestion, cholera, and dysentery and their causes, having consecrated *sauvarcala*, *saindhava*, or some other salt one-hundred and eight times, one should consume it. That very day one is released from that illness and becomes healthy. With respect to purging in both ways<sup>132</sup> and purging daily, having drunk citron fruit with lifeless water one is released from that pain. By its being uttered once and by its being uttered for a childless woman, who is unable to reproduce, having cooked the *aśvagandha* root with cow's butter, having

<sup>129</sup> Ed. *bhakṣaye*, trans. based on *bhakṣayet*.

<sup>130</sup> Ed. *kedhukapatrāvanaddhām*, trans. based on *kecukapatrāvanaddhām*

<sup>131</sup> The Chinese recension reads "water without insects."

<sup>132</sup> This may refer to purging both orally and anally.

ground [it] with the cow's milk, and having ignited it with the cow's milk,<sup>133</sup> [the *mantra* is to be] uttered twenty-five times. Causing [her] to drink it at the time of menstruation and after bathing, shunning other's husbands, and abandoning practice contrary to desire, she should approach<sup>134</sup> her own husband. Her husband causes her to beget a son. Being one past the time for bearing children by three or five years, or being one prevented for many years caused by another's *mantras*, spells, or medicines, sealed by another, or another's wickedness,<sup>135</sup> prevented from bearing a foetus by one disease or another, or any illness at all<sup>136</sup> caused by inanimate or animate, artificial or natural poisons etc., or another's restraint, done by the contrivance of friend or foe by means of a drug or any root *mantra*, [reciting the *mantra*] twenty-seven times and having vigorously ground aged butter, *mayūra*, and the eye of a peacock feather, then having ground it well with sugar and having joined it with only *Myrobalan* tree, one should eat it. For seven days, one should imbibe boiled milk with sugar, having recited the *mantra* again and again. When experiencing headaches, having cleansed a crow's wing by reciting the *mantra* seven times, one becomes healthy. Regarding illnesses such as a women's heavy menstrual bleeding etc., having ground *alambuṣa*<sup>137</sup> root with milk mixed with indigo root consecrated with the *mantra* one hundred and eight times, having [further] mixed it with milk, one should drink it. In the same manner, sickness that lasts four days, one day, two days, or three days, and when experiencing continuous or irregular fever, etc., one should be fed rice gruel mixed with milk which has been consecrated one hundred and eight times. One becomes healthy.<sup>138</sup>

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<sup>133</sup> Ed. *gavyakṣīrenaivādvālya*, trans. based on *gavyakṣīrenaivājvālya*. The last member of this cluster should read the phonetically similar *ājvālya*. Edgerton §2.38 17 notes this as a frequent mistake in BHS.

<sup>134</sup> Ed. *abhigacche*, trans. based on *abhigacchet*.

<sup>135</sup> Ed. *paramantratanrtoṣadhaparamudritaparaduṣṭakṛtam*, trans. based on *paramantratanrtaṣadhaparamudritaparaduṣṭakṛtam*

<sup>136</sup> Ed. *kañci*, trans. based on *kañcit*.

<sup>137</sup> Ed. *ālambuṣa*, trans. based on *alambuṣa*.

<sup>138</sup> The entirety of this passage dealing with pregnancy is made a little confusing by the simple fact that none of it appears in the feminine. As Edgerton states, "the confusion of gender in BHS is very far-reaching and

Thus, when seized by *dākinīs* or *grahas*, having consecrated one's own face with the *mantra* one hundred and eight times, he should behold [her]. He becomes healthy. Indeed, when grasped by various inhuman, malignant, and frightful beings, such as mothers, children, *vetālas*, *pūtanas*, princes, and *grahas* etc., having consecrated one's own hand one hundred and eight times, one should sprinkle water on head [of] the possessed. He becomes healthy.

By its being uttered once, the protection of one's self occurs. By its being uttered twice, the protection of a friend occurs. By its being uttered three times, the protection of one's wife occurs. By its being uttered four times, the protection of a village occurs. By its being uttered five times, the protection of one who approaches death occurs. Indeed, to the extent that it is recited a thousand times, the protection of many villages is effected. It does all these trifling actions and other superior [ones], even [if] one is not a master. Moreover, one desires to bring about trifling actions which are to be performed.

Having gone to an isolated place in a lonely spot facing the ocean, where a river springs forth, along the shore of the ocean, or along the shore of the Ganges river, or having taken shelter on the shore of a great river, having established the ritual space<sup>139</sup> in a clean spot and performing ablutions three times, changing into the three garments on the 15<sup>th</sup> day in the dark half of the month of *Phālguna*, the *sādhaka*, with food obtained from alms-begging, which are milk and barely, or procuring fruit, should utter [the *mantra*] three million times. From that the ground for accomplishment [is established]; as a result of seeing [a sign], one should begin the ritual. The large *paṭa* there in that spot, having done extensive *pūjā* at the base of the *paṭa* with small lamps

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widespread" (§6.29 30). It could be that some of this section is actually directed at the husband's behaviour (e.g., *he* should shun other's wives, etc.).

