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Grim Grimoires: Pragmatic Ritual in the Magic Tantras

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in Religious Studies

by

Aaron Michael Ullrey

Committee in charge:

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December 2016

The dissertation of Aaron Michael Ullrey is approved.

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December 2016

Grim Grimoires: Pragmatic Ritual in the Magic Tantras

<u>Acknowledgments</u>

A project as long as this one may have a single named author, but the research and end results are influenced by myriad people and organizations. I would like to acknowledge the institutions and individuals who supported me along the way. I apologize for omissions.

Grants for my study and research were provided by Vanderbilt University via a service-free dissertation writing grant that enabled me begin translating the sources at hand; Fulbright-Hayes, whose Dissertation Research Abroad supported me collecting manuscripts and performing fieldwork in Nepal and India; and the American Institute of Indian Studies provided me a second year to collect manuscripts in India and networked me a number of wonderful scholars. The Foreign Language and Area Studies (FLAS) at University of Wisconsin provided language training for Introduction to Hindi and Advanced Tibetan. And the University of California Santa Barbara provided a number of fee-remission fellowships throughout my career.

While studying and writing, I had the privilege of teaching at the University of California and Duke University. In particular I thank the UCSB Writing Program for taking me on as an instructor during my first two years of Graduate School. The UCSB Religious Studies program offered me the chance to teach upper and lower division courses. The Talent Identification Program at Duke employed me to teach summer intensive programs in Religious Studies and Writing.

A number of organizations facilitated my field work and collecting of manuscripts

in South Asia. The Fulbright Staff in Kathmandu and the American Institute of Indian Studies staff in New Delhi, Pune, and Calcutta aided my acclimation to a number of worlds in South Asia. The Bhandarkar Research Institute and Deccan College granted me use of their archives and helped me acquire a number of manuscripts; I thank the staff for letting me walk in the footsteps of giants. Also in Pune, Bharatiya Samshodak Mandal opened their archives to me readily; their staff is a model of kindness and efficiency. The Oriental Research Institute at the University of Mysore gave me full access to their library and helped me photograph a number of manuscripts I thought unavailable. The Catalogus Catalagorum project and its helpful staff aided me tracking down the locations of a wide number of magic tantras. The National Archives in Kathmandu and the German Nepal Manuscript Preservation Project helped me acquire the first manuscripts I used to formulated my project, and when I was in Kathmandu their staff was indispensable for my research.

I thank the libraries and inter-library loan staff at University of California Santa Barbara, Duke, and Vanderbilt for their detailed processing and careful location of obscure sources often in languages unknown to staff members. During my time writing in Grand Rapids, Michigan, I was supported by the Kent District Library, especially the Cascade branch. That the public library staff enthusiastically supports such an arcane scholar as me is commendable and inspires my perpetual support for public library systems in the United States.

I owe my greatest debt to my teachers. John A. Grimes first inspired me to leave my planned life and wander India: this led me to dedicate my life to the study of religion

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Cunningham has been my friend for over twenty years, and I can not imagine home without him. Eric Bennett was my Vice President in our Junior year of High School, and I am glad we have memories to share and future adventures to endure. Rishi Kundi invited me to perform his wedding and started calling me doctor far to early; he is a fine surgeon but a finer denim-clad, Canadian lesbian.

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rituals with this California group and with West Michigan Thelema I began to see the strange dynamics between reading about, observing, and actually performing ritual actions myself; bringing this bitter denier into active religiosity still seems miraculous. My thanks to Raphael Aguilar, Shaugn Bell, Catherine Berry, Leanne Mason-Berry, and Sister Anna. Thanks to HL Kufeldt and Roberta Pelton of West Michigan Thelema for their friendship and fellowship. I say 93 unto you all.

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1 Text and translation. Macdonell, Arthur Anthony. <u>A Vedic Grammar for Students</u>. Oxford: The Clarendon Press, 1916. pp. 219.

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Abstract

Grim Grimoires: Pragmatic Ritual in the Magic Tantras

by

Aaron Michael Ullrey

Magic tantras, despite their ubiquity in South Asia, have been woefully ignored by Historians of Religions in South Asia. Magic operations or pragmatic rituals, as opposed to transcendental rituals, reveal the lives and anxieties of medieval South Asians. I identify three categories of rituals that constitute a typology of magic in the tantras: (1) six-results rituals (*ṣaṭkarman*), (2) fantastic feats and enchanted items (*kautukakarman*, *indrajāla*), and (3) conjuring (*yakṣinīsādhana*). I focus primarily on the six-results in this dissertation: tranquilizing (*śānti*), subjugation (*vaśīkaraṇa*), immobilization (*sthambhana*), bewildering (*mohana*), dissension (*vidveṣaṇa*), eradication (*uccāṭana*), attraction (*ākarṣaṇa*), and murder (*māraṇa*). No matter having six, nine, or ninety-nine constituents, these are called the six-results. Three scholars have written on the six results previously: Teun Goudriaan, Hans-Georg Türstig, and Gudrun Bühnemann, though only Bühnemann describes the six results without proposing a universal structure and system of magic throughout South Asia, a proposal that is ultimately non-existent.

Magic existed prior to the tantras in the form of (1) aggressive lethal magic (*abhicāra*); (2) ritual enhancements, often child-bearing (*abhicāra*); (3) conjuring dreadful female witches (*kṛtyā*, *kṛtyābhicāra*); and (4) herbal magic pertaining to erotics and sorcery (*mulakarman*, *auṣadhi*). I explore these techniques in the *Atharvaveda*, *Manusmṛti*, *Arthaśāstra*, *Kāmasūtra*, and the *Mahābhārata*. While the language and

many of the techniques found in these pre-medievel sources are echoed in the magic tantras, there is no coherent, unified ritual system that stretches from earlier ritual cultures into the magic tantras.

I located a battery of six results rituals in the _Uḍḍīśatantra_ edited and glossed by Tripathī that is reproduced in two other _Uḍḍīśatantras_; those other two are edited, glossed, and commented upon by Śivadatta and by Śrivāstava. I present each category as described by Tripathī, translating the full operation including mantras, ingredients, ritual actions, and results. I add to Triapthī's description any unique rituals from the other two tantras. I conclude each treatment of the six results rituals by presenting Śrivāstava's lively Hindi-language interpretations of these techniques in contemporary times. A full translation of Tripathī's Uḍḍīśatantra is appended to this dissertation.

But magic was not unique to Śaiva sources. Two circa tenth-century Digambara Jain tantras from Karnataka describe all the six results procedures, namely the _Bhairavapadmāvatīkalpa_ and the _Jvālāmālinīkalpa_. The two Jain tantras represent a curious backwater of medieval Jain ritual culture in which pragmatic rituals for aggressive, martial, and even erotic ends are prescribed without concern for normative Jain ideology on non-violence and asceticism. Titular goddesses Padmāvatī and Jvālāmālinī are Jain deities suited for the agonistic, medieval world in which Śaivas, Buddhists, and Jains competed to secure royal patronage and vied for popularity in contentious religious marketplaces. Presenting six results lore in these texts uncovers a Jain tradition of magic that has never been thoroughly studied and demonstrates contiguity with Śaiva tantra traditions, especially Śrividyā. A full translation of the _Bhairavpadmāvatīkalpa_ is appended to this dissertation.

Finally I depart from Śaivism and Jainism and turn to the Buddhist

Bhūtaḍāmaratantra, whose main ritual concern is conjuring, the third constituent in my

definition of magic. The tantra opens by describing Buddhist Vajradhara/Vajrapāṇi

dominating Maheśvara, forcing to Śaiva god to convert to Buddhism and to support

Buddhism, to support Buddhists, and to protect all those who practice the rituals in this

text. After the conversion narrative, the text describes numerous sequences of goddess

spirits who are dominated via spells, hand gestures, and ritual exertions. When

presenting conjuring materials in this Buddhist text I note parallels deities and practices,

especially *yakṣinī* spirits and *yoginī sādhana* practices, that are found throughout the

magic tantras. A partial critical edition of the *Bhūtaḍāmaratantra* created from Nepali

manuscripts is appended to this dissertation; its contents are either translated or glossed in

the body of this final chapter.

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Introduction

Unpacking The Title

Data presented in this dissertation are found in what I call the "magic tantras", grim grimoires circulating South Asia and beyond whose primary concern is collecting and presenting discrete magical operations as well as exploring ritual lore used to design, alter, and deploy such operations. The magic tantras emerged during the medieval era, though they continue to be reproduced and composed anew in contemporary times. I will describe the magic tantras in the Śaiva Uḍḍ-corpus, also two Jain tantras and one Buddhist tantra. Other magic tantras include but are by no means limited to the *Mantramahodadhi*, *Śāradātilakatantra*, *Dattātreyatantra*, *Satkarmmadīpikā*, *Dāmaratantra*, *Siddhanāgārjunaakṣaputam*, *Āścaryyayogamālātantra*, and the *Kāmaratnatantra*.

Historians of Religion in South Asia have consistently ignored these texts due to sloppy Sanskrit composition and organization, irregular yet highly technical vocabulary, slap-dash incorporation of vernacular language and content, and the pernicious bias against topics deemed "magic", those practices deemed not "religion"; this bias is not limited to the study of religions in South Asia but is used to dismiss magic sources across disciplines. Magic tantras neither add to the development of elite translocal religions nor

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guide readers to sublime realizations of the world, self, and consciousness; the concerns

of magic texts are not the concerns of the scholars who dismiss these texts. Magic texts

and the operations in them describe authors' lived worlds, conceptions of the

supernatural, relationships to the unseen beings who constantly exert influences, their

social anxieties, needs for material goods, visions of the body, and those techniques to

support to all-to-frail flesh. In the the world of magic individuals seek power and

dominance over the world around them, in contrast to the world of transcendental rituals

that advance gnostic revelation, attain heavens upon death, or progressively release the

individual from the world of suffering in the finite.

Tantras, the class of texts to which the magic tantras belong, are medieval hand-

books primarily concerned with ritual (*kalpas*, as seen below, are also tantras);

philosophy and theology are well represented in tantras, but these topics are surpassed in

number and volume by such contents as worship rites, astrology, medicine, alchemy,

varied yogas, and apotropaic techniques. Despite the common claims--both popular and

by prior generations of scholars--that tantras consist of the most sophisticated mystical

philosophy and techniques to realize these ideals, the vast manuscript archives contain

tantras that are more ritual than gnostic centered, and most of those rituals may be

deemed magic. Western descriptions that tantras and tantra are concerned with sacred

sexuality may be discounted outright; sexual practices and yogic manipulation of the

subtle body are present throughout the tantras, but these do not constitute a majority of

topics. That tantras is considered heterodox religion is disproved by continuities with

earlier orthodox texts--especially the *Atharvaveda*--and by continuities with

contemporary sources, from orthodox worship rites and liturgy to the varied contents in the *Purāṇas*.

I am not concerned with an overarching definition of tantra *per se*. "What is tantra?" is as useful a question as "What is religion?" Just as defining "religion" proves unfruitful, so does defining "tantra". Such exercises are useful in classrooms, but they rarely yield insight into the history of religions. Extracting an essential or even a polythetic definition of tantra, or religion for that matter, does little to explore the contents of texts.[2] The study of religions ideally seeks to make religion intelligible, but ever-circling, self-referential meditations on the definitions of abstract genre terms does little more than make the definitions more intelligible without insight into the sources at hand. The religion presented in this dissertation is the content of those texts studied, namely the tantras, specifically those tantras concerned with magic, the magic tantras. Tantras are the content of tantra; tantra is the contents of the tantra.

To translate the term "tantra" as a scriptural category I use the English *via* French term "grimoire", based on the word "grammar": the French word *grammaire* is derived

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2 Douglas Brooks sets out a ten point polythetic model of tantra. I summarize the ten constituents of Brooks's polythetic definition. (1) Texts and traditions are extra-vedic. They are additional and esoteric, not part of conventional hindu canon. (2) Tantrism teaches specialized forms of yoga and spiritual discipline, such as *Kuṇḍalinī*. (3) Tantrics are at once theists and philosophical monists. (4) Tantrism has elaborate speculations on the nature of sound and use of mantras to bring out soteriological and worldly aims. (5) In addition to mantras and physical forms of divinity, the tantrics use symbolic elements like *yantras*, *maṇḍalas*, and *cakras*. (6) Tantrics, like other Hindus, place an extraordinary emphasis on the authority of the guru or teacher. (6) A Tantric spiritualist uses ritual and meditative practices entailing bipolor symbology, including conjugal union of god and goddess. However this does not differ from Purāṇic conceptions of the world and god. (8) Tantra is secret not just because it is restricted to the qualified, but it is secret because it is dangerous. (9) Tantrics use conventionally prohibited substances and activities in ritual. (10) Tantrism requires initiation in which criteria of castes and gender are not primary qualifications of the practitioner.   Brooks, Douglas Renfrew. *The Secret of the Three Cities: An Introduction to Hindu Śākta Tantrism*. Chicago: University of Chicago Press, 1990. pp.55-72 The lists of ten well-developed constituents is remarkably similar to a list of tantra characteristics found in Agehananda Bharati. *The Tantric Tradition.* London: Rider, 1966.

from Latin word *grammatia*. While the Oxford English Dictionary defines grimoire as "a magician's manual for invoking demons, etc.", the word "etc." does a lot of work. Contents of European grimoires are more varied than invoking demons and angels, though invocation is a key component to Western magic. Western grimoires' techniques include creating charms, designing and implementing spells and hexes, divination, dominating sexual will of another (i.e. love magic), and iatromathematics (i.e. medicine in relation to astrology). These grimoires' contents bear striking contiguity with magic rites in the Hellenistic world; I will write more about this below. I describe these tantras as "grim" not due to a connotation of melancholic or gloomy but according to the denotation of "fierce, cruel, savage or harsh in disposition or action" that perfectly describes ritual contents and results for operations in the magic tantras.

What is Magic? What Multiple Disciplines Contribute to Understanding Magic?

The project to define magic and describe magic techniques, especially in contrast to religion, "organized religion", is not isolated to the study of the History of Religions in South Asia. Anthropologists, classicists, and scholars of the History of Religions in the Hellenistic world have contributed to a lively debate on this topic over the last thirty years, and this debate has much to offer my discussion of magic in the tantras; magic has been woefully understudied in the History of Religions in South Asia.

When I first began thinking about magic, especially magic in the *Mahābhārata*,[3] I

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3 Ullrey, A. Michael. *The Power Before the Throne: The Position of the Purohita in Indian Literature*.

often argued that magic dreamed the dreams of science before science could dream them. But magic and science are not on the same evolutional spectrum or trajectory of thought; nor should magic and science be considered inherently opposite. Jonathan Z. Smith argues that "employing an evolutionary hierarchy, the one ("magic") is encompassed by either one of its opposites ("religion" or "science"), with "magic" invariably labeled "older" and "religion" or "science" labeled "newer."[4] Operations from the magic tantras persist into the present times. At no point has science or religion replaced magic, and this can be readily observed in contemporary pandits vernacular-language interpretations of magic operations. Considering magic to be prior to science and religion has led to magic being considered lesser, or at least less worthy of study, than religion; this distinction, valuing religion and science over magic, has hobbled the study of not only a fascinating body of texts but a rich component to human lives.

The term magic is not without difficulty, and scholars from a wide-range of disciplines have grappled with the term, but the term persists. Writing about Hellenistic magic, Meyer and Mirecki argue the designation 'magic' should be replaced with 'ritual power' to avoid the long-running conflict between magic and religion; magical texts are thereby texts of ritual power.[5] I am reluctant to discard the terms 'magic' or 'sorcery' because these terms accurately describe the magic tantras--cook-books to literally and figuratively screw or kill your neighbor. I prefer to retain the term magic than to coin a

University of California, Santa Barbara, 2006.

4 Smith, Jonathan Z. "Trading Places." *Ancient Magic and Ritual Power.* Ed. Marvin W Meyer and Paul Allan Mirecki. Boston: Brill Academic Publishers, 2001. pp. 13

5 Meyer and Mirecki, Ancient Magic and Ritual Power, 1995,p. 2. Also, Meyer and Smith, Ancient Christian Magic, 2000, p. 1-6

neologism or a clunky theoretically nuanced phrase. Magical beliefs were integrated into daily life. Hans Dieter Betz argues that "The religious beliefs and practices of most people were identical with some form or magic, and the neat distinctions we make today between approved and disapproved forms of religion--calling the former "religion" and "church" and the latter "magic" and cult"--did not exist in antiquity except among a few intellectuals."[6] Likewise, these distinctions did not exist in South Asia except among orthodox monks and persnickety Brahmins.

Grappling for universal definitions of magic have provided little insight though much sound and fury. Substantive definitions of magic, according to Smith, "have proven empty in concrete instances and worthless when generalized to characterize entire peoples, whole systems of thought or world-views", and "within the academy, "magic" has been made to play the role of an evaluative rather than an interpretative term, and, as such, usually bears a negative value."[7] The search for a universal theory of magic has been a failure as an interpretive category, but it has been implemented to marginalize contents of texts deemed magic and dismiss those practices and practitioners deemed magic. Hangovers from essentialist notions of religion and colonial diatribes against superstitions color the content presented and lock out attempts to interpret magic data.

Hans Dieter Betz produced the landmark <u>The Greek Magical Papyri in Translation, Including the Demotic Spells</u> which has become one of the most important data sets for studying magic in the hellenistic world; Betz's interpretive work is some of

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6 Betz, Hans Dieter. *The Greek Magical Papyri in Translation, Including the Demotic Spells*. Chicago: University of Chicago Press, 1992. pp. xli
7 Smith 2001: 1

the most instructive I have encountered for interpreting magic tantras. Betz argues that definitions of religion *contra* magic are based less on scholarship than on cultural suppositions.[8] "Contrary to their claims, these theories about religion are not based on archaeological findings, anthropological evidence, or critical evaluation of texts but on preconceived ideas and speculations often indebted--unconsciously--to old myths and prejudices."[9] The old myths and prejudices that reject magic as a category and reject contents deemed magic are well represented in Durkheims' descriptions of magic and religion, a definition shaped by his over protestant viewpoint.

Durkheim argues that "a religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and surrounded by prohibitions--beliefs and practices that unite its adherents in a single moral community called a church".[10] On the other hand, "magic does not bind its followers to one another and unite them in a single group living the same life. A church of magic does not exist."[11] Magic does not have a church, though it may have a group of sorcerers; it does not have congregants but clients. "Magic takes a kind of professional pleasure in profaning holy things; its rites are the mirror image of religious ceremonies."[12] Magic uses some of the techniques found in sanctioned religion, but it uses them to manipulate God instead of praise him, to advance individual desires instead of fostering social cohesion, to

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8 Gregory Schopen makes a similar, and similarly devastating, argument regarding protestant suppositions in the study of Indian Buddhism. Schopen, Gregory. "Archaeology and Protestant Presuppositions in the Study of Indian Buddhism." *History of Religions* 31.1 (1991): 1–23.
9 Betz, Hans Dieter. *The Greek Magical Papyri in Translation, Including the Demotic Spells*. Chicago: University of Chicago Press, 1992. pp. 245
10 Durkheim, Émile. *The Elementary Forms of the Religious Life*. New York: Free Press, 1965. pp. 46
11 Durkheim 1965: 44
12 Durkheim 1965: 42

manipulate the forces of the universe instead of appreciating divine order. All said,

religions view magic unfavorably, and religious organizations usually prohibit magic.

This short description of magic and religion is ubiquitous, but Durkheim speaks more to

the nature of religion than the nature of magic. Furthermore, Durkheim's concern is

religion as a social movement concerning groups of people; magic operations, in fact, are

consistently individual affairs or actions done by very small groups. Durkheim does not

set forth a universal definition of magic but reifies his description of religion while

dismissing magic.

Definitions of magic aught to be made for each culture under inquiry. Magic is a

useful "umbrella term", a category used to connect similar practices in specific ritual

cultures and to foster comparison to other ritual cultures. Hans Dieter Betz argues,

> ...no definition of magic can be universally applicable because "magic" cannot
> and should not be construed as a properly scientific term. Its meaning changes as
> the context in which it is used changes. No single definition of magic can be
> absolute, since all definitions of magic are relative to the culture and sub-culture
> under discussion. Furthermore, it is my contention that we have been misled by
> our own cultural assumptions into making too strict a distinction between magic
> and religion in the Hellenistic world. As we shall see, in some places the
> distinction between magic and religion will depend purely on the social context.[13]

The distinction between magic and religion in the Hellenistic world[14] hobbles

interpretation of texts. Any universally applicable definition of magic will fail when

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13 Betz 1992:246

14 Norman Brown argues that historically the occultism and sorcery has been described as the 'terror of magic' in the fourth century. It is described as a decline of rationality and the traditional religions. In the 4th cent. it is said be the result of the rise to power in the roman state of semi-christians "whose new faith in Christ was overshadowed by a superstitious fear of demons."Brown, Peter. "Sorcery, Demons, and the Rise of Christianity from Late Antiquity into the Middle Ages." in <u>Witchcraft Confessions and Accusations</u>. ed. Mary Douglas. New York: Tavistock 1970. pp.19

applied across cultures, but the term magic also fails when used within a single culture.

Magic before the tantras and the operations found in the magic tantras have similar

vocabulary and rituals structures, but the tantras establish vast categories and sub-

categories for magic that are not found in early scriptures. Official or temple religion in

South Asia uses many of the same techniques, though they are used differently (mantras,

homa fire offerings, concoctions, and so forth). Smith continues Betz's argument.

> I see little merit in continuing the use of the substantive term "magic" in second-order, theoretical, academic discourse. We have better and more precise scholarly taxa for each of the phenomena commonly denoted by "magic" which, among other benefits, create more usefully categories for comparison. For any culture I am familiar with, we can trade places between the corpus of materials conventionally labeled "magical" and corpora designated by other generic terms (e.g. healing, divining, execrative) with no cognitive loss.[15]

I retain magic as an umbrella term to move across South Asian religions but also to

suggest opportunities for comparison outside religion. That said, a rich body of

vocabulary could trade place with "materials conventionally labeled magic" in South

Asia. I will discuss many of these terms and their meaning in Sanskrit in the body of my

text, but I will list English terms here: invocation, evocation, conjuring, healing,

cosmetics, plastics, obstetrics, aggressive results (including pacification, eradication,

immobilization, killing, and so forth), alchemy, fantastic feats, enchanted objects, and

generating well-being. I use the phrase pragmatic ritual technologies to describe magic

throughout this dissertation, and I will discuss this phrase in detail below.

Tambiah describes the most sophisticated and instructive model of magic.

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15 Smith 2001: 16

Magical operations usually combine and compound both verbal utterances and object manipulation; these are performative acts "by which a property is imperatively transferred to a recipient object or person on an analogical basis."[16] Verbal acts and object manipulation along with symbolic actions describes the three main components of operations in the magic tantras, but the operations set forth in scriptures usually include declarations of results. Tambiah sets out a structure to magical actions: "most 'magical rites' (as indeed most rituals) combine word and deed and that the rite is devoted to an 'imperative transfer' of effects, which some might phrase as the 'telic' and others as the 'illocutionary' or 'performative' nature of the rite."[17] Magical operations are usually a combination of speech--mantras in the tantras--and ritual actions--ingredient combinations, offerings, application of concoctions, and so forth.[18]

These performative acts that manipulate and deploy persuasive analogies are creative, according to Tambiah, and they have positive results. Positive results include the individual making sense of himself in the world and also the ritual drama that acts out desires, giving voice to frustration and inertia and also expressing desires not easily described in common language or polite conversation. However, these operations' persuasive validity is misjudged when they are subjected to scientific or empirical verification. Whether the results declared actually come about--i.e. whether they work--

16 Tambiah, Stanley Jeyaraja. *Magic, Science, Religion, and the Scope of Rationality.* New York: Cambridge University Press, 1995. pp.199
17 Tambiah 1995: 219
18 "The rite usually consists of a close interweaving of *speech* (in the form of utterances and spells) and *action* (consisting of the manipulation of objects). The *utterance* can be analyzed with respect to its 'predicative' and 'illocutionary' frames. In terms of predication and reference the words exploit analogical association, comparisons and transfers (through simile, metaphor, metonym etc.). The illocutionary force and power by which the deed is directed and enacted is achieved through use of words commanding, ordering, persuading and the like." (Tambiah 1995:222)

neither proves nor deny the operations' validity. In fact, following Austin's descriptions

of different speech acts[19], "Analogical thought of Western science and of primitive ritual

have different implications. Like 'illocutionary' and 'performative' acts ritual acts have

consequences, effect changes, structure situations not in the idiom of 'Western science'

and 'rationality' but in terms of convention and normative judgment, and as solutions of

existential problems and intellectual puzzles."[20] It is the work of magic to solve

existential problems and intellectual puzzles; this "work of magic" drives my inquiry into

magic in this dissertation. Witnessed in the rituals are bold attempts of men to make

sense of an oppressive world, to openly identify and declare afflicting forces and figures,

and to manipulate the forces of the universe--the powers of gods, speech, plants and

minerals, and dramatic ritual action--in order to resolve the conflicts under which he

suffers.

General Observations on the Nature of Magic Texts

Identifying and interpreting magic texts in the Hellenistic world sheds light on the

study of magic tantras in South Asia. A key text for the study of Hellenistic magic is

Betz's magisterial *The Greek Magical Papyri in Translation, Including the Demotic*

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19 Following Austin. (1) Locutionary act: a sentence that is true or false in a referential sense. (2)
Illocutionary act: an uttering that has a conventional force that does something. They are not subject to true
or false, but are judges as happy/unhappy, valid/invalid, correct/defective. (3) Perlocutionary: "this refers to
what we bring about or achieve by saying something"; it is the intended and unintended consequence of
words spoken by the speaker. (Tambiah 1995:220-1) See also Austin, J. L. *How to Do Things with Words*.
Oxford: Clarendon Press, 1962.
20 Tambiah 1995:224

Spells, a collection of short Geek sources and fragments on magic. Smith argues this text

is not merely a collection of magic things, but it is "one of the largest collections of

functioning ritual texts, largely in Greek, produced by ritual specialists that has survived

from late antiquity".[21] Whereas anthropologists such as Evans-Pritchard studying the

Azande encounter sorcery in hazy accusations or as vague beliefs, the textualist and

historian is awash in details for magic rites.[22] Magic texts describe lore that may never be

uncovered in conversation. However, magic texts sometimes present versions of rituals

observed in practice, as I describe in my treatment of muder rituals below. But these

supposedly secret magic texts are actually easily available and likely have always been

easily available. Mathew Dickie notes that,

> Despite the pretensions of magicians to have access to arcane and secret
> knowledge, there was in fact nothing very arcane or secret about what they did. A
> good deal of magical lore circulated more or less surreptitiously in the form of
> magical handbooks and men and women will have known either from their own
> experience or at second-hand what went on in magical ceremony.[23] (2001:9)

South Asian magicians and *tantrikas* may have modeled themselves on *vidyādharas* and

siddhas, but they were common ritualists, often *purohitas* without a king. The rituals

described in magic tantras were well known to folk, and sorcerers were readily available

to take on clients. The ubiquity of such magic operations leads to simple descriptions

when such operations are prohibited in legal texts and narratives.

Greek magic rituals are secretive; many scholar have argued that is because there

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21 Smith 2001:21
22 Brown 1970: 18
23 Dickie, Matthew. *Magic and Magicians in the Greco-Roman World*. New York : Routledge, 2001. pp. 9

is shame and such shame indicated illicit activity. However, Christopher Faraone argues

that "such secrecy is part of the traditional ritual procedure used in approaching the gods

for help, while at the same time shielding a person's private affairs from the inquisitive

eyes of his neighbors."[24] The tantra sorcerer leaves the public space to perform his

operations. While the desire for secrecy for neighbors may have been desired, drawing

upon the ambivalent liminal spaces and quasi-demonic creatures found there was the

most important reason for repairing to lonely places. Magic operations in Greece are

performed in secret to avoid detection but also because such ritual actions and offerings

were different from orthodox temple worship; such ingredients and actions were often

prohibited and inherently impure. Graf argues that Greek magicians use odd ingredients,

not the usual burnt offerings that are luxury goods or food stocks; they use salt and soil

and wild ingredients. These ingredients designate the ritual to be outside of the ordinary

human world, and "the magician no longer responds to attempts for human

communication. The ritual moves him into a sphere removed from his fellow men, where

he will converse with the divinity."[25] He performs his ritual acts and communications

outside orthoprax religious worlds. Secretive communications are ideal for both

aggressive magical operations and conjuring in the tantras; wrathful mantras, rage-fueled

chanting, unusual offerings, and odd ritual acts would have aroused suspicion and

censure.

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24 Faraone, Christopher. "The Agonistic Context of Early Greek Binding Spells." *Magika Hiera Ancient Greek Magic and Religion*. Ed. Christopher A Faraone and Dirk Obbink. New York: Oxford University Press, 1997. pp. 17
25 Graf, Fritz. "Prayer in Magic and Religious Ritual." *Magika Hiera Ancient Greek Magic and Religion*. Ed. Christopher A Faraone and Dirk Obbink. New York: Oxford University Press, 1997. pp.196

Magic in the Tantras

Magic operations in Western grimoires and ritual discourses in the Hellenistic world resonate with those found in the magic tantras, but this body of South Asian texts is not connected to those Hellenistic and European sources. Human projects to alter the external world and personal status via ritual methods appears universal. Ritual action and transactions with invisible entities to attain such ends is the perennial religion around the world, if any such perennial religion should exist. That said, this perennial religion is not connected, for many people can have the same idea without contact. Magic tantras and medieval European grimoires may act out primal, universal human desires, but neither the texts nor their techniques belong to public discourse; they are secret. Shrouded in mystery, using idiomatic language, the circulate quietly among mystics and scholastics. A study of grimoires in Europe is surely a disideratum, and a few scholars have begun the task.[26] Just as the magic tantras have been neglected in the study of religion in South Asia, so to have been neglected Western grimoires in the study of western religion. Comparative study of contents will surely lead to a clearer understanding of Western and

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26 A somewhat comprehensive survey of these western texts is found in Davies, Owen. *Grimoires: A History of Magic Books*. Oxford; New York: Oxford University Press, 2009. Favre-Saada writes about witchcraft and sorcery accusations in rural France, but she finds no indication, despite claims by informants, of anyone having an actual grimoire. Favret-Saada, Jeanne. *Deadly words: witchcraft in the bocage*. Cambridge [England]: New York : Cambridge University Press, 1980. She notes that such grimoires as *Le Petit Albert* and *The Grand Grimoire*, known often by the title T*he Red Dragon*, and the *Grimiorium Verum* are found in French Libraries. Today many of these texts, including the *Lesser Key of Solomon*, The *Book of Abremelin* (the Mage or the Jew), and the *Seventh Book of Moses* can be found in print and on-line with relative ease.

South Asian archives; comparison being that method of inquiry that illuminates varied items but does not force equivalence.

Tantra is a mode of religiosity in Hinduism (Śaivism, in particular), Buddhism, and Jainism that gains prominence in the medieval period; its concern is hyper-ritualism. Inherited components from Vedic text as well as legal, medical, and literary sources are combined and recast. Rituals are synthesized, systematized, and enhanced. And that process continues as innovative authors recast rituals. Ritual components are extracted and then rearranged, reinterpreted, reordered, expanded, and also contracted. Throughout this process, which never ends unless at canonical version of the text is ossified, authors hyper-ritualize texts by adding new old stuff(whether that content be extracted from an older text or is an innovation that is declared old), incorporating regional stuff (magical and medical traditions are readily incorporated by elites setting roots in new localities), and appropriating stuff from other tantras (tantra ritual culture readily zips together any content deemed useful, regardless the source).[27] Ritual components, be they spells and meters from the _Atharvaveda_ or a combination of local herbs in a region new to the "Sanskrit-gaze", are synthesized so thoroughly that their provenance become unrecognizable; the older and the newer appear in the same ritual present.

So what is this magic, this pragmatic ritual technology, in the magic tantras? David Mandelbaum asserts a distinction between transcendental and pragmatic poles of religion: the transcendental aims to praise sublime beings, maintain the general prosperity

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27 The term "stuff" is appropriate here considering its early references to textile materials. So much of tantras--to echo popular etymology of the root √_tan_ meaning 'weaving'--combine and weave together disparate materials. When hyper-ritualizing the tantras combine the stuff, weave the contents.

of society, and strengthen the connection between man and the divine; on the other hand, the pragmatic pole cures the illness of a child, finds lost objects, ends crop blight, and murders one's neighbors.[28] All lived religious actions--those rituals performed "on the ground"--may be pragmatic, for each *pūjā* is sponsored by a cleint and is thereby performed for some real-world result such as to heal a sick child, guarantee a good harvest, or make sure a student achieves good marks on the exams. The difference between transcendental rituals performed to achieve pragmatic desires and pragmatic rituals is that pragmatic rituals declare this-worldly effects explicitly, but also the logic, ingredients, and syntax of the ritual follows the fulfillment of specific desires. A formal *pūjā* uses a transcendental script; it devotedly worships and makes offerings to a deity as prescribed in scriptures and traditions, and it begs the deities invoked for results. Pragmatic ritual explicitly acts out the desire, and proper ritual performance, not the grace of the deity placated, assures the result. The rhetoric of Veda sacrifice, *saṃskara* life-cycle rituals, generalized blessings of houses and cars, seek overall auspiciousness or "well-being" for sponsors; pragmatic rituals destroy a specific afflicting demon, bring about the dissolution of a single business deal, attract money and health of specified amounts and at specified times, create hatred or love between declared individuals, and enslave or murder declared victims.