<sup>139</sup> The use of *uḍayam* is unclear. The Chinese text again offers clarity and I have relied on that translation for "having established the ritual space." See [http://buddhism.lib.ntu.edu.tw/BLDM/sutra/chi\\_pdf/sutra10/T20n1191.pdf](http://buddhism.lib.ntu.edu.tw/BLDM/sutra/chi_pdf/sutra10/T20n1191.pdf) p.41.

made of gold and silver filled with *olibanum* oil, or with small lamps made of copper and clay filled with cow's butter, one should offer a *lac* [of] lamps with pieces of fresh cinnamon to the *paṭa*. From all sides of the *paṭa* equally beams emanate, with lights shining all over and with garlands of light. The *paṭa*, with beams emanated contiguously, is shining brilliantly all over. In the air from above, drums thunder and "Well done" is heard.

Then, with a form pleasing to all beings and by possessing the spell, having bestowed respect to The Departed One, bowing to all *buddhas*, having circumambulated the previously drawn *paṭa*, the corner edge of the *paṭa* by the *sādhaka* should be grasped. Then, by [its] simply being grasped, he flies up along with those beings who have obtained all glories and they attain the goal of the sole superior vehicle. While heavenly trumpets [play] and accompanied by sweet sounding singing, music, and dancing, surrounded on all sides by those bearing the spells, they bring about the consecration of the *sādhaka* into the realm as a universal ruler of the spell-bearers. Along with those bearing the light he becomes one who enjoys immortality. He becomes one who endures for many eons. Resembling the risen sun and resplendent with a celestial body, he is adorned with brilliant garments. Those lords truly are his servants.<sup>140</sup> He travels joined by them. A lord bearing all spells, they worship him with humility.<sup>141</sup> He becomes the universal ruler of the spell-bearers. He becomes long-lived and invincible. He becomes suitable for the best of all accomplishments. He has power over<sup>142</sup> the least of spell-bearers. And he worships the *buddhas* and *bodhisattvas* [for the benefit] of all things. Because of his being [such], he proceeds instantly to the *Brahmaloka*. He does not care for Indra's [spell]. How much less the spells born of the others! And at the end of that, he attains the condition of a *buddha*. ++++++.<sup>143</sup> Then,

<sup>140</sup> Here, and shortly after, I have translated the distal *asya* as the proximal *tasya*.

<sup>141</sup> The use of the genitive in *sarvavidyādharaṣṭāṅgāṅgā* is perplexing.

<sup>142</sup> Ed. *vaśetā*, trans. based on *vaśitā*.

<sup>143</sup> There is a missing portion of the text here.

having gone to an isolated place which lacks people and is free of attachments and unobstructed, having entered a great forest at a spot accompanied by a river and a lotus pond, or dwelling on a ridge, having climbed to the top of a mountain, the single-syllable [*mantra*], the lord of spells, pronounced by the ordinance of Mañjuśrī, one spoken by a *bodhisattva* or other *tathāgata*, or a different *mantra*, [one] of these are to be grasped according to one's desire. Taking food such as fruit or a lotus root and taking suitable milk, the spell should be uttered thirty-six hundred thousand times. At the end of reciting and by the very means previously described, one should erect the superior *paṭa* and, having kindled a fire of lotus flowers and anointed white sandalwood and saffron with eight [pieces of] *khadira* wood, one should offer thirty-six thousand previously arranged lotuses.

Then, at the edge of the fire, light rays emanate from The Blessed Śākyamuni's *paṭa*. Then, having entirely shone upon the *sādhaka*, they engulf the crown of [his] head. And immediately upon contact the *sādhaka* becomes one who attains the five types of supernatural perception. He is one who has obtained the stage of a *bodhisattva*. One who has a divine aspect, he roams according to his desire. He lives for thirty-six eons. He passes through the thirty-six *buddhakṣetras* and fully perceives their majesty. He upholds the teachings of the thirty-six *buddhas*. He becomes one satisfied by attending and worshipping them. And in the end, he becomes one who is destined for awakening. He becomes one who is adopted by the virtuous friend Ārya Mañjuśrī. As much as possible, he is intent on awakening amounting to *nirvāṇa*.

This is the ninth chapter from the *Āryamañjuśrīmūlakalpa*, from the *Mahāyānavaipulyasūtra*, from the *Avataṃsaka* of the *Bodhisattvapiṭaka*. The chapter on the proper action of the superior ritual, the second from that collection, is concluded.