Deities invoked in pragmatic rituals are imminent, involved with this world; they are local geniuses, are considered belonging to or having dominion over a place or local pantheon, are in line with hoary spirit cults, or are associated with the apotheosized dead.

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28 Mandelbaum, David G. "Transcendental and Pragmatic Aspects of Religion." *American Anthropologist* 68.5 (1966): 1174–1191.

Even when deities named in pragmatic rites are high gods, their resultant activities and means for placation are notably low. Their domain is the mesocosm, not in undifferentiated forms, nor in ideal heavens above, nor in chthonic underworlds. As to whether these deities are compelled, as found in classic notions of theurgy, it is not clear; what is clear is that proper ritual performance--as opposed to the grace of god, personal sanctity, or spiritual charisma--causes the effects declared to come about.

Not only are deities imminent but ritual techniques manipulate items gathered from this very world--some exotic and rare and others most-mundane--to cause explicit results in this world. Pragmatic operations are discrete. Rituals are performed by a single person for a singular result; usually the ritual actor himself receives the results, though actors may perform rites on behalf of a client-sponsor.

The rites are concrete and the language is literal; ritual actions mirror the result declared.   For instance, to kill a person the sorcerer pierces and burns an effigy of that person: the actions upon the simulacrum are delivered upon the person. In pragmatic ritual mantras, a victim is declared to be literally eradicated from his home, to hate his family, or to be ever-frozen, impotent, and unable to act. The target in a pragmatic spell is declared by name, and the ritual result in unambiguous. Ineffable mantras found in elite scriptures and practices are not found in the magic tantras. Neither results, nor methods, nor language are universalized.

Magic operations may be divided into four components components: spells, combination of items and their application, ritual actions, and results. All these elements are not found in each operation, but in every operation some exertion or combination of

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exertions above are prescribed and a result declared. Often these components are
presented in the very order I list them above.

Definition of Magic in the Magic Tantras

I propose a definition of magic that defines the term by describing its constituents;
this definition is not meant to describe all instances of rituals and ritual actions that might
be designated magic, nor is it an overall analytical category to be applied universally to
religion in South Asia or religion world-wide. No exact translation of the term 'magic'
occurs in Sanskrit, with the possible exception of *kāmya* rituals in the
nitya/naimittika/kāmya distinction. As I stated above, magic interpreted in this
dissertation is the magic described in the magic tantras, the contents of these texts.
Magic prior to the tantras influences the magic in the magic tantras, but it is by no means
identical or part of a perrenial magical tradition in South Asia. The three constituents for
magic are (1) the six-results (*ṣaṭkarman*), (2) fantastic feats and enchanted items
(*kautukakarman*, *indrajāla*), and (3) conjuring (*yakṣinīsādhana*). Note that the vaunted
perfections (*siddhi*)--so common in other more systematic, philosophical, and elite
tantras--are not found anywhere in the magic tantras. The terminology in my definition is
extracted from section titles in manuscript colophons and found in chapter and section
titles exerted by editors of modern, edited publications of the magic tantras.

So what are these constituents of magic? The six results, whose constituents may

number from six to nine to ninety nine, include tranquilizing (*śānti*), murder (*māraṇa*), bewildering (*mohana*), eradication (*uccāṭana*), dissent (*vidveṣaṇa*), attraction (*ākarṣaṇa*), and so forth. Fantastic feats include alchemy, erotic augmentation, revivifying the dead, and more. Enchanted items locate hidden treasure, enable the sorcerer to walk upon water, and may divine the future. Fantastic feats and enchanted items warrant a study to which they are the sole dedication.   Conjuring calls forth deities or spirits, mostly female, who grant the petitioner wealth and powers.

Regarding the six results (*ṣaṭkarman*), I eschew the usual translation of *karman* as "action" and translate the term "result"; I also leave aside any philosophical or metaphysical readings of this term.

The term *karman* in *ṣaṭkarman* is closer to a *phala*. The actual ritual actions in the operation, what would be called a *karman* are more like a *vṛtti*. Common actions in magic operations are combining (*mīśrana*), oblating (*homa*), spell repetition (*jāpa*), and so forth. *Ṣaṭkarman* terminology are syntactically placed in the results position at the end of the verse, supporting my reading of *ṣaṭkarman* as the "six results", not the "six acts". This idiomatic translation has bearing on the term *ṣaṭkarman* and should not be applied to the term *karman* inside and outside the magic tantras; to wit, I often refer to the *ṣaṭkarman* as the 'six-results rituals'.

To my surprise, the term magic, especially "black magic" is common in emic, vernacular discourses throughout India, i.e. non-Sanskrit discourse. No exact translation of the term 'magic' occurs in Sanskrit,[29] but this term "magic", especially "black magic",

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29 The possible exception is *kāmya* rituals in the *nitya/naimittika/kāmya* distinction

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is used in vernacular, emic discourse.[30] "What's that thing?" I say pointing to amulets and

apotropaic effigies in Tamil Nadu. "What's this ritual?" I say pointing to an unexpected

ritual in a Hindi text. "Black Magic" is usually the answer; from Kannada to Nepali,

these English words are used to describe rituals consistent with the magic tantras; black

magic is synonymous with the pejorative "tantramantra".[31] And while tantra-mantra may

be pejorative and its practice reviled as superstitious or as dangerous, the practices

continue. As long as such practices are not the work of bogus god-men, the practices are

considered effective but ill-conceived.

        While I have encountered no practitioner willing to admit performing such rites in

an unadulterated form, accusations still occur. Rituals are imagined in media. And

nuanced readings of the six results are found in contemporary vernacular texts on magic

and tantras. Magic practices may be pejorative, indicating practices of low-class or

backward people according to South Asian elites, but it is considered a "real thing" that

people actually do. Talking to non-elites reveals another discourse in which powerful

sorcerers and sadhus use secret spells and rites to heal, exorcize, manipulate weather, and

achieve worldly success for disciples. My research pals find my curiosity interesting, and

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30 Theoretically nuanced terms for "black magic" have been advanced by Historians of Religion and
Anthropologists--including pragmatic rituals, rituals and words of power (Meyer and Smith 1994) or
perlocutionary actions (Tambiah 1900)--but this evocative term "black magic" may be productively used
without self-referential hand-wringing that muddies descriptive waters. Theorists claiming magic is not
religion, such as Durkhiem did long ago, have little voice in the study of religion in South Asia today.
Religion is broad enough a category to include religious rites that people call magic; delineating what is or
is not religion should be relegated to the dust-heap of flawed and unproductive categories.
31 Magic practices may be pejorative, indicating practices of low-class or backward people according to
South Asian elites, but it is considered a "real thing" that people actually do. Surprisingly, my research
pals, or "informants", find my curiosity interesting, and while they do not themselves want to observe or
partake in such practices, they cheerfully tell me wonderful tales and anecdotes. Such practices and text
may have "bad juju", but they are not discounted nor their existence denied. This contrasts the western
study of such "low magic".

while they do not themselves want to observe or partake in such practices, they cheerfully tell me wonderful tales and anecdotes. Such practices and texts may have "bad juju", but they are not discounted nor their existence denied.

Magic operations, pragmatic ritual techniques, suffuse the dissertation, though I focus mainly on the six-results and conjuring. A full study of fantastic feats and enchanted items is beyond the scope of this work, but I anticipate undertaking a study of such rites in and of themselves. The data are presented just as they appear in the texts, usually in the order they appear, including translations of all spells, ingredients, ritual actions, and results. I hope a faithful description of the rites in the magic tantras will inspire further interpretation of similar material throughout South Asia and will place the ritual discourse in the magic tantras in dialogue with magic found outside South Asia.

Magic and Religion

The term magic remains prickly in the history of religions; it was once discarded as a category, but now it is making a comeback. The term magic fosters dialogue across specializations and disciplines; while on one hand it inspires a exploitative thrill by virtue of being inherently interesting, it is also a cross-discipline and cross-subject term to which scholars readily state, "Oh yeah, I have stuff like this in some of my texts." A universal definition of magic continues to be be debated, as does a definition of religion, and will likely never be adequately asserted, but the term magic proves valuable, as does

the debate on its definition. Labeling a topic magic used to remove a subject from the field of inquiry in Religious Studies--for Religious Studies has far too long been preoccupied with the history, context, and content of "official religions."[32] The study of magic now fosters exciting cross-discipline dialogue. While it has never been my desire to posit historical connections between South Asia and other parts of the world, I hope this dissertation will, by virtue of fully translating rituals and not merely the effects, open up comparative work and multi-disciplinary conversations inside and outside the study of South Asia, Asia, and the rest of the world, especially exciting is conversations with Anthropology and the Classics).

Juxtaposing magic and religion has problems. "Such a juxtaposition tends to obscure the fact that magical ideas and practices pertain to areas outside of religion--assuming, or course, that religion is defined in the narrower sense as the worship of deity and not in the wider sense as an attitude toward reality."[33] Magic operations are removed from usual locations of worship such as local or translocal temples, *pūjā* shrines ubiquitous in Hindu homes, or even small organically developed neighborhood shrines. Magic is performed in a different milieu that religion. Jonathan Smith, in fact, argues that he approaches magical texts in the Hellenistic world "from my long-standing preoccupation with themes related to place, especially the shift in the locus of religious experience and expression from a permanent sacred center, the archaic temple, to a place of temporary sacrality sanctified by a mobile religious specialist (in this case, the so-

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32 Primiano, Leonard Norman. "Vernacular Religion and the Search for Method in Religious Folklife." *Western Folklore* 54.1 (1995): 37–56. pp.41
33 Graf 1992:246

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called "magician")."[34] Magic operations rarely designate a space, but when the space is designated the location is a lonely tree, a river bank, or a deserted temple. The magician sometimes purifies the space with preliminary rites, but most often this step is not described. The space where the operation occurs is a "temporary sacrality", but that locality is always away from the world, away from the more populated spaces where religious practice is performed. Betz notes that magic and religion should not be split apart as completely different. "This examination, however, will show how in the Greek magical papyri and in the context of Greco-Egyptian syncretism the intricate relationships between magic and religion are played out."[35] On this, acccording to Graf, "Religion and magic, at least with regard to prayer, are coterminus."[36]   Worshipful prayer and magical prayer are not completely different. Magic is said to compel, whereas worshipful religion is said to praise. The practitioner expresses desire to the invisible beings in both cases. In magic the sorcerer uses praise mantras, offerings, and rituals to coerce the invisible being, but are these not the same activities performed by worshippers in the temple? The magician uses different versions of religious practices that are adapted to his individual operation performed outside the community; doing so, he interacts more directly with the invisible being. He does not dominate and compels the entity, for failure is always possible, and his mantras use optative and imperatives to request the deity enact ritual results. The magician retreats to a secret place to perform highly nuanced mantras, offerings, and ritual actions, attempting, I would argue, to

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34 Smith 1995:21
35 Betz 1992:247
36 Graf 1991:194

seduce rather than compel the invisible entity to enact the results he desires or to arrive and grant him rewards for his practices.

Summary of Contents

Magic tantras are innovative but they are not unique; discourse on magic is found in earlier sources. In my first chapter, "Magic Prior to the Tantras", I argue that four types of magical operation in earlier text sources foreshadow the contents of the magic tantras: (1) aggressive lethal magic (*abhicāra*); (2) ritual enhancements, often child-bearing (*abhicāra*); (3) conjuring dreadful female witches (*kṛtyā*, *kṛtyābhicāra*); and (4) herbal magic pertaining to erotics and sorcery (*mulakarman*, *auṣadhi*). These classifications occur in texts starting in the late Vedic period and continuing into the early medieval period, namely the *Atharvaveda*, *Manusmṛti*, *Arthaśāstra*, *Kāmasūtra*, and the *Mahābhārata*.

Conjuring, sorcery, and root-magic found in the *Atharvaveda* are not described directly, but remedial actions against these techniques are prescribed. Lethal operations require remediation, violent witches must be repelled and redirected, and vigilance against deployed hostile concoctions is constant. The earliest description of such dangers is the *Atharvaveda*; notably, when magic tantras declare provenance, their source is almost always the *Atharvaveda*. The *Manusmṛti* describes prohibitions, penalties, and remediation for magic using the same language language as the *Atharvaveda*, namely

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kṛtyābhicāra, witch-sorcery. Commentaries on the *Manusmṛti*, especially those composed in the medieval era, use the language of the six-results to describe effects of *kṛtyābhicāra* found in the root text. Therefore, the magic tantra's vocabulary (1) pervaded ongoing magic discourse, and (2) medieval tantras declared contiguity with earlier descriptions of magic. The *Arthaśāstra* describes brāhmaṇa *purohitas* using magic, again *kṛtyābhicāra*, to aid kings in battle and maintain kingdoms; this source also describes erotic magic and demon-wrangling resembling lore found in the magic tantras. The *Kāmasūtra* describes erotic magic similar to the magic tantras, but the description of concoctions in the final chapter, which is delightfully translated by Doniger and Kakar as "Erotic Esoterica", are so similar to erotic concoctions in the magic tantras that this section is likely a late addition borrowing directly from the magic tantras. While the *Kāmasūtra* declares erotic magic to be unsavory, the text prescribes erotic magic among married parties in order to inspire the affections of a partner or in relationships with courtesans. Finally, the *Mahābhārata* connects sorcery to procreation, namely methods to insure conception and that the child conceived be a potent offspring. In this case, sorcery enlivens other techniques, such as augmenting mantras, to inspire the infertile or create an unworldly child not born of human womb. Magic in the *Mahābhārata* is once again considered dangerous and unsavory. At the dawn of the tantras, a new-found, robust ritual system for magic emerges that uses the six results to categorize and organize operations that were previously only vaguely described, usually described only to be prohibited. These tantras' operations are fully-realized; they are rites ready to be performed; no longer are they hasty descriptions or mere prohibitions. Magic tantras

echo vocabulary and techniques from earlier eras; the texts do so to legitimate their contents not to extend a magic tradition found prior to the magic tantras.

I am not the first writer to survey and interpret the six results rituals (*ṣaṭkarman*). Chapter Two, "Prior studies of the Six Ritual Results" describes three scholars' work on the six results: Teun Goudriaan, Hans-Georg Türstig, and Gudrun Bühnemann. Goudriaan wrote the landmark study of the six results in his chapter titled "The Six Acts" found in <u>Maya Divine and Human</u>. Goudriaan creates a typology for studying the "six acts" primarily based on magic tantras found collected in the early twentieth-century compendium titled *Indrajālavidyāsamgraha*, though he also notes some parallels with select Buddhist and Jain tantras. Goudriaan's typology is correlated with a complicated set of classifications and tables regarding the results and techniques of the six acts. Following the limited perspective of most studies on magic, Goudriaan focuses almost entirely on results ignoring the techniques; telos is valued over procedure details, ingredients, mantra spells, and entities invoked. Goudriaan aims to uncover a universal science of magic, an underlying structure found in all six results scriptures; I argue this structure does not exist. Echoing Goudriaan and also writing in the late 1970s, Türstig asserts that aggressive magic in the tantras, including six-results rituals, are contiguous with a tradition of sorcery called *abhicāra* originating in the *Atharvaveda* and extending into contemporary folk rites. Türstig's article on sorcery (*abhicāra*) juxtaposes word studies from Vedic sources--namely the terms *yātuvidyā*, *kṛtyā*, *mūlakarman*, and *abhicāra*--with magic techniques from the late medievel *Kalpacintāmani* and the *Śāradātilaka*. Türstig's arguments and textual connections are thought-provoking, but his

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data ultimately fail to prove tenuous and equivocal assertions. The *Atharvaveda*'s

sorcery (*abhicāra*) is not identical to magic tantras' aggressive rituals, in general, or to

murder rituals (*māraṇa*), in particular. Influence on tantra discourse from earlier texts

may exist, but there is no underground tradition of magic stretching from antiquity and

manifesting itself in the morphology of magic discourse in the tantras. With

characteristic sobriety and rigor, Bühnemann presents a systematic an structural treatment

of the six-results rituals as found in the *Śāradātilakatantra*. Bühnemann, in contrast to

the prior scholars, does not posits a general science or universal structure to tantra magic,

nor does she posit an uninterrupted tradition of magic from the hoary Vedic days. The

clear translations she presents and tables she designs provide a helpful overview of the

six ritual results from a single tantric source.

Chapter Three, "An Introduction to the Six Results and the Uḍḍ-corpus", and

Chapter Four, "The Six Results in Three *Uḍḍīśatantra*s", begin my intervention regarding

magic in the tantras that extends to the end of this dissertation. I describe six results

rituals in a set of texts I call Uḍḍ-corpus--an interrelated group of Śaiva texts concerned

with pragmatic rituals, consisting of the *Uḍḍīśatantra*, *Uḍḍāmeśvaratantra*,

Uḍḍāmaratantra and other[37]--to establish the description of the six ritual results in one

textual tradition though noting parallels outside the tradition; the six results at hand--

whether they number six, nine, or ninety nine they are still called the six results--are

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37 A similar, if not the same, body of texts is called the "Uḍḍīśa cluster" by Goudriaan (119). I have been
using the Uḍḍ-corpus since the beginning of my doctoral research, though I must have read this term earlier
in my career. I retain my own term, Uḍḍ-corpus, due to its familiarity to me, and others, and because it is
shorter and more encompassing than Goudriaan's term, especially considering Uḍḍām- is used as often or
more of ten than Uḍḍi-. Goudriaan, Teun, and Sanjukta Gupta. *Hindu Tantric and Śākta Literature*.
Wiesbaden: Harrassowitz, 1981.

tranquilizing (*śānti*), subjugation (*vaśīkaraṇa*), immobilization (*stambhana*), bewildering (*mohana*), dissension (*vidveṣaṇa*), eradication (*uccāṭana*), attraction (*ākarṣaṇa*), and murder (*māraṇa*). I group the texts because they not only share the prefix 'Uḍḍ-', but they also contain nearly identical introductory verses and common ritual verses. The texts often reproduce the same verses to describe individual operations. A single *Uḍḍīśatantra* may contain contents found in *Uḍḍāmeśvaratantra* and vice versa. Primarily, I describe rituals from three published versions of the *Uḍḍīśatantra*, that I will differentiate by the texts' editors names, but I also describe parallels to other Uḍḍ-corpus texts as well as Jain and Buddhist sources. Abandoning the pervasive scholarly bias toward telos, I translate operations in full, including spells, ingredients, methods, and results.

I assert a distinction between encyclopedic and systematic categories of discourse on magic and ritual; this distinction applies to whole texts or portions of texts. Encyclopedic discourse presents discrete rituals, usually grouped by causing the same or similar results; the rituals are described in full without meta-discussion of method. Systematic discourse, in contrast, does not set out discrete rituals; it describes meta-ritual lore. Systematic verses often correlate variables with results; for example, the time for murder rituals is high-noon when the sun is most punishing or midnight when the night is most dark, but times for tranquilizing are always during the pleasant, early morning. Other meta-ritual lore includes, depending on the effect desired, the direction faced by the practitioner, shape of offering receptacles, materials for rosary beads, time of year, specific mantra seed syllables, position of targets' names in spells, and so forth. Other systematic discourse includes remediation of aggressive rituals and instructions for

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further rites when initial effects are not achieved. In short, encyclopedic discourse is like a cook-book; systematic discourse is culinary theory.

But what are these magic rituals? A six results ritual catalog is embedded in Tripathī's *Uḍḍīṣatantra*, and this catalog reproduced in two other tantras. I describe six results constituents, eight in number, found in Tripathī and reproduced in Śivadatta and Śrivāstava's *Uḍḍīṣatantra*s: tranquilizing, subjugation, immobilization, bewildering, dissension, eradication, attraction, and murder. After describing general principles and etymology for these ritual results and their language, I describe Tripathī's treatment of each constituent, and then I present additional rituals not found in Tripathī that are presented in Śivadatta and Śrivāstava. Common rituals and contiguity of content demonstrate this is a single discourse. I conclude each six result description by summarizing Śrivāstava's lively Hindi language introductions to each ritual result; the pandit creatively describes the interpretation, categorization, and use of these medieval rituals in the modern world. A full translation of Tripathī's *Uḍḍīṣatantra* is appended to this dissertation. However, magic and six results lore is not unique to the Uḍḍ-corpus or to even Śaiva sources; I proceed to describe magic in two Jain tantras and one Buddhist tantra.

Two circa tenth-century Digambara Jain tantras from Karnataka describe all the six results procedures, namely the *Bhairavapadmāvatīkalpa* and the *Jvālāmālinīkalpa*. In Chapter Five, "*Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa*: Contexts", I describe these two text, their respective framing ,and the milieu in which they were practiced. The two Jain tantras represent a curious backwater of medieval Jain ritual culture in which

pragmatic rituals for aggressive, martial, and even erotic ends are prescribed without

concern for normative Jain ideology on non-violence and asceticism. Prior scholars

advanced a number clerical institutions for practitioners of these tantras: *yati*, *śrīpujya*,

bhaṭṭaraka; however, none of these institution's descriptions exactly correspond to the

sorcerers described as more than laity but less than monks. Titular goddesses Padmāvatī

and Jvālāmālinī are Jain deities suited for the agonistic, medieval world in which Śaivas,

Buddhists, and Jains competed to secure royal patronage and vied for popularity in a

contentious religious marketplace. Padmavatī empowers an aggressive grimoire that sets

out all manner of six results rites but also divinitory practices using sanguine ingredients

and a long chapter on snake and snakebite lore. Jvālāmālinī occupies the central position

in a range of aggressive maṇḍalas used to effect six results lore but also to exorcise

afflicting entities and establish dominion. The *Bhairavapadmāvatīkalpa*, in particular,

gained notoriety throughout South Asia, and its manuscripts are regularly encountered in

Central and West North India and in Southwestern India. Chapter Six, "Pragmatic

Rituals in the *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa*: Contents", describes the

six results rituals in the two Jain tantras. Presenting the six results lore uncovers a Jain

tradition of magic that has never been thoroughly studied and demonstrates surprising

contiguity with Śaiva tantra traditions, especially Śrividyā.

The final chapter, "Conjuring in the Ghost-Hooligan Grimoire

(*Bhūtaḍāmaratantra*)", departs from Śaivism and Jainism by turning to a Buddhist text

but also by turns toward conjuring, the third constituent in my definition of magic. A

Śaiva *Bhūtaḍāmaratantra* is readily available in a several published forms and

manuscripts for it abound, but the Śaiva text is a later version. The earliest version of the *Bhūtaḍāmaratantra* is Buddhist, and it is found only in unpublished manuscripts from the Kathmandu valley; I present the Buddhist version in this dissertation. The *Bhūtaḍāmaratantra* opens by describing Buddhist Vajradhara/Vajrapāṇi dominating Maheśvara, forcing the Śaiva god to convert to Buddhism. Upon conversion, Maheśvara and his demon hordes vow to support Buddhism, to suppurt Buddhists, and to protect all those who practice the rituals in this text and to insure the efficacy of these rites. After the conversion narrative, the *Bhūtaḍāmaratantra* describes numerous sequences of goddess spirits who are dominated via spells, hand gestures, and ritual exertions. In the most common pattern, a practitioner goes to a lonely place, performs offerings accompanied by spell repetition, and then the invoked spirit appears; depending on the relationship that the practitioner assumes with her--be she mother, wife, or sister--she gives him specific material rewards. Results of conjuring that are based on the relationship with the evoked are found throughout the Uḍḍ-corpus, but this type of result likely originates in the *Bhūtaḍāmaratantra* considering the remarkable amount of retained Buddhist deities, Buddhist mantras, and Buddhist places of worship, such as invoking Vajrapāṇi or performing ritual exertions in a Vajradhara temple. When presenting conjuring materials in this Buddhist text I note parallel deities and practices, especially *yakṣinī* spirit figures and *yoginī sādhana* practices, found throughout the magic tantras.

Chapter One -- Magic Prior to the Tantras

From its medieval outset, tantra magic consists of detailed ritual prescriptions in clear language, elaborate symptomatology of results, and continual innovation on ritual methodology, but magic is not unique to the magic tantras. Medieval tantra authors consistently declare tantra magic lore to be derived from the *Atharvaveda.* Arguing tantra is non-Vedic or even anti-Vedic has curried much favor and has been oft repeated by emic and etic authors, among sanskritic and non-sanskritic writers alike. The notion of non-Vedic or anti-Vedic, however, raises the question "which Veda?" While theurgy rites of the type common in the magic tantras are not attested in the *Ṛgveda*, tantra magic forerunners abound in the *Atharavaveda,* the *Ṛgveda*'s ancillary. Such forerunners also populate a wide range of post Vedic Sanskrit sources.[38]

As I argue throughout this dissertation, tantra magic has three constituents: (1) the six results (*ṣaṭkarman*), (2) fantastic feats and enchanted items (*kautuhalakarman,*

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38 White concludes in "Netra Tantra at the Crossroads of the Demonological Cosmopolis", "I think it is time to rectify an error for appreciation on the part of Hindu Tantra scholars who have followed *tantraśāstra* categories in drawing a sharp distinction between the Vedic and the Tantric in India. While such a distinction may hold for the *Ṛg Veda*, it certainly does not hold for the *Atharva*, and it should be recalled here that numerous source from the *Manusmṛti* (2.32) to the *Arthaśāstra* (1.99; 4.3.11, 37, 40) and *Kathāsaritsāgara* (6.8.193b), define the royal *purohitā*—who in addition to being a royal preceptor was also a master of magical warfare—as an expert schooled in the AV." White, David Gordon. "Netra Tantra at the Crossroads of the Demonological Cosmopolis." *Journal of Hindu Studies* 5.2 (2012): 165. I will translate below many of the verses White describes in his argument above. For a fuller description of the *purohita* in Sanskrit sources, especially the *Mahābhārata*, see my MA thesis, Ullrey, A. Michael. *The Power Before the Throne: The Position of the Purohita in Indian Literature*. University of California, Santa Barbara, 2006. For the shift of *purohita* from royal preceptor versed in the AV to a *rājaguru* performing tantra rites from *mantramārga* (Sanderson 2004: 223). Sanderson, Alexis. "Religion and the State: Śaiva Officiants in the Territory of the Brahminical Royal Chaplain." *Indo-Iranainan Journal* 47 (2004): 229–400.

indrajāla), and (3) conjuring deities, usually ambivalent demigoddesses, who grant wishes, wealth, and power (*yakṣinīsādhana*). Magic prior to the tantras contains four categories that may resemble later magic but are independent of tantra magic: (1) aggressive lethal magic (*abhicāra*); (2) ritual enhancements, often enhancing child-bearing (*abhicāra*); (3) conjuring dreadful female witches (*kṛtyā*, *kṛtyābhicāra*); and (4) herbal magic, often pertaining to erotics and sorcery (*mulakarman*, *auṣadhi*).[39] Magic before the tantras lacks the characteristic detail of that found in magic tantras: procedures are rarely described. Magic discourse usually describes counteracting sorcery, legal prohibitions, or ambivalent narrative devices: all three instances are described below. Sources for magic prior to the tantras are found in 1) the liturgical or Vedic sources, 2) prohibitions in legal and political texts, 3) and literary descriptions. I will describe magic (*kṛtyā*, *abhicāra*, and *mūlakaraṇa*) in the *Atharvaveda*, *Manusmṛti*, *Kāmasūtra*, *Arthaśāstra*, and *Mahābhārata*; composition these texts dates span 1500 BCE to 200 CE. Pre-medieval sources do not contain the sophisticated tantra categories of results and ritual terminology. The historian of religions should not read medieval tantras onto earlier texts and should not attempt to uncover some non-existent proto-tantra magic or reconstructed ur-version of the six results when studying magic in sources composed prior to the tantras.[40]

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39 *Mūlakarman* is always some form of magic or iatromathematical techniques, but uses of *kṛtyā*, *abhicāra*, and *krytābhicāra* vary upon context. Such Sanskrit terms refer to markedly different rituals; consequently, the terms repeat in the categories above.

40 Commentaries on the *Kāmasūtra* and *Manusmṛti* were composed medieval era, and, as such, the commentaries resemble magic tantras. Such commentaries are evocative and instructive but are not evidence that magic prior to the tantras is the same as or is a primitive form of the techniques found in magic tantras. Medieval commentators recognize similarities and force the reading of magic tantra backward onto earlier material, suggesting or overtly claiming that *abhicāra* was identical to murderous sorcery (*māraṇa*) or that *Mahābhārata* characters used tantra spells. Emic and etic scholars reproducing

I limit my inquiry here to instances of sorcery (*abhicāra*), conjuring (*kṛtyā*), and root-magic (*mūlakaraṇa*). *Abhicāra* from '*abhi√car*' means, literally, 'to go against'; the term comes to mean 'attack', 'to betray', 'bewitch', and 'to use lethal sorcery'. *Kṛtyā,* which I translate 'conjured witch', is a feminine noun from the root √*kṛ* and means a 'created woman'. A *kṛtyā* is a non-physical witch though her creation often involves crafting a physical effigy. *Kṛtyā*s are hostile feminine beasts created via rituals and then sent to murder an enemy. The term *kṛtyābhicāra* designates general hostile, murderous sorcery and conjuring, but it does not always involve *kṛtyā*s. *Mūlakaraṇa* from the term '*mūlakarman'* means 'root-work' and designates any herb, vegetal, and animal product concoctions used for medicinal or magical purposes; it is often synonymous with *auṣadhi* or herbal healing concoctions. In the following texts, *mūlakaraṇa* refers to magic uses of plants: concoctions are applied to a person, poison edibles, are made into ingredients offered into fire, or become iatromathematical medicine. Rituals and lore in question are pragmatic ritual techniques aiming to alter the physical world. An exhaustive study of techniques bearing the whiff of magic throughout Veda literature is beyond this study and risks the pitfalls of arguing early lore is the evolutionary predecessor to tantra magic and also risks the false assertion of a universal and unchanging magic tradition in earlier or vernacular traditions.

Lethal rituals are labeled sorcery (*abhicāra*) rather than murder (*māraṇa*). Sorcery (*abhicāra*) rituals are always lethal; lethal spells are sorcery. Because the term sorcery (*abhicāra*) encompasses all aggressive magic, later authors claim the aggressive

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this error put the proverbial cart before the horse. This error will be critiqued often in succeeding chapters.

six results (*ṣaṭkarman*) derived from sorcery (*abhicāra*); modern academics have repeated this late emic argument. Almost all the magic tantras state that they derive from the *Atharvaveda*, but very few rituals directly pull lore from the *Atharvaveda*. A vague proto-tantra religion or ritual system is not found in pre-medieval sources; however, pre-medieval lore is expanded in tantras, made more explicit and detailed. Tantra is an explosive diffusion of ritual technique, hyper-ritualized religion. Pre-medieval texts text do not set forth a practice-ready system of magic in the manner that the tantras present batteries of rituals in grimoire form.

A common false argument is that pre-medieval magic and the magic tantras are both inspired by a universal folk magic substratum. Pre-medieval sources mention such magic but do not describe rituals in detail. Magic tantras incorporate vernacular materials whenever fit for the topic at hand. The six results belong to magic tantras and medieval era discourse, and when six results language is found in commentaries on pre-medieval texts, those commentators are usually writing during the medieval period or later in which six results tantra magic was common. Commentaries on the *Manusmṛti* use vocabulary common to the six results, but these commentaries were written in the medieval era, not the Gupta era or earlier when such texts originate.[41] The same applies to the *Kāmasūtra*. Its commentaries are not evidence of pre-medieval tantra magic, but the commentaries demonstrate medieval tantra magic was used in medieval discourse to interpret pre-medieval sources.

My master's thesis, *The Power Before the Throne: The Position of the Purohita in*

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41 Ollivelle 2005:20-25. Manu, Patrick Olivelle, and Suman Olivelle. *Manu's code of law a critical edition and translation of the Manava-Dharmasastra*. Oxford; New York: Oxford University Press, 2005.

Indian Literature, was my first inquiry into the world of magic in hoary India and Sanskrit literatue. The thesis explored varied roles of the *purohita* in Epic and Vedic Sanskrit sources, exploring *purohitas'* position as kingly adviser, political sorcerer, and royal cleric; to this end, I examined rituals of revivification (*saṃjīvanavidyā, mṛtasañjīvanīvidyā*) performed by *purohitas*.[42] Two *purohita*s, one in the *Mahābhārata* and the other in the *Jaiminīya Brāhmaṇa*, deploy revivification magic in a spectacular manner. The *Mahābhārata*'s "*Adīparvan*" tells the story of Kāvya Uśanas, legendary *purohita* of the Asuras, rivals to the Devas, who used his revivification *vidyā* to thrice resurrect his murdered disciple, Kaca. Kāvya's revivification *vidyā* is never described; neither mantra nor ritual details are set forth. Kāvya Uśanas thrice walks out of his encampment, after his disciple is thrice missing and thrice murdered, and he whispers, "'Come here.' I re-vivify you from death with these words."[43] The revived Kaca comes forth intact, whether previously he had been cut apart, burned up, or even digested! The charioteer Vṛṣa Janas in the *Jaiminīya Brāhmaṇa* uses a revivification *vidyā* to spare a king from the sin and resulting curse of brāhmaṇa-slaying; ritual details are absent in this case as well.