## Appendix II – Transliteration

### *Mañjuśrīmūlakalpa Chapter 5*

atha khalu bhagavān śākyamuniḥ sarvaṃ tatparśanmaṇḍalam avalokya mañjuśriyaṃ  
kumārabhūtam āmantrayeta sma / asti mañjuśrīḥ aparaṃ api tvadīyaṃ madhyamaṃ  
paṭavidhānam / tad bhāṣiṣye 'ham / śṛṇu, sādhu ca suṣṭhu ca manasi kuru //

ādau tāvat pūrvanirdiṣṭenaiva sūtrakeṇa pūrvoktenaiva vidhinā pūrvaparikalpitaiḥ śilpibhiḥ  
pūrvapramāṇaiva madhyamaṇḍalaḥ suśobhanena śuklena suvratena sadaśena  
aśleṣakair aṅgair apagatakeśasaṅkārādibhir yathaiva prathamam tathaiva tat kuryāt varjayitvā tu  
pramāṇarūpakāt tatpaṭaṃ paścād abhiliḥkāpayitavyam //

ādau tāvad śuddhāvāsabhavanam samantaśobhanākāraṃ sphuṭitaratnamayākāraṃ  
sitamuktāhārabhūṣitam tasmim madhye bhagavānś chākyamuniḥ citrāpayitavyaḥ  
ratnasimhāsanopaniṣaṇṇaḥ dharmam deśayamānaḥ sarvākāravaropetaḥ, dakṣiṇapārśve  
āryamañjuśrīḥ padmakiṇḍalābhāḥ kuṅkumādityavarṇo vā vāmaskandhapradeśe  
nīlotpalāvasaktaḥ kṛtāñjalipuṭaḥ bhagavantaṃ śākyamuniṃ nirīkṣamāṇaḥ īṣatprahasitavadanaḥ  
kumārarūpī pañcacīrakopaśobhitaśiraskaḥ bālādāraḥ kālāṅkārabhūṣitaḥ  
dakṣiṇajānumaṇḍalāvanataśiraḥ bhagavataś ca śākyamuner vāmapārśve āryāvalokiteśvaraḥ  
śaratkāṇḍagauro yathaiva pūrvam tathaivam abhilekhyam / kintu  
bhagavataś cāmaramuddhūyamānam tasya pārśve āryamaitreyaṃ samantabhadraḥ  
vajrapāṇir mahāmatiḥ śāntamatiḥ gaganagaṇjaḥ sarvanīvaraṇaviṣkambhinaś ceti / ete 'nupūrvato  
'bhilekhyāḥ / yathaiva prathamam tathaiva sarvālaṅkārabhūṣitāḥ citrāpayitavyāḥ //

teṣāṃ copariṣṭā aṣṭau buddhā bhagavantaś citrāpayivyāḥ sthitakā abhayapradānadakṣiṇakarāḥ  
pīṭacīvarottarāsaṅgīkṛtadehāḥ vāmahastena cīvarakarṇakāvasaktā  
īṣadraktāvabhāsaśāyasunivastāḥ samantaprabhāḥ sarvākāravaropetaḥ / tadyathā -  
saṅkusumitarājendras tathāgataḥ ratnaśikhiḥ śikhiḥ viśvabhuk krakucchandakaḥ bakagrīviḥ  
kāśyapaḥ sunetraś ceti / ity ete buddhā bhagavantaś citrāpayitavyāḥ //

dakṣiṇe pārśve bhagavata āryamañjuśriyasya samīpe mahāparśanmaṇḍalam citrāpayitavyam /  
aṣṭau mahāśrāvakaḥ aṣṭau pratyekabuddhāḥ yathaiva pūrvam tathaiva te citrāpayitavyāḥ / kintu  
āryamahāmaudgalyāyanaśāriputrau bhagavataḥ śākyamune cāmaramuddhūyamānau