In the magic tantras, however, revivification mantras and rituals are common; they are usually found in the fantastic feats sections, often among the final techniques in the text. An example from Tripathī's *Uḍḍīśatantra* demonstrates the differences between

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42 See my MA thesis for details. Ullrey, A. Michael. *The Power Before the Throne: The Position of the Purohita in Indian Literature*. University of California, Santa Barbara, 2006.
43 *ayamehīti śabdena mṛtaṃ saṃjīvayāmyaham* // MBh 1.71.30 // Sukthankar, Vishnu S. *The Ādiparvan: Being the First Book of the Mahābhārata, the Great Epic of India*. Poona: Bhandarkar Oriental Research Inst., 1933.

Epic magic and tantra magic.[44]

Place a *liṅga* at the base of an *Aṃkola tree* and worship it. [Place an unfired,] new pot there by the *liṅga* and worship it. Wind a single thread (*sūtreṇaikena*) around the tree, the *liṅga*, and the pitcher. A group of four practitioners should perform obligatory prostration in sequence. Then for two and two days [each *sādhaka*] should worship using the *Aghora-mantra* [as written above]. (2.100) The wise one should gather up fully matured fruits along with flowers and such. Having cooked the fruits, he should gather them and fill up the jar described above.[45] (2.99-101)

[The practitioner] performs obligatory worship of the jar [offering] sandal, flowers, and unbroken grains. He should remove the chaff from the seeds, and then rub [the seeds] on the mouth [of the jar]. The mouth [of the jar] is covered with a large plate (*bṛhaṇaṃ vṛttaṃ*) smeared with various auspicious [worship substances]. Then it is smeared all over with dirt gathered from the hand of a potter. Seeds are then fashioned [into garlands] which are strung about the top of the pot.[46] (2.102-4)

When it is dry, a copper pot is put on top and another pot is put underneath. Having put this in a fire stoked with oil, he should acquire and save [the cooked remnants and oil]. A half *māṣa*-size portion (*māṣārddhaṃ*) of that oil [collected above] and another half portion of sesame oil; when cooled, that [oil] is applied to a corpse. Then [the dead person] will immediately return to life or go favorably to the land of Yama. Those killed by snakes or disease and the like will surely return to life.[47] (2.105-7)

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44 Tripāṭhī Śyāmasundaralāla. *Uḍḍīśatantra*. Kalyāṇa Mahārāṣṭra: Gangāviṣṇu Śrīkṛṣṇadāsa, 1965. See the chapter below on six results in the Uḍḍ-corpus for a full treatment of this magic tantra.

45 *liṃgamaṃkolavṛkṣādhaḥ sthāpayitvā prapūjayet / navaṃ ghaṭaṃ ca tatraiva pūjayelliṃgasannidhau / vṛkṣaṃ liṃgaṃ ghaṭaṃ caiva sūtreṇaikena veṣṭayet // 2. 99 // caturbhiḥ sādhakairnityaṃ praṇipatya krameṇa tu / evaṃ dvidvidinaṃ kuryādaghoreṇa samarcayet // 2.100 // puṣpādipalapākāṃtaṃ sādhanaṃ kārayed budhaḥ / phalāni pakvānyādāya pūrvoktaṃ pūrayedghaṭam // 2.101 //*

46 *tadghaṭaṃ pūjayennityaṃ gaṃdhapuṣpākṣatādibhiḥ / tuṣavarjaṃ tataḥ kuryābbījānāṃ gharṣayenmukham // 2.102 // tanmukhe bṛhaṇaṃ vṛttaṃ kiñcikiñcitpralepayet / vistīrṇamukhabhāgāntaḥ kumbhakārakarodbhavām // 2.103 // mṛttikāṃ lepayettatra tāni bījāni ropayet / kuṃḍalyākārayogena yatnādūrdhvamukhāni vai // 2.104 //*

47 *śuṣkaṃ taṃ tāmrapātrordhvaṃ bhāṃḍaṃ deyamabhomukham / ātape dhārayettailaṃ grāhayettaṃ ca rakṣayet // 2.105 // māṣārddhaṃ caiva tattailaṃ māṣārddhaṃ tilatailakam / tasya deyaṃ mṛtasyaitatsamyak tasya sitena tu // 2.106 // tatkṣaṇājjīvayetsatyaṃ gato vāpi yamālayam / rogādisarpādimṛtā punarjjīvanti niścitam // 2.107 //*

The ritual above is labeled a *vidyā* for revivifying the dead (*atha mṛtasañjīvanīvidyā*). Epic and Brāhmaṇa narratives also use the vocabulary of revivifying; before Epic and Brāhmsṇa literature, *abhicāra* ritual is solely lethal; it does not return life to the dead. The re-vivifying tantra magic ritual above is extensive, though it is not completely clear. By contrast, in magic tantras ritual process details are elucidated; revivifying operations (*saṃjīvana*) are neither undisclosed ritual procedures, acts of personal power, or undeclared mantra-songs. The tantra mantra for this *vidyā,* appended to Tripathī's verse above*,* is unmistakably medieval, eschewing Vedic conventions and vocabulary but retaining Vedic deities: "Oṃ! Reverence to all the forms of Rudra! To the Not Terrifying! To the Terrifying! To the More Terrible than the Terrifying! To all of them, [including] Śarva [the vicious archer with his partner Bhava]!"[48] Earlier revivification *vidyās* may have been sung, but they are not recorded in the text; likewise, revivification rituals may have been performed, but they are not described. The *Uḍḍīśatantra* ritual and its spell cannot be read back upon earlier literature, but the magic tantras clearly sought to resonate and condense earlier instances of similar magic by using Vedic deities and claiming Vedic origins. The example above illustrates the flaws of reading tantra backward onto earlier sources. But how do earlier sources describe magic? What is magic prior to the tantras?

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48 From the *Uḍḍīśatantra,* following 2.107: "*oṃ aghorebhyo 'tha ghorebhyo ghoraghoratarebhyaḥ / sarvebhyaḥ śarvasarvebhyo namaste astu rudrarūpebhyaḥ /*" Below Śarva and Bhava are seen to be common deities for counter-sorcery. These independent deities were later identified with Śiva to the point that they become names or epithets for Śiva.

According to the *Atharvaveda, abhicāra* is magical and deadly:[49] the term literally means 'a hostile attack'. It must be thwarted, warded-off, or counter-acted. *Abhicāra* removes life-winds; it murders victims. *Atharvaveda* hymn 8.2 wards off deadly magic (*abhicāra*) via a ritual that prolongs life, insuring a lifespan of 100 autumns.[50] "Let that [life prolonging ritual] protect you from sorcery [cast by both] kinsmen and friends ('*bhycārātsabandhubhyaḥ*). May you be immortal and imperishable. May the life-breaths not abandon your body."[51] (8.2.26) Life reducing afflictions include dangers from supernatural beasts; seizure demons and various beasts are "smitten, as if into darkness" (8.2.12). Likewise, *abhicāra* must be turned away, or it will destroy the health of a man and the well-being of his domain. *Atharvaveda* 11.1.20 prescribes a rice offering to Aditi, the Great Woman (*mahainā*) to be approached and worshiped; this offering casts off curses and sorcery.

> Approach that Great Woman, divine retinue (*devatā*), and cattle (*paśu*). Go before her! Accordingly, may no curse (*śapatha*) nor sorcery (*abhicāra*) afflict you. You should rule your own domain (*kṣetra*) free from [all afflictions] (*anamīvā*).

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49 *Kauśikasūtra* 1.47 details a complicated and obscure *abhicāra* ritual containing many of elements from the AV root text and is similar to murderous magic in the magic tantras. Especially relevant in this ancillary to the AV is the so-called 'hawk ritual' and use of deadly animal products such as lizards and snakes. Bloomfield, Maurice. "The Kāuçika-Sūtra of the Atharva-Veda." *Journal of the American Oriental Society* 14 (1890): i–424.

50 The primary source text for the *Atharvaveda* in this dissertation is Roth, Rudolf von, and William Dwight Whitney. *Atharvavedasaṃhitā. Atharva Veda Sanhita.* München: Dümmler, 1966.

51 Here, *abhicāra* is cast by kinsmen and friends, by those known to the victim. Commentaries on the *Manusmṛti* argue that the illegality of magic is lessened when used against family members. I will return to this exception later. *pari tvā pātu samānebhyo 'bhycārātsabandhubhyaḥ / amamrirbhavāmṛto 'tijīvo mā te hāsiṣurasava śarīraṃ // 8.2.26//* From TITUS online version: *pári tvā pātu samānébʰyo 'bʰicārā̆t sábandʰubʰyaḥ / ámamrir bʰavāmṛ́to 'tijīvó mā̆ te hāsiṣur ásavaḥ śárīram //26//* This has the better reading *abhicārāt*.

$(11.1.22)^{52}$

Abhicāra is likened to a curse. By means offerings to Aditi, *abhicāra* is turned away, and

a man will maintain his domain free from curses and afflictions.

The offering removes *abhicāra* already afflicting a victim; however, prophylactic

rituals prevent *abhicāra* taking hold. A key prophylactic is the *varaṇa* amulet. *Varaṇa* is

a general term for an amulet, but it also denotes actions of 'covering up', 'enveloping', or

'protecting' the amulet bearer. The following *varaṇa* description decries *abhicāra* twice,

but *abhicāra* is ambiguous, referring to sorcery or general physical attack by enemies.

The *varaṇa* amulet is the amulet that the Devas use to repel attacks and sorcery from the

Rivals (*asura*).

> Let that amulet be [placed] before you [upon your breast]. Smash them!
> Slaughter them! Hold them in place! The Devas perpetually ward off the
> sorcery/attacks (*abhyācāra*) from the Asuras via this amulet (*varaṇa*).[53] (10.3.2)

The amulet bearer becomes like the Devas warding off enemy attack, but it also prevents

enemies' hostile movements and destroys violent rivals. The mythological pedigree

enhances the power and effectiveness of the aforementioned amulet. The *varaṇa* also

suppresses *abhicāra*, whether cast by an enemy or the result of the calamitous goddess

Nairṛti's attentions.

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52 *abhyāvartasva paśubhiḥ mahaināṃ prayaṅṅenāṃ devatābhiḥ /mā tvā prāpacchapatho mābhicāraḥ sve kṣetre anamīvā vi rāja // 11.1.22 //*
53 *praiṇāṃ chṛṇīhi pra mṛṇā rabhasva maṇiste astu puraetā purastāt / avārayanta varaṇena devā abhyācāramasurāṇāṃ śvaḥ śvaḥ // 10.3.2 //*

This *varaṇa* [amulet] will suppress [those dangers that may afflict] you: the dangers (*bhaya*) from sorcery (*abhicārād)* and the calamitous goddess (*niṛṛtyā*) [also] the murderous advances of death, most cruel.[54] (10.3.7)

Sorcery, forces of chaos, and the continual threat of death are repelled by the "covering amulet". Gods and men, hereby, are protected from dangers seen and unseen.

Atharvaveda hymn 19.9 grants prosperity by invoking all manner of Vedic gods, but it also banishes dangers. *Abhicāra* is grouped with ill portents, unfavorable astrological events, conjured witches, and aggressive magic techniques, including burying aggressive fetishes.

Remove [the danger from] heavenly bodies called meteors [falling from] the stars! Tranquilize (*śamu*) for us acts of sorcery (*abhicāra*). Pacify conjured witches (*kṛtyā*)! Tranquilize for us deadly charms buried in the ground (*nikhātā valagāḥ*)! Tranquilize inauspicious celestial signs that may afflict our domain (*ulkā deśopasargāḥ*)![55] (19.9.9)

The list demonstrates a qualitative similarity of sorcery to myriad dangers: meteors falling from the sky are marvelous, inauspicious portents (*adbhuta*); deadly fetish spells secreted in homes and fields destroy a victim; and deadly conjured witches ever circulate. The world is under siege by natural and supernatural threats; aggressive magic is just as sure as portents and inauspicious astrological conjunctions.

Kṛtyās and _Kṛtyābhicāra_ in the _Atharvaveda_

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54 *arātyāstvā niṛṛtyā abhicārādatho bhayāt /mṛtyorojīyaso vadhādvaraṇo vārayiṣyate // 10.3.7 //*
55 *nakṣatramulkābhihitaṃ śamastu naḥ śam no 'bhicārāḥ śamu śantu kṛtyāḥ / śaṃ no nikhātā valagāḥ śamūlkā deśopasargāḥ śamu no bhavantu // 19.9.9 //*

Prior to the tantras, 'sorcery' (*abhicāra*) is often combined with 'conjuring witches' (*kṛtyā*, *kṛtyākṛt*),[56] making the rich compound *kṛtyābhicāra*, 'sorcery and/with conjuring'.[57] The *Atharvaveda* describes rituals and hymns to counteract witches (*kṛtyā*)[58] who are created by "sorcerers possessing potent magic (*vidvalā abhicāriṇaḥ*)." (AV 10.1.5) Counteracting *kṛtyā*s does not destroy them but reverses their trajectory; counter-acted, they are sent to attack their creators.[59] The *Atharvaveda* does not describe actual

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56 White describes a group of afflicting entities that include *kṛtyā*s in the *Netratantra* (NT). The NT and Kṣemarāja's commentary are not applicable to the *Atharvaveda* description of *kṛtyā*s. White connects, via the NT and commentary, a group of entities including *kṛtya*, *kaḥkorda*, and *vetālā*. NT 18.1a-4a reads in White's translation "...the things relating to *kṛtyā*s and *khārkhodas* that are used by others are destroyed [through techniques of counter-sorcery. A *kṛtyā* is a female zombie (*vetālī*) that has penetrated into the corpses of women for the destruction of enemies." Ksemarāja argues that a *kṛtyā* is a female zombie and a *khārkhoda* is a magic devise. "What he does no clarify is whether a female zombie is an injurious device capable of acting autonomously, or rather an animated tool or device created in order to be 'hurled by other'." (White 2012:156-7) Kṣemarāja uses the language of the six results in his commentary, see below. As stated above, medieval commentaries should not be sued to interpret pre-tantra magic. White translates Kṣemarāja, "spells . . . by means of which [1] the practitioners gain mastery; [2] *kṛtyā-khārkhoda*-type objects and so forth, which are hurled by others, are destroyed; and by means of which [3] practitioners repeatedly slay evildoers by using a counter-device (*pratyaṅgirā*)." Furthermore, examples throughout this chapter demonstrate a *kṛtyā* is both an autonomous creature who is propelled by the will of the conjurer and is also a device conjured to attack enemies.
57 *Abhicāra* in the tantras, synonymous with *māraṇa*, stands alone, as does *kṛtyā* and *kṛtyākṛt*. I have yet to encounter *kṛtyābhicāra* as a single term in the magic tantras. The meaning of the early *kṛtyābhicāra* is dependent upon designating the compound a *dvandva* or *tatpuruṣa* compound.
58 *Kṛtyā*s may resemble *vetālī* or the Tibetan animated corpses (*ro langs*), but these are not equivalent. See further Buddhist descriptions of *kṛtyā* in White 2012:158-160. White connects *vetalī*, *kṛtyā*, and *ro langs*— arguing that *kṛtyā* is gshed byed and *vetālī* corresponds to *ro langs*. (2012:159) White is citing Schopen in Dietz (1997:85-6). Dietz, S. "The Meaning of *Kṛtya-Kākhorda-Mantra-Vetāḍa*." *Dharmadūta : Mélanges Offerts Au Vénérable Thich Huyên-Vi à L'occasion de Son Soixante-Dixième Anniversaire*. Ed. Bhikkhu Tampalawela Dhammaratana and Bhikkhu Pāsādika. Paris: Editions You-Feng, 1997. 86–94. The specifics and links warrant further comparative philological study of Tibetan and Sanskrit sources. A fascinating tibetological study of these vampire/zombies may be found in Wylie, Turrell. "Ro - Langs: The Tibetan Zombie." *History of Religions* 4.1 (1964): 69–80. White's writing in note 19 above, though fascinating, should not be applied to the *Atharvaveda's kṛtyā*s, for White's focus is medieval, Indo-Persian sources.
59 White summarizes Bahulkar. Consecrated amulets "are praised as 'heroes' (*vīras*) against *kṛtyā*s (AV 8.5.1). One of the terms employed in the AV (8.1,4) for such a counter-device was *pratisara*, 'which literally means 'that which turns back, reverts' (Bahulkar 2004:15)." (2010:163) I have not consulted Bahulkar nor the AV verses in question, but this affirms the importance of trajectory in casting and countering *kṛtyā*s. Bahulkar, S.S. "The Apocyphal (?) Hymn to Prayaṅgirā in the Paippalāda Tradition." *The Vedas : Texts, Language & Ritual : Proceedings of the Third International Vedic Workshop, Leiden 2002*. Ed. Arlo Griffiths and Jan E.M. Houben. Vol. 20. Groningen: Egbert Forsten, 2004. Print. Groningen Oriental Studies.

rituals for creating *kṛtyā*s, though counteracting and destroying them are described in detail, but later tantras explicitly describe rites for creating and manipulating them.[60] The description of *kṛtyā*s below is extracted from anti-*kṛtyā* ritual hymns.

The defensive counter-*kṛtyā* hymn found in <u>*Atharvaveda*</u> 10.1[61] displays a remarkable amount of witch-lore: witches are (1) created by people, (2) destroy prosperity and progeny, (3) are female, (4) are associated with waters, (5) fear being cut apart, i.e being unmade, (6) are not destroyed but re-routed by counter-magic, and (7) are always in motion, propelled by the desire of the one who aimed her, like a guided missile.

> She whom the expert [sorcerers] have made by hand, well-formed, like a bride at a wedding ceremony: let her go far away, we banish her. (1)
>
> She is all-around well-formed by the conjurer (*kṛtyākṛtā*), and she has a head, nose, and ears. Let her go far away, we banish her. (2)
>
> [Whether] made by a *śūdra*, a baron, a woman, or a *brāhmaṇa*: may [the witch] return to her maker, just like a a bride rejected (*anutta*) by her husband goes back to her relations (*bandhu*).[62] (10.1.1-3)

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60 The <u>*Pheṭkāriṇītantra*</u> variously describes witchcraft-conjuring (1.3), names *kṛtyā*s among many obstructors (10.72), and regularly describes goddesses, especially Kali, as *kṛtyā*s or *kṛtyā*-like. This tantra is found in Kaviraj, Gopinātha. *Nirvāṇatantra, Toḍalatantra, Kāmadhenutantra, Fetkāriṇītantra [= Phetkāriṇītantra], Jñānasaṃkalinītantra & Devīkālottarāgama with Commentary of Śrī Nirañjana Siddha*. Varanasi: Sampurnanand Sanskrit University, 1992.

61 "In fact according to an apocryphal tradition from Gujarat, AV 10.1 was itself called the *Pratyaṅgirāsūkta* "(Bahulkar 2004, 21 ctd. in White 2012:163). This 'apocryphal tradition' is exciting, for, all of AV 10.1 is about repelling *kṛtyā*s. And the aṅgiras brāhmaṇas were thought to be those brāhmaṇas best suited for magic and sorcery. *Pratyaṅgirā* could therefore mean the spells to counteract aṅgiras brāhmaṇas' *kṛtyā* attacks!

62 *yāṃ kalpayanti vahatau badhūmiva viśvarūpāṃ hastakṛtāṃ cikitsavaḥ / sārādetvapa nudāma enāṃ // 1 // śīrṣānvatī nasvatī karṇinī kṛtyākṛtā saṃbhṛtā viśvarūpa / sārādetvapa nudāma enāṃ // 2 // śūdrakṛtā rājakṛtā strīkṛtā brahmabhiḥ kṛtā / jaya patyā nutteva kartāraṃ bandhvṛchatu // 3 //* 10.1.1-3 // Bahulakr translates: "She whom the wise ones fashion out, as a bride at a wedding, the multiform (*kṛtyā*), fashioned by hand, shall go to a distance: we drive her away. The *kṛtyā* that has been brought forward by the fashioner of the *kṛtyā*, that is endowed with head, endowed with now, endowed with ear, and multiform, shall go to a distance; The (*kṛtyā*) [sic] that has been prepared by a Śūdra, prepared by a king, prepared by a woman, prepared by Brāhmaṇas, as a wife rejected by her husband, shall recoil upon her fabricator and his kin!" (Bahulkar 2004:15-16 ctd. In White 2012 (162-3). The *kṛtyā*s have multiple, fashioned forms and can

A witch (*kṛtyā*) is created by witch-maker (*kṛtyākṛta*), a conjurer. Who are these conjurers? The witch-maker may originate from any caste or sex, but usual suspects are (1) low-caste folk who deploy vernacular folk magic; (2) kings who hire sorcerers to make witches; (3) women who cast magic from inner malice such as the evil eye[63]; or (4) active secret hostile female magic such as poisoning food with enchanted menstrual blood;[64] and (5) *brāhmaṇa*s who deploy magic lore and whose very voices are weapons.[65] The conjured witch, as opposed to a human witch, has a non-corporeal body, but that body has human features. Her creation and deployment are compared to a bride prepared for a wedding ceremony: victims are "hitched" to the witch. Removing a witch banishes her like a rejected bride. A rejected bride returns to her natal clan; she is not *usually* killed. Similarly, the witch is sent back to her creator, to her origin, to her family.

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be manipulated into other times of forms, but the translation of *kṛtyā* as "multiform" is not supported by the text.

63 For the evil eye (*dṛṣṭipāta*) in the *Netratantra* see White 2014:146-7. Pocock describes the inadvertent evil eye arising from envy in Gujarati culture, "A woman was once feeding her child and looked at it with great affection. Her mother-in-law, fearing for the child, suddenly directed the young woman's attention to the stone flour-mill, which immediately broke in half. Here there is no question of envy, but of permanent evil eye unconsciously exercised. Envy enters only when we realize that it was the mother-in-law who spread the story through the village!" (27-8). Pocock, David Francis. *Mind, Body, and Wealth; a Study of Belief and Practice in an Indian Village*. Totowa, N.J.: Rowman and Littlefield, 1973. Supernatural, yet still human, witches called *bokshi* are thought to cast the accursed evil eye in Newar culture."The survey revealed that whereas the bio-physical was considered the main cause of illness, the bokshi came a close second, with spirits only in fourth place, only after planetary causes." The *bokshi* want to harm the victim but not always kill them. Usually they give the evil eye, but they also cast spells on food or any item they wish to spoil. They attack at night, and they suck blood, leaving a bruise or a tooth mark on their victims. (51) Dietrich, Angela. *Tantric Healing in the Kathmandu Valley: A Comparative Study of Hindu and Buddhist Spiritual Healing Traditions in Urban Nepalese Society*. Delhi: Book Faith India, 1998.

64 In the *Carakasamhitā* 23.23, in the so-called *Chikitsāsthānam*, describes women afflicting men by placing sweat, menstrual blood, or various filth from their limbs (*svedarajonānaṅgajānmalān*) into food or beverage (*garān*) for the purpose of their own welfare (*saubhāgyārtham*). The term *saubhāgyārtham* means to create erotic subjugation in the *Kāmasūtra,* The ritual techniques from the *Carakasamhitā* pervade magic tantras, especially regarding erotic magic. Caraka et al. *Caraka-saṃhitā*. Vārāṇasī: Caukhambhā Pabliśarsa, 2002.

65See *Manusmṛti* 11.33.

A witch is turned away by herbal or medicinal offerings, i.e. *auṣadhi* and *mūlakaraṇa*. "By means of vegetal magic (*auṣadhi*), I ruin all witches, whether they are conjured against a field, cattle, or men."[66] (10.1.4) *Auṣadhi* foreshadows extensive concoction lore in tantra magic. Throughout the six ritual results concoctions are prepared, applied, burnt, or ingested to effect magic results; these are sometimes in tandem with hymns and spells and sometimes created and applied mechanically without ritual accompaniment.

Witches target a man's well-being: his field, his cows, his progeny, and his body. Without vegetal and dairy offering, without children and a wife, without a healthy body, a man cannot fulfill his sacrificial duties.[67]

> May harm be done to the one who does harm, the curse turned upon the curse-maker. We cast her right back, that she may kill the conjurer. (5)
>
> Our commissioned sorcerer (*purohita*), an *Āṅgirasa* [*brāhmaṇa*], opposes [the hostile forces.] Conjured witches are opposed [by him]. Slay these witch-makers! (6)
>
> He that said to you, "Be gone! [Go] against the stream, against the bank!" O Witch, do not return against him! Relinquish us, the innocent. (7)
>
> He that put together your limbs, like a craftsman dutifully [builds] a chariot, go to him, that is [your] path, even though that man is unknown to you. (8)
>
> Those who made you and directed you, they are sorcerers possessing potent magic

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66 *anayāhamoṣadhyā sarvāḥ kṛtyā adūduṣam / yāṃ kṣetre cakruryāṃ goṣu yāṃ vā te puruṣeṣ*u // 10.1.4 //
67 Jan Heesterman locates the "goods of life" as the aim and materials for Vedic sacrifice. Heesterman argues that the goods of life are the food to be sacrificed, distributed, and consumed in the communal meals within Vedic sacrifice (10). Elsewhere, Heesterman connects this sacrifice to primitive killing that is later domesticated into the goods of life to be offered in sacrifice. (30-33) Heesterman, J. C. *The Broken World of Sacrifice: An Essay in Ancient Indian Ritual*. Chicago: University of Chicago Press, 1993. Regardless, the targets of a *kṛtyā* are elements needed to sacrifice; without sacrifice the Vedic man cannot maintain the universe nor attain heaven.

(*vidvalā abhicāriṇaḥ*). This is a beneficent [ritual]. It counteracts witches. It sends them away (*prativarman*). With this [ritual magic] we bathe you.[68] (10.1.5-9)

The witch turned back against her creator is like a curse sent back upon one who utters maledictions. An Āṅgirasa Brāhmaṇa *purohita*--the type of *brāhmaṇa purohita* recommended for kings--is the one who best opposes the the witches.

After the witch is opposed, sent away, cast backward against the stream or trajectory, i.e. toward the afflicted person, she may still return again, even attacking the *purohita* who had banished her. Sorcerers send witches back and forth. (10.1.7) Every witch returned may be sent back against the original victim who has repelled her; they 'boomerang *kṛtyā*.'[69] Should a *kṛtyā* banished not find her original creator or most recent director, then she could return to any link in the chain of trajectory, even if the conjurer is unknown. (10.1.8)

Who creates witches? They are sorcerers (*abhicārin*). They craft the witch like a craftsman makes a chariot. Curiously, the *kṛtyā* may not know her maker; she knows only her trajectory. But the witch is not inherently malicious, her projected direction

68 *aghamastvaghakṛte śapathaḥ śapathīyate / pratyakpratiprahiṇmo yathā kṛtyākṛtaṃ hanat // 5 // pratīcīna āṅgiraso 'dhyakṣo naḥ purohitaḥ / praticīḥ kṛtyā ākṛtyāmūnkṛtyākṛto jahi // 6 //yastvovāca parehīti pratikūlamudāpyam / taṃ kṛtye 'bhinavartasva māsmānicho anāgasaḥ // 7 // yaste parūṃṣi saṃdadhau rathasyeva ṛbhurdhiyā /taṃ gaccha tatra te 'yanamajñātaste 'yaṃ janaḥ // 8 // ye tvā kṛtvālebhire vidvalā abhicāriṇaḥ / śambhvī3daṃ kṛtyādūṣaṇaṃ prativartma punaḥsaraṃ tena tvā snapayāmasi // 9 // 10.1.5-9//*

69 The term for a boomerang, counter-acted, or returned *kṛtyā* would be *pratikṛtyā;*I continue to seek attestation of this term. AV 2.11.2 contains the term *pratyābhicāra*. White describes the "counter-device" of *pratyaṅgirā* to slay evil doers or that reverse the attack of an enemy in Kṣemarāja's commentary on the *Netratantra*. "The text then continues with a list of black magic practices undertaken by wicked mantra experts (*duṣṭamantribhiḥ*) that include nailing, cleaving, pounding, and *pratyaṅgiratvam*, which Kṣemarāja glosses, in his commentary on NT 16.34, as 'the counter-measure taken against the wielder of a mantra used for controlling Spirit Beings and so forth'." (2012:158) The medieval tantra context of which White writes describes *kṛtyās* as witches, along with *khārkhoda*, which seem to also be creatures of direction who are counter-acted by reversing their trajectory back upon malefactor.

derives from the conjurer or his client. Before banishing them, the witches are rendered

harmless. A witch is counteracted by bathing, consecrating her; she is hallowed and

purified.

> We have encountered that unfortunate woman whose offspring are dead, and she is [now] bathed. May all sin (*pāpa*) depart from me. May fortune (*draviṇa*) come [to me]. (10)
>
> They have taken the names given to you by the fathers (*pitṛ*) during the sacrifice. May these medicinal plants (*auṣadhi*) be freed from all the sins your have imparted. (11)
>
> From sins (*enas*) directed against the gods, the fathers, and name-taking (namagrahat), from [sins] cast against [anybody], may these plants (*vīrudha*) free you via their power of spells (*brahman*), chants (ṛc*),* and the milk of the seers (*payasa ṛṣīṇām*).[70] (10.1.10-12)

The witch is like a woman in a state of inauspicious orbity. Bereavement is purified to

make way for fortune and vigor (*draviṇa*); likewise, upon bathing the witch she is

purified and her victims invigorated. That said, references to sending the witch "against

the stream" or "against the bank" most likely refer to reversing her trajectory, sending her

back to her source, the ones who created her. The witches snatch (*jagruḥ*) the "names

given to you by the father's during sacrifice"; the mechanics here are not clear, but that

theft ruins sacrifice and ability to sacrifice. Sacrificer and sacrificed are afflicted. The

very plant materials for sacrifice are made impure by the witch, endowing the sacrifice

with sins (*pāpa*).

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70 *yaddurbhagāṃ prasnāpitāṃ mṛtavatsāmupeyima / apaitu sarvaṃ matpāpaṃ draviṇaṃ mopa tiṣṭhatu //*
10 // yatte pitṛbhyo dadato yajñe vā nāma jagṛhuḥ / saṃdeśyā3tsarvasmātpāpādimā muñcantu
tvauṣadhīḥ // 11 // devainasātpitryān-nāmagrāhātsaṃdeśyādabhiniṣkṛtāt / muñcantu tvā vīrudho vīryeṇa
brahmaṇa ṛgbhiḥ payasa ṛṣīṇām // 12 // 10.1.10-12 //

Just as the wind sets dust in motion from the earth and from the atmosphere into the sky, so may everything with an evil nature be propelled away, rejected from me by the power of spells (*brahman*). With a great noise, like an unfettered ass, may [she] go forth. May [the evil] afflict [her] maker, propelled by the power of the spell (*brahman*).

Saying, "Hit the road, witch!," we send you off. "You were sent against us, we return you. Well-formed witch (*viśvarūpā kurūṭinī*) due to this [pronouncement] take off like a draught animal who has broken its yoke. Onward there is light (*jyotir*) for you, this way is not a path [for you]! Make your way elsewhere, away from us! Dispatch yourself along the 90 difficult river paths! Do not harm yourself. Go away!"

"Like the wind upon the trees, crush them. Leave not the cows, men, or horses. O witch, return to your makers; may they awaken childless."[71] (10.1.13-17)

A witch is dispelled by changing her direction not by destroying her. The witch shall return to her creator along the same path as her dispatch. Just as dust is propelled by wind, a contrary wind carries the dust back to its source; the contrary wind does not destroy the dust but changes its direction. The sorcerer sings three images of movement: the road or path, the light in rays, and the rivers. In each metaphor the direction is changed: the witch takes off along that road, rides the ray of light away, returns against the river streams. Her negative power intact but redirected, she is sent like a plague back upon her makers, destroying all the conjurors' means to prosperity, child and kine alike. Veritable creeping death, she slaughters the children of her own creator; fruits of the loins wither just like blighted, dessicated fruits of the field.