sthitakāyam abhilekhyau / evaṃ śuddhāvāsakāyikā devaputrā abhilekhyāḥ / śakraś ca  
 devānām indraḥ sayāmaś ca santuṣitaś ca sunirmitaś ca śuddhaś ca vimalaś ca sudṛśaś ca atapaś  
 ca ābhāsvaraś ca brahmā ca sahāmpatiḥ akanīṣṭhaś ca evaṃ ādayo devaputrā rūpāvacarāḥ  
 kāmāvacarāś cānupūrvato 'bhilekhyāḥ āryamañjuśriyasamīpasthāḥ  
 parśanmaṇḍaloparicitavinyastāḥ svarūpaveśadhāriṇo citrāpayitayāḥ / bhagavataḥ  
 siṃhāsanasyādhastād samantān mahāparvataḥ mahāsamudrābhyudgataṃ yāvat paṭānte  
 citrāpayitavyaḥ / ekasmin paṭāntakoṇe sādako yathāveśasaṃsthānākāraḥ  
 avanatajānukaurparaśiraḥ dhūpakatacchukavyagrahastāḥ citrāpayitavyaḥ /  
 tasmimś ca ratnaparvate āryamañjuśriyasyādhastāt yamāntakakrodharājā  
 yathāpūrvanirdiṣṭam abhilekhyam / vāmapārśve bhagavataḥ siṃhāsanasyādhastād  
 āryāvalokiteśvarapādamūlasamīpe tasmimś ca ratnaparvatopaniṣaṇṇā tārādevī abhilekhyāḥ /  
 yathā pūrvanirdiṣṭā tathā citrāpayitavyāḥ / samantāś ca tatpaṭam muktapuṣpāvakīrṇam  
 campakanīlotpalasaugandhikamālatīvarṣikadhānuṣkārikapunnāgakesarādibhiḥ  
 puṣpair abhyavakīrṇam samantāt paṭam / upariṣṭāc ca paṭāntakoṇe ubhayānte dvau devaputrau  
 mahāpuṣpaugham utsrjāmānu vicitrarūpadhāriṇau antarīkṣasthitau vārimeghāntargatanilīnau  
 utpatamānu sitavarṇau abhilekhyāv iti //

etan madhyamakam proktaṃ paṭaḥ śreyārtham udbhavam /  
 madhyasiddhis tad āyattā manujānām tu bhūtale // Mmk\_5.1 //

yatkiñcit kṛtaṃ pāpaṃ saṃsāre saṃsarato purā /  
 naśyate tat kṣaṇād eva paṭam darśanād iha // Mmk\_5.2 //

mūḍhasattvā na jānanti bhramantā gatipañcake /  
 paṭasyā darśanā ye tu mañjughoṣasya madhyame // Mmk\_5.3 //

api kilviṣakārī syāt pañcānantaryakāriṇaḥ /  
 duḥśīlasyāpi sidhyeyurmantrā vividhabhāṣitāḥ // Mmk\_5.4 //

api kṣiprataram siddhi prāpnuyāt kṛtajāpinaḥ /  
 rogī mucyate rogād daridro labhate dhanam // Mmk\_5.5 //

aputro labhate putram madhyame paṭadarśane //  
 drṣṭamātram tadā puṇyam prāpnuyād vipulam mahat // Mmk\_5.6 //

niyataṃ devamanuṣyāṇaṃ saukhyabhāgī bhaven naraḥ /  
buddhatvaṃ niyataṃ tasya janmānte ca bhaviṣyati // Mmk\_5.7 //

likhanā vācanāc caiva pūjajalekhanā tathā /  
darśanā sparśanāc caiva mucyate sarvakilbiṣāt // Mmk\_5.8 //

prārthanādhyeṣaṇā hy evaṃ paṭasyāsyā mahādyuteḥ /  
labhate saphalaṃ janmāṃ kṣipraṃ cānumodanā // Mmk\_5.9 //

na śakyaṃ vācayā vaktum api kalpāgrakoṭibhiḥ /  
yat puṇyaṃ prāpnuyā jantu saphalaṃ paṭadarśanād iti // Mmk\_5.10 //

bodhisattvapiṭakāvatamsakān mahāyānavaipulyasūtrād āryamañjuśriyamūlakalpāt  
pañcamah paṭalavisaraḥ / dvitīyaḥ paṭavidhānavisaraḥ samāptaḥ //

### ***Mañjuśrīmūlakalpa Chapter 8***

atha khalu bhagavān śākyamunir mañjuśriyaṃ kumārabhūtam āmantrayate sma / ye te mañjuśrīḥ  
tvayā nirdiṣṭā sattvā teṣāṃ arthāya idaṃ paṭavidhānaṃ visaram ākhyātam / te svalpenaivopāyena  
sādhayiṣyante / teṣāṃ arthāya sādhanauṣayikaṃ guṇavistaraprabhedavibhāgaśo karmavibhāgaṃ  
samanubhāṣiṣyāmi / taṃ śrṇu sādhu ca suṣṭhu ca manasi kuru bhāṣiṣye / sarvasattvānāṃ arthāya  
//

atha khalu mañjuśrīḥ kumārabhūto bhagavantam etad avocat / sādhu sādhu bhagavan subhāṣitā te  
'smadvibhāvanodyotanakarīṃ mantracaryāguṇaniṣpattiprabhāvanakarīṃ vārṇāṃ / tad vadatu taṃ  
bhagavān / yasyedānīṃ kālāṃ manyase / asmākaṃ anukampārtham //

atha bhagavān śākyamuniḥ sarvāvantāṃ parśanmaṇḍalam avalokya smitam akārṣīt / atha  
bhagavataḥ śākyamuner mukhadvārāt nīlapītasphaṭikavarṇādayo rāśmayo niṣcaranti sma /  
samanantaraniṣcaritā ca rāśmayo sarvāvantāṃ parśanmaṇḍalam avabhāṣya  
trisāhasramahāsāhasraṃ lokadhātum sarvamārabhavanaṃ jihmīkṛtya  
sarvanakṣatradyotiśailagaṇaprabhāṃ yatremau candrasūryau mahardhikau mahānubhāvau tayā  
prabhayā te 'pi jihmīkṛtau nāvabhāṣyante niṣprabhāṇi ca bhavanti / na virocante jihmīkṛtāni ca  
saṃdrīṣyante sarvamaṇimantraupadhiratnaprabhāṃ niḥprabhīkṛtya punar eva bhagavataḥ  
śākyamuneḥ mukhadvārāntar dhīyate sma //

atha khalu vajrapāṇir bodhisattvo mahāsattvaḥ tatraiva parśanmaṇḍale sannipatito 'bhūt  
sanniṣaṇṇaḥ / sa utthāyāsanāt sattvaramāṇarūpo bhagavataś caraṇayor nipatya bhagavantam etad  
avocat nāhetukaṃ nāpratyayaṃ buddhā bhagavantaḥ smitam prāviṣkurvanti / ko bhagavan hetuḥ,  
kaḥ pratyayo smitasya prāviṣkaraṇāya //

evamukte, bhagavān vajrapāṇiṃ bodhisattvam āmantrayate sma / evam etad vajrapāṇe evam etat  
 / yathā vadasi tat tathā / nāhetvapratyayaṃ tathāgatānāṃ vidyate smitam / asti hetuḥ asti  
 pratyayaḥ / yo idaṃ sūtrendrarājaṃ mañjuśrīmūlakalpā  
 vidyācaryānuṣṭhānakarmasāadhanopayikasamavaśaraṇadharmameghāniḥśritaṃ  
 samanupraveśānuvartakam kariṣyanti dhārayiṣyanti vācayiṣyanti śraddhāsyanti pustakalikhitam  
 kṛtvāḥ pūjayiṣyanti vandanacūrṇānulepanadhūpamālyaiḥ chatradhvajapataḥkaiḥ vividhairvā  
 prakāraiḥ vā dyaviśeṣair vā nānātūryatāḍāvacaraiḥ / antaśaḥ anumodanāśahagataṃ vā cittasantatir  
 vā pratilapsyante romaharṣaṇam sañjanam vā kariṣyanti vidyāprabhāvaśaktim vā śrutvā  
 saṃhr̥ṣyante anumodiṣyante caryām vā pratipatsyante / vyākṛtāste mayā anuttarāyām samyak  
 sambodho sarve te bhaviṣyanti / buddhā bhagavantaḥ / ata eva jināḥ smitam kurvanti nānyathā iti  
 //

ādau tāvad dṛṣṭasamayaḥ kṛtapuraścaraṇaḥ labdhābhiṣekaḥ asmin kalparājamūlamantrahṛdayam  
 upahṛdayam vā anyataram vā mantraṃ gṛhītvā ekākṣaram vā anyam vā yathepsitam mahāraṇyam  
 gatvā triṃśallakṣaṇi jape phalodakāhāraḥ mūlaparṇabhakṣo vā kṛtapuraścaraṇo bhavati //

tato parvatāyam abhiruhya jyeṣṭham paṭam paścānmukham pratiṣṭhāpya, ātmanā pūrvābhimukho  
 kuśaviṇḍakopaviṣṭaḥ śvetapadmānām śvetakuṅkumābhyaktānām lakṣam ekam bhagavataḥ  
 śākyamuneḥ sarvabuddhabodhisattvapratyekabuddhāryaśrāvakaṇām paṭasyādhaṣṭān nivedayet /  
 karpūradhūpam ca yathā vibhavataḥ dahet / devaputranāgānām ca pūjā kuryāt / yathā labdhaiḥ  
 puṣpaiḥ / tato 'rdharātrakālasamaye śuklapūrṇamāsyām prātihāra kapratipūrṇāyām paṭasyāgrataḥ  
 agnikuṇḍam kṛtvā padmākāram śvetacandanakāṣṭhair agniṃ prajvālya kuṅkumakarpūram

caikīkṛtya, aṣṭasahasrāhutim juhuyāt / yathā vibhavataḥ kṛtarakṣaḥ //

tataḥ bhagavataḥ śākyamuneḥ rāsmayo niścaranti samantāc ca paṭaḥ ekajvālībhūto bhavati / tataḥ