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71 *yathā vātaścyāvayati bhūmyā reṇumantarikṣāccābhram / evā matsarvaṃ durbhūtaṃ brahmanuttamapāyati // 13 // apa krāma nānadatī vinaddhā gardabhīva / kartṛṛnnakṣasveto nuttā brahmaṇā vīryāvatā // 14 // ayaṃ panthāḥ kṛtyaṃ iti tvā nayāmo 'bhiprahitāṃ prati tvā pra hiṇmaḥ / tenābhi yāhi bhañjatyanasvatīva vāhinī viśvarūpā kurūṭinī // 15 // parakte jyotirapathaṃ te arvāganyatrāsmadayanā kṛṇuṣva / pareṇehi navatiṃ nāvyā3ati durgā srotyā mā kṣaṇiṣṭhāḥ parehi // 16 // vāta iva vṛkṣānni mṛṇīhi pādaya mā gāmaśvaṃ puruṣamucchiṣaiṣām / kartṛṛnnivṛtyetaḥ kṛtye 'prajāstvāya bodhaya // 17 // (10.1.14-17)*

> Whether they buried [a fetish of] you in the sacrificial altar (*barhis*), in the cemetery, in the field, or placed within the householders' fire, they were wiser than you who are young and innocent.
>
> We have discovered the hostile, creeping (*tsārya*) magic that was learned, prepared, and buried. Cast it to where it was produced. May it roll about there, like a horse. May it kill the witch-maker [and his] progeny.[72] (10.1.18-19)

Throughout South Asia, fetishes--charged magical objects and effigies radiating noxious results--are secreted near a victim or hidden in targets' proximity to ruin property, products, progeny, and diminish prosperity. In addition to being non-corporeal weaponized creatures, the witches are also these physical fetishes analogous to those who radiate maleficence in tantra magic.

In tantra magic a fetish may be placed upon a victim's body via sprinkled magic dust or be a hidden item tucked in his thatched roof, upon his bed, under his chair, within his clothing, or mixed into toilet lotions and unguents.[73] Fetishes radiate ruining force into and around the victim. Fetish magic is found throughout the six results rituals but is most often found in murderous sorcery (*māraṇa*) and destruction (*nāśana*). Like the *kṛtyā* fetishes, tantra magic fetishes are secreted in agricultural fields, in cow pens, or at the threshold of a house: these fetishes cause ill-effects to crops, kine, and family. A fetish may be stashed in a target's sacrificial alter or ritual fire: these fetishes poison all

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72 *yāṃ te barhiṣi yāṃ śmaśāne kṣetre kṛtyāṃ valagaṃ vā nicakhnuḥ / agnau vā tvā gārhapatye 'bhiceruḥ pākaṃ santaṃ dhīratarā anāgasam // 18 // upāhṛtamanubuddhaṃ nikhātaṃ vairaṃ tsāryanvavidāma kartram / tadetu yata ābhṛtaṃ tatrāśva iva vi vartatāṃ hantu kṛtyākṛtaḥ prajām // 19 // (10.1.18-19)*
73 I would not extend the term fetish to concoctions that taint or poison a victim. The fetish is an object, iconic or aniconic, that is manipulated to radiate nastiness from its secreted location. It may use herbal and mineral concoctions, but it is that object and not the concoction that enacts the result.

his prosperity and compromise rituals that insure continued life and the regeneration of all creation.

Surprisingly, the fetish witch herself is inherently neutral. Her trajectory embodies the malice of her creator. She is inherently innocent and naive. She is young, only as old as the ritual that made her. Her conjurer is necessarily older and wise; his malice compels and propels her. The fetish witch may be found as a secreted physical object or detected as a non-corporeal creature. The one who discovers and repels the witch finds she was "learned, prepared, and buried" by a sorcerer. Whether a physical or non-corporeal fetish is discovered, it is ritually redressed and sent back to its birthplace to destroy her conjurer and his progeny.

> We have fine knives made of gold in our house, and we know your various joints, O Witch. Stand up now and go forth. Unknown one (*ājñātā*), what do you desire here?
>
> Your neck and your two feet, O Witch, I will cleave and set you to flight.
>
> May Indra and Agni protect us, those two who are possessed of many many progeny. Soma is our king, overlord, and savior. May the lords favor us beings! May Bhava and Śarva hurl (*avasyatāṃ*) the lightning bolt missile of the gods at the sinful, the witch-maker, and the wicked.[74] (10.1.20-3)

The singer threatens to cleave the witches very joints and seams; those joints and seems were crafted by the conjurer. The counter-sorcerer uses fine golden knives, i.e. sacrificial knives for cutting up animal offerings, to intimidate the witches. This lethal vivisection is only a threat, however, setting her to flight. The singer invokes Vedic gods such Indra,

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74 *svāyasā asayaḥ santi no gṛhe vidmā te kṛtye yatidhā parūṣi / uttiṣṭhaiva parehīto 'jñāte kimihechasi // 20 // grīvāste kṛtye pādau cāpi kartsyāmi nirdrava /indrāgnī asmānrakṣatāṃ yau prajānāṃ prajāvatī // 21 // somo rājādhipā mṛditā ca bhūtasya naḥ patayo mṛḍayantu // 22 // bhavāśarvāvasyatāṃ pāpakṛte kṛtyākṛte duṣkṛte vidyutaṃ devahetim // 23 // (10.1.20-3)*

Agni, and Soma for general results and to protect the singer. Bhava and Śarva, in

contrast, are gods specifically invoked to address aggressive actions: the two divine

archers redress the wicked and the witch-maker with terrifying lightning bolts.

Bhava and Śarva consistently target witch-makers in the _Atharvaveda_. Hymn

4.28.1 praises Bhava and Śarva, who wield deadly arrows, who rule over man and

animal.[75] Bhava and Śarva are addressed thus,

> O Terrible One's! Cast down your thunderbolt (*vajra*) upon the witchcraft-maker
> (*kṛtyākṛt*), root-cutter (*mūltakṛd*), and sorcerer (*yātudhāna*). You rule over the
> two-footed and four-footed. To you . . . . (4.28.6)
>
> O Terrible One's! Intercede for us in hostile encounters. Rain down your
> thunderbolt upon evil spirits (*kimīdin*). I praise Bhava and Śarva. As a
> supplication, I cry out to them. Free us from distress.[76] (4.28.6-7)

Their deadly *vajra* bolts cannot be escaped by men or gods (4.28.5), let alone witch-

makers, root-cutters, and sorcerers. Witch-makers are the conjurers of *kṛtyās*; root-cutters

(*mūlakṛd*) are practitioners of root magic (*mūlakarman*); and sorcerers (*yatudhāna*) are

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75 "I revere you both of you, Bhava and Śarva. Let you know that whatever shines out here, that [shines]
in your direction. You rule over them, over the two-footed and the four-footed. Free us from our troubles.
(4.28.1)
Among the close by or even far away from you two, you who are known as the best shooters amongst the
    archers (*iṣubhṛta*), to you . . . (4.28.2)
I call upon those two Vṛtra-slayers with 1,000 eyes. I praise the formidable ones whose domain reaches far
    to the very edge [of all creation], to you . . . (4.28.3)
You who together have taken hold of so much at the beginning, if you have let forth the ill omens upon
    men, to you . . . (4.28.4)
From you deadly weapon (*vadha*) none can escape, neither among the men nor among the gods, to you . . ."
    (4.28.5)
*bhavāśarvau manve vāṃ tasya vittaṃ yayorvāmidaṃ pradiśi yadvirocate /yāvasyeśāthe dvipado yau
catuṣpadastau no muñcatamaṃhasaḥ // 4.28.1 // yayorabhyadhva uta yaddūre cidyau
viditāviṣubhṛtāmasiṣṭhau / yāv // 4.28.2 // sahasrākṣau vṛtrahaṇā huve 'haṃ dūregavyūtī
stuvannemyugrau / yāv // 4.28.3 // yāvārebhāthe bahu sākamagre pra cedasrāṣṭamabhibhāṃ janeṣu / yāv //
4.28.4 // yayorvadhānnāpapadyate kaścanāntardeveṣūta mānuṣeṣu / yāv // 4.28.5 //*
76 *yaḥ kṛtyākṛnmūlakṛdyātudhāno ni tasmindhattaṃ vajramugrau / yāvasyeśāthe dvipado yau
catuṣpadastau // 4.28.6// adhi no brūtaṃ pṛtanāsūgrau saṃ vajreṇa sṛjataṃ yaḥ kimīdī / staumi
bhavāśarvau nāthito johavīmi tau no muñcatamaṃhasaḥ // 4.28.7 //*

51

both deadly human wizards and supernatural terrors with frightening powers; these sorcerers have power over deadly spirits. The celestial archers also address supernatural attacks from evil-spirits (*kimīdin*). It is therefore appropriate to invoke Bhava and Śarva in 10.1.23 to attack witches. The hymn-singer has threatens to cut up the witches, but his true redress changes witches' trajectory. The witch returns to her conjurer, like an arrow flying back to an archer's bow or into the archer's own breast.

> If you come forth two-footed or four-footed (*dvipadī catuṣpadī*), well-designed by a witch-maker (*kṛtyākṛtā saṃbhṛtā*), may you then, made eight-footed (*aṣṭāpdī bhūtvā*), [magnified four times or two times], go forth away, Calamitous One (*duchunā*). Oiled, smeared, well-prepared, bearing all difficulties, go forth! O Witch (*kṛtyā*), recognize your maker (*kartāra*), like a daughter her own father [and return to him]!

> Go forth, O Witch! Do not remain standing! Track the foot[steps] as if [following] a pierced [deer]! [Your maker] is a deer, and you are a deer hunter. You cannot be overcome! The one who kills using an arrow focuses upon the one whom he aims, so also the one who is struck also shoots the other one [who has shot him]. (27)

> Hear my words now! Go back whence you came. Oppose him that made you![77] (10.1.24-8)

Whether witches move as bipeds or quadrapeds--both are under the domain of Bhava and Śarva in 4.28.1 (*yāvasyeśāthe dvipado yau catuṣpadastau*)--they shall be struck down in half to be eight-legged and scuttle off, split in half or quarters. The witch initially may appear as a bipedal humanoid or a four-footed animal, but she is sent scuttling, rendered a

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77 *yadyeyatha dvipadī catuṣpadī kṛtyākṛtā saṃbhṛtā viśvarūpā / seto3ṣṭāpadī bhūtvā punaḥ parehi duchune // 24 // abhya9ktāktā svaraṃkṛtā sarvaṃ bharantī duritaṃ parehi / jānīhi kṛtye kartāraṃ durhiteva pitaraṃ svam // 25 // parehi kṛtye mā tiṣṭo viddhasyeva padaṃ naya / mṛgaḥ sa mṛgayustvaṃ na tvā nikartumarhati // 26 // uta hanti pūrvāsinaṃ pratyādāyāpara iṣvā / uta pūrvasua nighnato ni hantyaparaḥ prati // 27 // etaddhi śṛṇu me vaco 'thehi yata eyatha / yastvā cakāra taṃ prati // 28 // (10.1.24-28)*

beast or an arachnid.

The witch is sent off, her trajectory described by two metaphors. In the first, she is like a daughter returning to her father after a failed marriage. The second is violent. The witch, recognized and redressed, is frozen, and then sent back to her creator, as if she were a deer-hunter tracking injured game. While the conjurer sent the witch like an archer sends an arrow at his target, she returns not like an arrow but like another archer, stalking the witch-maker like a hunter his prey, a combatant his enemy, a heat-seeking bolt from a rival bow.

The witch is enjoined to leave behind her evil plans, her wicked trajectory. Wherever she has been deposited, from where she radiates destructive influence, she is "uprooted" and sent back to her maker.

> O Witch, slaying an innocent is truly terrible. Slay not our cows, horses, or men. Wherever you have been deposited, from there we uproot you and make you as light as a leaf [so you might blow away].
>
> If you are covered up in darkness (*tamasāvṛtā*), like one ensnared in a net, [then] we shall tear up all [your bindings] and send you witches back to your maker. The progeny of the witch-maker--who has evil intentions and is versed in spells and secrets--slay them, O Witch. Do not leave [without] killing the witch-makers.
>
> Just as the sun is freed from the darkness and departs from the night, [just as] the dawn [banishes] darkness, so indeed I leave all the ill-made magic made by the witch-maker, just like an elephant leaves his rutting madness.[78] (10.1.29-32)

The witch is not characterized by inherent maliciousness; her malicious intent comes

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[78] *anāgohatyā vai bhīmā kṛtye mā no gāmaśvaṃ puruṣaṃ vadhīḥ / yatrayatrāsi nihitā tatastvottāpayāmasi parṇāllaghīyasī bhava // 29 // yadi stha tamasāvṛtā jālenābhihitā iva / sarvāḥ saṃlupyetaḥ kṛtyāḥ punaḥ kartre pra hiṇmasi // 30 // kṛtyākṛto valgino 'bhiniṣkāriṇaḥ prajām / mṛṇīhi kṛtye mochiṣo 'mūnkṛtyākṛto jahi // 31 // yathā suryo mucyate tamasaspari rātriṃ jahātyuṣasaśca ketūn / evāhaṃ sarvaṃ durbhūtaṃ kartraṃ kṛtyākṛtā kṛtaṃ hastīva rajo duritaṃ jahāmi // 32 // (10.1.29-32)*

from the witch-maker who has endowed the innocent--or at least ambivalent--witch with an aggressive task. Dominated by her malicious intent she is bound up in darkness as if ensnared by a net. Freed from that binding of intent she is redirected against her makers. She is to slay the person, progeny, and prosperity of the witch-maker who has sought to afflict the victim, his family, and his prosperity. Hatred is sent back against the hater. She is to leave aside the desire to harm the hymn-singer--who may or may not be the victim--like the sun freed of darkness, like the night at dawn, like an elephant leaving rutting madness. Unlike the post-rut elephant who becomes tranquil, the witch's aggressive violence remains and is visited upon the witch-maker. She kills her prior conjurer or at least the most recent sorcerer who directed her, but she is then sent off to circulate, joining an ever-expanding, unseen malicious legion.

Witches are also dispelled via herbal magic (*auṣadhi*), especially the 'cleansing herb' (*apāmārga*).[79] _Atharvaveda_ hymn 4.18 praises *apāmārga*, an herb that rebuffs witches and harms witch-makers but also banishes sorceresses (*yātudhānī*), sorcerers (*yatudhāna*), and hags (*arāyyī*). Similes from hymn 10.1 are echoed in hymn 4.18.

> The sun in the day is the same as the moon in the night. [Likewise,] I do what is effective (*satya*) for protection (*ūti*). May the witch-makers be impotent (*arasa*).[80] (4.18.1)

Exposed to light (*jyotis*), the witch is dispelled (10.1.13-7). Dispelling a witch is equated with the sun illuminating the day, the moon the night. Protection from these dangers is achieved by rendering the witch-makers powerless, literally 'sap-less' (*arasa*), without

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79 One of the most common herbs in tantra magic.
80 *samaṃ jyotiḥ sūryeṇāhnā rātrī samāvatī / kṛnomi satyamūtaye 'rasāḥ santu kṛtvarīḥ // 4.18.1 //*

essence, impotent. Just as illumination eliminates the power of darkness to obfuscate,

these rituals protect against witches by removing their power to harm. Chapter 4.18

continues to describe counteracting witches.

> O Gods, the one who has made a witch and placed it in the house of an
> unknowing [victim], may [the witch] be turned back upon him, like a suckling
> calf to its mother. (2)
>
> He makes evil (*pāpman*) at home and harms another [person] with it. Numerous
> stones (*aśma*) make a loud crash (*phaṭkarikrati*) when the she-witch is burned. (3)
>
> [The sun,] You of a Thousand Dwellings (*sahasradhāman*), you hide [them]
> broken-necked and crown-less. Take that witch back to her creator, like a lover to
> her beloved.[81] (4.18.2-4)

The witch is compared to a calf returning to its mother; she is compelled to return to her

creator. A witch-maker creates a witch in his own home, sending her out against victims,

but upon return the witch harms his own home. She burns as if set aflame by the sun, and

in her pain she returns--broken, beaten, and burning--to attack the one who created her.

> With this herb (*oṣadhi*), I have ruined all the witches, whether they be made [to
> afflict] field, cattle, or men.
>
> He who has made [a witch] is unable to make [another witch]. [His] fingers and
> feet are crushed. He has made auspiciousness (*bhadra*) for us, but he has made
> only burning for himself.
>
> May the cleanser-herb (*apāmārga*) wipe clean the domain (*kṣetriya*) and [any]
> curses [in it]. Send away all the sorceresses (*yātudhānī*), [all the] hags (*arāyyaḥ*).
> Having cleansed all the sorcerers and all the hags, [then] O Cleanser-herb, with
> you we cleanse everything.[82] (4.18.5-8)

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81 *yo devāḥ kṛtyāṃ kṛtvā harādaviduṣo gṛham / vatso dhāruriva mātaraṃ taṃ pratyagupa padyatām //
4.18.2 // amā kṛtvā pāpmānaṃ yastenānyaṃ jighāṃsati / aśmānastasyāṃ dagdhāyāṃ bahulāḥ
phaṭkarikrati // 4.18.3 // sahasradhāman-viśikhānvigrīvāṃ chāyayā tvam / prati sma cakruṣe kṛtyāṃ
priyāṃ priyāvate hara // 4.18.4 //*
82 *anayāhamoṣadhyā sarvāḥ kṛtyā adūduṣam / yāṃ kṣetre cakruryāṃ goṣu yāṃ vā te puruṣeṣu // 4.18.5 //*

The witches' targets are consistent with hymn 10.1--she attacks fields, cattle, or men--but the effects of counteracting the witch are more explicit in hymn 4.18. The witches are ruined and so will be the witch-maker. The witch-maker's fingers and feet are crushed, making him incapable of making more witches or performing any other ritual, for that matter. While the witch-maker intended to harm his victim, after the counteraction the harm he expected is reversed; auspiciousness meets the victim, harm descends upon the aggressor. The hymn concludes by praising the cleanser herb (*apāmārga*), playing upon its etymology from *apa√mṛj*, 'to wipe away'. The cleaning or wiping plant cleanses the domain and wipes off any curses; it will send off (*apāha*) all sorts of witches, sorceresses, and hags. Ultimately, using the cleanser-herb the ritualists cleanse (*mṛjamahe*) everything.