sādhakena sattvaramāṇarūpeṇa paṭaṁ triḥpradakṣiṇīkṛtya

sarvabuddhabodhisattvapratyekabuddhāryaśrāvakāṇaṁ praṇamya paṭaṁ grahītavyam //

atītena pūrvalikhitasādhakapaṭāntadaśa tato grhītamātrotpatati / acchaṭāmātreṇa brahmalokam

atīkrāmati / kusumāvatīm lokadhātum sampratiṣṭhati / yatrāsau bhagavāṁ saṅkusumitarājendras

tathāgataḥ tiṣṭhati dhriyate yāpayati dharmam ca deśayati āryamañjuśriyam ca sākṣāt paśyati

dharmam śṛṇoti anekāny api bodhisattvaśatasahasrā paśyati tāmś ca paryupāste

mahākālpasahasraṁ ajarāmaralīlī bhavati / paṭastatraiva tiṣṭhati sarvabuddhabodhisattvādhiṣṭhito

bhavati teṣāṁ cādhiṣṭhānaṁ sañjānīte kṣetraśatasahasraṁ cākrāmati kāyaśatasahasraṁ vā

darśayati anekārddhiprabhāvasamudgato bhavati āryamañjuśriyaś ca kalyāṇamitro bhavati

niyataṁ bodhiparāyaṇo bhavatīti //

bodhisattvapiṭakāvatamsakān mahāyānavaipulyasūtrād aṣṭama

uttamasādhanaupayikakarmapaṭalavisarāt prathamam samāpta iti /

### ***Mañjuśrīmūlakalpa Chapter 9***

atha khalu bhagavān śākyamuniḥ sarvāvātī parśanmaṇḍalopaniṣaṇṇāṃ devasaṅghān āmantrayate  
 sma / śṇvantu bhavanto mārṣā mañjuśrīyasya kumārabhūtasya caryāmaṇḍalamantrasādhakam  
 opayikam rakṣārtham sādhakasya paramaguhyatamam paramaguhyahṛdayam  
 sarvatathāgatabhāṣitam mahāvidyārājāṃ / yena japtena sarvamantrā japtā bhavanti /  
 anatikramaṇīyo 'yaṃ bho devasaṅghāḥ ayaṃ vidyārājā / mañjuśrīyo 'pi kumārabhūto 'nena  
 vidyārājñā ākrṣṭo vaśam ānīto sammatībhūtaḥ / kaḥ punarvādaḥ tadanye bodhisattvāḥ,  
 laukikalokottarās ca mantrāḥ / sarvaviḡhnāṃś ca nāśayaty eṣa mahāvīryaḥ prabhāvaḥ ekavīryaḥ  
 eka eva sarvamantrāṇām agram ākhyāyate / eka eva ekākṣaraṇām akṣaram ākhyāyate / katamam  
 ca tat / ekākṣaram sarvārthasādhakam, sarvakāryakaraṇam sarvamantracchedanam  
 duṣṭakarminām sarvapāpapranaśanam sarvamantrapratipūraṇam śubhakāriṇam  
 sarvalaukikalokottaramantrāṇām uparyuparivartate  
 apratihatasarvatathāgatahṛdayasarvāśāpāripūraka katamam ca tat / tadyathā - kṣlīm / eṣa sa  
 mārṣā paramaguhyatamam sarvakarmikam ekākṣaram nāma vidyārājā anatikramaṇīyaḥ  
 sarvasattvānām / adhr̥ṣyaḥ sarvabhūtānām maṅgalam sarvabuddhānām sādhaḥ  
 sarvamantrāṇām prabhuḥ sarvalokānām īśvaro sarvavitteśānām maitrātmako sarvavidviṣṭānām  
 kārūṇiko sarvajantūnām nāśakaḥ sarvaviḡhnānām saṃkṣepataḥ yathā yathā prayujyate tathā tathā  
 karoti asādhito 'pi karmāṇi karoti / mantrajapatā yaṃ spṛṣati sa vaśyo bhavati vastrāṇy  
 abhimantrya prāvaret subhago bhavati / dantakāṣṭham abhimantrya bhakṣayet dantaśūlam  
 apanayati / śvetakaravīradantakāṣṭham abhimantrya bhakṣayet aprārthitam annam utpadyate /  
 akṣiśūle saindhavam cūrṇayitvā saptavārān abhimantrya akṣi pūrayet akṣiśūlam apanayati /  
 karnaśūle gajaviṣṭhotthitām garjānasambhavām chatrikām kedhukapatrāvanaddhām mṛdvāgninā  
 pacet / sukelāyitām sukhoṣṇam saindhavacūrṇapūtām kṛtvā saptābhimantritena karnam pūrayet /

tatkṣaṇādupaśamayati / prasavanakāle striyāyā vā mūḍhagarbhāyāḥ śulābhibhūtāyāḥ  
 ātaruṣakamūlaṃ niṣprāṇakenodakena pīṣayitvā nābhideśaṃ lepayet / sukhenaiṣa prasavati  
 naṣṭaśalyo vā puruṣaḥ purāṇaghṛtaṃ aṣṭaśatavārān abhimantrya pāyayel lepayet vā tatpradeśaṃ  
 tatkṣaṇād eva niḥśalyo bhavati / ajīrṇaviśūcīkāyātisāre mūleṣu sauvarcalaṃ saindhavaṃ vā  
 anyam lavaṇam saptavārān ābhimantrya bhakṣayet tasmādyādher mucyate tadaha eva svastho  
 bhavati / ubhayātisāre sadyātisāre vā mātuluṅgaphalaṃ pīpayitvā niṣprāṇakenodakena  
 tasmādābādhān mucyate / sakṛjjaptena tu japtena vā vandhyāyāḥ striyā vā aprasavadharminyāḥ  
 aśvagandhamūlaṃ gavyaghṛtena saha pācayitvā gavyakṣīreṇa saha pīṣayitvā  
 gavyakṣīreṇaivādvālyā pañcaviṃśatparijaptaṃ ṛtukāle pāyaye snānānte ca paradāvarajī ghṛī  
 kāmamithyācāravarjitaḥ svadāram abhigacche / svapatiṃ vā janayate sutam  
 tripañcavarṣaprasavanakālātirekaṃ vā anekavarṣaviṣṭabdho vā  
 paramantratantrauśadhaparamudritaparaduṣṭakṛtaṃ vā garbhadhāraṇavidhṛtaṃ vā  
 vyādhisamutthitaṃ vā anyam vā yatkiñcit vyādhiṃ  
 paravidhṛtasthāvarajaṅgamakṛtrimākṛtrimagarādipradattaṃ vā  
 sarvamūlamantrauśadhimitrāmitraprayogakṛtaṃ vā saptaviṃśativārāṃ  
 purāṇaghṛtamayūracandrakaṃ cekīkṛtya pīṣayet / tataḥ supīṣtaṃ kṛtvā śarkareṇa saha yojya  
 harītakīmātraṃ bhakṣayet / saptadivasāni ca śarkaropetaṃ śṛtaṃ kṣīraṃ pāyayed abhimantrya  
 punaḥ punaḥ / mastakaśūle kākapakṣeṇa saptābhimantriteṇa umāṛjāyet svastho bhavati /  
 strīpradarādiṣu rogeṣu ālambuṣamūlaṃ kṣīreṇa saha pīṣayitvā nīlikāmūlasamuktam  
 aṣṭaśatābhimantritaṃ kṣīreṇāloḍya pāyayet / evaṃ cāturthaekāhikadvāhikāhikāhikasātatikam  
 nityajavaraviṣamajvarādiṣu pāyasaṃ ghṛtasamuktam aṣṭaśatābhimantritaṃ bhakṣāpayet / svastho  
 bhavati //

evaṃ ḍākinīgrahagr̥hīteṣu ātmano mukhamaṣṭaśatavārān abhimantrya nirīkṣayet / svastho  
bhavati / evaṃ mātaraḥbālapūtanavetālakumārāgrahādiṣu sarvāmānuṣaduṣṭadāruṇagr̥hīteṣu  
ātmano hastamaṣṭaśatābhimantritam kṛtvā gr̥hītakam mastake spṛśet / svastho bhavati //

ekajaptenātmarakṣā dvijaptena sahāyarakṣā trijaptena gr̥harakṣā caturjaptena grāmarakṣā  
pañcājaptena yāmagocaragatarakṣā bhavati / evaṃ yāvat sahasrijaptena kaṭakacakrarakṣā kṛtā  
bhavati / etāni cāparāṇi anyāni ca kṣudrakarmāṇi sarvāṇi karoti asādhite 'pi / atha sādhayitum  
icchatī kṣudrakarmāṇi kāryāṇi / ekāntam gatvā viviktadeśe samudragāminīm saritsamudbhava  
samudrakūle gaṅgānadīkūle vā athavā mahānadīkūlam āśritya śucau pradeśe uḍayam kṛtvā  
trīṣṇāyī tricailaparivartī maunī bhikṣabhaikṣāhārasādhakaḥ yāvakaḥ phalāhāro vā  
trīṣṇallakṣṇī japet siddhinimittam tato dṛṣṭvā tato sādhanamārabhet / jyeṣṭham paṭam tatraiva  
deśe tasmīm sthāne paṭasya mahatīm pūjām kṛtvā suvarṇarūpyamayī tāmramṛttikamayair vā  
pradīpakaiḥ turuṣkātālapūrṇaiḥ gavyaghr̥tapūrṇair vā pradīpakaiḥ pratyagrastrakhaṇḍābhiḥ  
khaṇḍābhiḥ kṛtavartibhiḥ lakṣamekam paṭasya pradīpāni nivedayet / sarvāṇi samam samantāt  
samanantarapradīpitaiḥ pradīpamālābhiḥ paṭasya rāsmayo niṣcaranti / samanantaraniṣcaritaiḥ  
rāsmibhiḥ paṭaḥ samantajvālamālākulo bhavati / upariṣṭāc cāntarikṣe dundubhaya nadanti /  
sādhukāraś ca śrūyate //

tato vidyādhareṇa sattvaramāṇarūpeṇa sādhakapaṭāntakoṇam pūrvalikhitapaṭaḥ niḥsṛtam argham  
dattvā pradakṣiṇīkṛtya sarvabuddhām praṇamya grahetavyam / tato gr̥hītamātreṇa  
sarvaprādīpagr̥hītaiḥ sattvaiḥ sārḍham samutpatati ekādhikavimānalakṣaṇam vā gacchanti /  
divyatūryapraṭisamyukte madhuradhvanigītavāditanṛtyopetaiḥ vidyādhārībhiḥ samantād ākīrṇam  
tam sādhakam vidyādharacakravartirājye abhiṣecayanti / saha taiḥ pradīpadhārībhiḥ ajarāmaralīlī



bhavati / mahākālpasthāyī bhavati / uditādityasaṅkāśaḥ divyāṅgaśobhī vicitrāmbabarabhūṣitaḥ / ta  
 evāśya bhavanti kiṅkarāḥ / taiḥ sārddhaṃ vicarati / sarvavidyādharaṛājāśya dāsatvenopatiṣṭhante /  
 vidyādharaṛacakravartī bhavati / cirañjīvī adhr̥ṣyo bhavati / sarvasiddhānāṃ paramasubhago  
 bhavati / vidyādharaṛakanyānāṃ vaśitā bhavati / sarvadravayānāṃ buddhabodhisattvāṃś ca pūjayati  
 / tato bhavati kṣaṇamātreṇa brahmalokaṃ api gacchati / śakrasyāpi na gaṇayati / kiṃ punas  
 tadanya vidyādharaṛānāṃ / ante cāśya buddhatvaṃ bhavati / āryamañjuśrīyaścāśya + + + + + + +  
 + + + + + + + + sādhanāṃ bhavati / uttaptataram / tata ekānte gatvā viveke vigatajane  
 niḥsaṅgasāṅgarahite mahāraṇyam anupraviśya yatra sthāne padmasaraṃ saritopetaṃ  
 ekaparvatāśritaṃ parvatāgraṃ abhiruhyā ekākṣaraṃ vidyārājaṃ mañjuśrīkalpabhāṣitaṃ vā  
 tathāgatānyabodhisattvabhāṣitaṃ vā anyataraṃ mantraṃ gr̥hya teṣāṃ yathepsataḥ  
 padmamūlaphalāhāro payopayogāhāro vā vidyā ṣaṭtriṃśallakṣaṇi japet / japānte ca tenaiva  
 vidhinā pūrvanirdiṣṭena jyeṣṭhaṃ paṭaṃ pratiṣṭhāpya padmapuṣpānāṃ  
 śvetacandanakuṅkumābhyaktānāṃ khadirakāṣṭair agniṃ prajvālyā pūrvaparikalpitāṃ padmāṃ  
 ṣaṭtriṃśat sahasraṇi juhuyāt //

tato homāvasāne bhagavataḥ śākyamuneḥ paṭasya raśmayo niścaranti / tato sādhaṇam avabhāśya  
 mūrdhāntar dhīyante / samanantaraspr̥ṣṭaś ca sādhaṇaḥ pañcābhijño bhavati /  
 bodhisattvalabdhabhūmiḥ divyarūpī yatheṣṭhaṃ vicarate / ṣaṭtriṃśatkalpāṃ jīvati /  
 ṣaṭtriṃśadbuddhakṣetrān atikrāmati / teṣāṃ ca prabhāvaṃ samanupaśyati / ṣaṭtriṃśadbuddhānāṃ  
 pravacaṇaṃ dhārayati / teṣāṃ ca pūjopasthānābhirato bhavati / ante ca bodhiparāyaṇo bhavati /  
 āryamañjuśrīkalyāṇamitrapariḡhīto bhavati / yāvad bodhiniṣṭhaṃ nirvāṇaparyavasānaṃ iti //

bodhisattvapiṭakāvatamsakād mahāyānavaipulyasūtrād āryamañjuśrīmūlakalpānnavamaḥ  
paṭalavisarād dvitīyaḥ uttamasāadhanopayikakarmaṭalavisaraḥ parisamāpta iti //

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