Manusmṛti

The *Manusmṛti* describes prohibitions and penalties for sorcery, conjuring, and root-magic, thereby providing another data set, one that is notably pos-Vedic, for magic prior to the tantras.[83] Medieval commentaries on this text expand Veda-style vocabulary

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yaścakāra na śaśāka kartuṃ śaśre pādamaṅgurim / cakāra bhadramasmabhyamātmane tapanaṃ tu saḥ //
4.18.6 // apāmārgo 'pa mārṣtu kṣetriyaṃ śapathaśca / apāha yātudhānīrapa sarvā arāyyaḥ // 4.18.7 //
apamṛjya yātudhānānapa sarvā arāyyaḥ / apāmārga tvayā vayaṃ sarvaṃ tadapa mṛjmahe // 4.18.8 //
83 Olivelle notes that most modern scholars "know the work of *Manu* under the title *Manu Smṛti* . . . It is unclear when the word *smṛti* came to be used to designate *Dharmaśastras* composed in verse and in particular the *Mdh*." Medieval authors merely designate sources as "*manuḥ* or "*yājñavalkyaḥ*". Olivelle's earliest manuscript attestation for '*manusmṛti'* in commentaries dates to 1503 C.E. In manuscript colophons the text is named *mānavadharmaśāstra*. "It is, therefore, clear that the original title by which it was known to the manuscript tradition, was *mānavadharmaśāstra*. The title *manusmṛti* appears to have been a rather

resembling *Atharvaveda* hymns above and apply six-results vocabulary absent prior to the magic tantras. However the Manusmṛti root text was composed early in the first millenium and said commentaries date to the medieval era. Olivelle dates the main-strand of the *Manusmṛti* to the second and third centuries CE.[84] Magic is grouped in a taxonomy of sins, demonstrating the ambivalent view of magic at the time.

Atharvaveda hymns describe liturgical counter-actions for witches and sorcery, but the *Manusmṛti* describes actual practitioners of dreadful arts and legal recourse against the rogues. Similar to the *Atharvaveda*, legal treatises such as the *Manusmṛti* do not describe ritual details or variations but implications, ramifications, and contexts. Prohibitions are evidence of practices being performed, for there is no reason to prohibit an action never undertaken. Numerous commentaries upon the *Manusmṛti* have been composed over the millennia. I will present the medieval Sanskrit commentary by Kullūkabhaṭṭa, which is clearly informed by the magic tantras but should not be considered a source for the context of the root text. Olivelle confirms that Kullūkabhaṭṭa was a late commentator who could be writing as late as the 15th century or as early as the

late innovation." (Olivelle 2005:18) In spite of Olivelle's reasoned response I have retained the late title *Manusmṛti* throughout this dissertation to avoid confusion from contemporary scholars. In accord with convention, I repeatedly refer the text by the titular author Manu.

84 Olivelle reviews and critiques connections to external texts such as the *Arthaśāstra*, *Mahābhārata*, and *Kāmasūtra;* he argues there is no clear evidence for a date to be made from these connections. Neither aligning descriptions of alien rulers nor internal dynasties are definitive. Ultimately, numismatics, comparing descriptions of coins in Manu and coin materials found elsewhere, leads to him to conclude the text be dated 2-3rd century. The first king to issue extensive gold coins was Vima Kadphises who reigned during the end of the first and beginning of the second century; his successors and Gupta contemporaries also issued them. "If this was the first time that gold coins were minted in any numbers in India proper, the the lower limit for the composition of the *Mdh* must be *pushed* further forward to at least the 2 century CE. It is unlikely that the socio-political conditions during which the Mdh was composed reflects those of the indigenous Gupta empire. If this hypothesis is accepted , the likely period for the composition of the Mdh would be 2nd-3rd centuries CE." (Olivelle 2005:25) This corresponds to D.C. Sircar who in 1968 dated the Mdh to the third century C.E. (Olivelle 2005: 20-25)

13th century.[85] Texts originating during the same time period may be considered evidence

to expand understanding of the world that produced the texts; commentaries are evidence

of ongoing interpretation speaking to a root text's status at the time of a commentary's

composition.

     Manusmṛti verses, not unlike the *Atharvaveda* hymns, group together lethal

sorcery (*abhicāra*), root-magic (*mūlakarman*), and conjuring (*kṛtyā*). Chapter nine

describes litigation for martial law, inheritance, and gambling. (Ollivelle 2005:56) Manu

distinguishes between successful or completed rituals and uncompleted or unsuccessful

rites (*anāpta*).   Punishments are determined not by type of ritual but by degree of

success. *Manusmṛti* 9.290 reads:

     A two hundred [coin] fine (*dviśato damaḥ*) shall be levied in all cases of sorcery
     (*abhicāreṣu*) and for root-magic (*mūlakarmaṇi*) and malicious conjuring rites
     (*kṛtyeṣu vividheṣu ca*) that are not completed (*anāpteḥ*)."[86] (9.290)

When lethal rituals are discovered--by hearsay, eyewitness reports of ritual performance,

or encounters of fetishes and ritual remnants--a monetary fine is levied. Should a lethal

affect be realized, however, the fines are more substantial. Such rituals, or anxiety

regarding them, were presumably common in Manu's era; otherwise there would be no

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85 Kane states Kullūka is the most famous of Manu commentaries, but Olivelle argues this "is not due to
its antiquity or excellence but because it has had the good fortune of being printed repeatedly and used by
such influential translators as Buhler. The root text attached to Kullūka's commentary has become the
"standard" or vulgate, also because of repeated printings." Kullūka's commentary is a near plagiary of
Gonidarāja, dated to the 11th century. (Olivelle 2006:368) Placing Kullūka in the 13th-15th centuries locates
him during a time when magic tantras widely circulated. I have found no significant semantic difference
between Olivelle's critical edition and apparatus and the root text found in Kullūka for the verses below. I
have provided both the Kullūka and Olivelle for the sake of completeness.
86 *abhicāreṣu sarvveṣu karttavyo dviśato damaḥ / mūlakarmmaṇi cānāptaiḥ kṛtyāsu vividhāsu* ca // 9.290 //
Olivelle's critical edition reads: *abhicāreṣu sarveṣu kartavyo dviśato damaḥ / mulakarmaṇi cānāptaiḥ
kṛtyāsu vividhāsu ca* // 9.290 Olivelle's critical apparatus provides no significant alternative reading.

prohibition. Punishment for completed, successful rituals are not found in the root text.

Kullūkabhaṭṭa's commentary argues rituals are met with reciprocal punishment when

successfully completed. Reciprocal punishments for successful rituals resonates with

other punishments in the text, and, therefore, the commentary can be tentatively

accepted.[87]

Lethal rituals from Manu are described in greater detail by Kullūkabhaṭṭa in his

medieval commentary.   Kullūkabhaṭṭa places sorcery among worldly methods (*laukika*),

as opposed to divine or celestial (*alaukika*) methods. The following is a translation and

analysis of Kullūkabhaṭṭa's commentary on *Manusmrti* 9.290.[88]

> Sorcery rituals (*abhicāra*) are those worldly (*laukika*) methods for killing
> (*māreṇopāya*) using dug up roots or seizing the dust from the victim's residence
> (*padapāṃśu)* by means of the sorcery fire rituals and so forth taught in the
> scriptures (*śāstrīya*).[89]

The commentary describes sorcery as a worldly or pragmatic method for killing via

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87 One unsatisfying interpretation is that all such rituals are unfit (*anāpta*) and are punishable by a 200 coin penalty.

88 The commentary translated in full reads thus. "Sorcery rituals (*abhicāra*) are those worldly (*laukika*) methods for killing using dug up roots or seizing the dust from the foot [or footprint of the victim] by means of the sorcery fire rituals and so forth taught in the scriptures. A fine in the form (*rūpādaṇḍa*) of 200 coins (*paṇa*) is levied [against the practitioner or client] when the lethal result is not accomplished. However, when [the rituals] are lethal, then the punishment is death of the man [who cast or commissioned the rituals]. Except when [such magic techniques are] performed by the mother, father, or relatives, when someone is bewildered by falsehood [either by false words or by magic illusion and madness] (*asatyairvyāmoha*) for the purpose of taking his wealth and so forth, a person is subjugated (*vaśīkaraṇa*), likewise when a person is afflicted by a witch (*kṛtyā*), eradicated (*uccāṭana*), or made ill, then the fine for these various results [which are not lethal] is 200 coins." *abhicāreṣviti / abhicārahomādiṣu śāstrīyeṣu māraṇenopāyeṣu laukikeṣu ca mūlanikhananapadapāṃśugrahaṇādiṣu kṛteṣu anutpannamaraṇaphaleṣu dviśatapaṇagrahaṇarūpādaṇḍaḥ karttavyaḥ / maraṇe tu mānuṣamāraṇadaṇḍaḥ evaṃ mātāpitṛbhāryyādivyatiriktaiḥ asatyairvyāmohā dhanagrahaṇādyarthaṃ vaśīkaraṇe tathā kṛtyāsūc[c]āṭanāpāṭavādihetuṣu kriyāmāṇāsu nānāprakārāsu dvitśatapaṇadaṇḍa eva kartavyaḥ // 9.290 //*

89 *abhicāreṣviti / abhicārahomādiṣu śāstrīyeṣu māraṇenopāyeṣu laukikeṣu ca mūlanikhananapadapāṃśugrahaṇādiṣu kṛteṣu*

magic. Methods include using roots and noxious herbal substances; dust of the foot, the

dirt from a victim's residence, and organic traces of the victim's body such as bodily

excretions; ritual techniques such as fire rituals (*homa*) and six results operations.

Kullūkabhaṭṭa equates sorcery (*abhicāra*) with murderous sorcery (*māraṇa*) . Foot-dust

(*padapāṃśu)*, soil from a man's residence, is common in murderous magic rites

(*māraṇa*); this ingredient is often mixed with roots, concoctions, and spells, and it is then

offered into a fire.[90]

> Kullūkabhaṭṭa distinguishes between lethal and non-lethal sorcery.

> A fine (*daṇḍa*) of 200 coins (*paṇa*) is levied [against the practitioner or client]
> when the lethal result is not *accomplished* (*anutpanna*). However, when [the
> rituals] are lethal, then the punishment is death of the man [who cast or
> commissioned the rituals].[91]

Manu prescribes a fine of 200 coins when lethal results are not realized. Kullūkabhaṭṭa

repeats that fine but extends the punishment to include death for effective magical

murderers. Kullūkabhaṭṭa describes various non-lethal rituals punishable by fine.

Kullūkabhaṭṭa does not use the term '*tantra*' nor '*kalpa*', usual genre-marking terms for

grimoires, nor does he use the term 'six results' (*ṣaṭkarman*), but his ritual descriptions

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90 Several instances of foot-dust in murder sorcery are highlighted in my study six results in the Uḍḍ-
corpus. Literally, this term means foot-dust. I have struggled to interpret this ingredient that is common in
killing rites. It could be dust gathered from the foot of the victim or dirt gathered from the footprint of the
victim, both would be symbolically rich body-traces for use in a ritual. William Sax's recent ethnography
on Bhairava and oracular tradition provides a clue for proper interpretation. Describing the oracle and his
client, "That is why the client must bring rice or soil from his home. Because the client shares both his
substance and his history with it, the soil (or the rice grown in it) also contains traces of that substance and
that history." (2009:56) Sax, William Sturman. *God of Justice: Ritual Healing and Social Justice in the
Central Himalayas*. New York: Oxford University Press, 2009. The dirt from the residence, the very dust
of his foot, contains the man, his family, his folk, and his history, making it a perfect ritual item to connect
ritual acts to a physical body.
91 *anutpannamaraṇaphaleṣu dviśatapaṇagrahaṇarūpādaṇḍaḥ karttavyaḥ / maraṇe tu
mānuṣamāraṇadaṇḍaḥ evaṃ*

suggest familiarity with tantra magic. Kullūkabhaṭṭa maintains a distinction between

lethal magic (*māraṇa*) and non-lethal magic.

> Except when [such magic techniques are] performed by the mother, father, or
> relatives, when someone is bewildered by falsehood [either by false words or by
> magic illusion and madness] (*asatyairvyāmoha*) for the purpose of taking his
> wealth and so forth, a person is subjugated (*vaśīkaraṇa*), likewise when a person
> is afflicted by a witch (*kṛtyā*), eradicated (*uccāṭana*), or made ill, then the fine for
> these various results [which are not lethal] is two hundred coins.[92]

Murder (*māraṇa*), bewildering (*mohaṇa*), subjugation (*vaśīkaraṇa*), and eradication

(*uccātana*) are six results terms that fill the quote above. Echoing one of the few

prescriptions found in the Uḍḍ-corpus, Kullūkabhaṭṭa argues the overall purpose of magic

is to usurp wealth and prosperity.[93] Regarding conjuring, Kullukūbhaṭṭa distinguishes

between lethal and non-lethal witches: non-lethals afflict a man and remove wealth but do

not kill him.[94] All non-lethal rites are punished by a two hundred coin fine. Unlike

executing a violent man-killer, the magic eradicator is not banished, the subjugator not

made a slave; punishments are not reciprocal to a sorcerer's crimes. No distinction is

made between non-effective non-lethal rites and effective lethal rites; a non-effective

non-lethal rite, presumably, would be dismissed. Magic failure is punished by public

shame: the quack magician who does not deliver is ridiculed and his clients thought

duped by a fraud.

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92 *mātāpitṛbhāryyādivyatiriktaiḥ asatyairvyāmohā dhanagrahaṇādyarthaṃ vaśīkaraṇe tathā*
kṛtyāsūc[c]āṭ-anāpāṭavādihetuṣu kriyāmāṇāsu nānāprakārāsu dvitśatapaṇadaṇḍa eva kartavyaḥ // 290 //
93 Varied *Uḍḍīśatantra*s argue that magic, especially murder, is performed to usurp wealth, prosperity, and
the kin of the victim (*bhūti*). Tripathī's *Uḍḍīśatantra* reads. "Murderous sorcery should not be performed
frivolously against anybody at any time. This dangerous ritual that ends life should be done out of the
desire for wealth and prosperity (*bhūti*)." (1.223) This verse is also found in Śivadatta and Śrivāstava.
māraṇaṃ na vṛthā kārtyaṃ yasya kasya kadācana / prāṇāṃtasaṃkaṭe jāte karttavyaṃ bhūtimicchatā //
1.223 //
94 This distinction of *kṛtyā*s is not found in the *Atharvaveda*.

Manu presents an exception for punishment of effective non-lethal rituals when such rites are performed or commissioned by relatives. I have not encountered this exception in a Sanskrit tantra, but the vernacular-writing, prescriptive pandit Śrivāstava evokes this exception repeatedly regarding the use of the six results to guide a relative or intimate toward an appropriate goal or desire: in the family, sorcerer knows best.[95] Kullūkabhaṭṭa is the likely source for this exception found in vernacular tantra sources.

Manu 11.60-67 (Txt. 452-454, 11.59) places sorcery in his hierarchy of sins (*pātaka*) under the topic of remediation rituals (*prāyaścitta*)[96] within the intermediate sins that cause a loss of caste.[97] Olivelle translates the three categories of sin as follows: (1) grievous sins causing loss of caste (*mahānti pātakāni*) (11.55-58), (2) secondary sins causing loss of caste (*upapātaka*) (11.60-67), and (3) sins that cause exclusion from caste (*jatibraṃśa*) (11.68-71).[98] Secondary sins (*upapātaka*) include sins of sorcery (*abhicāra*) and root-work (*mūlakaraṇa*).[99] The third category describes such actions that violate

95 See Śrivāstava's many waffling arguments in later chapters of this dissertation, especially those regarding use of actual magic and his explanatory introductions to chapters on specific magic results.
96 Olivelle argues that verses 11.56-126 are the original work of Manu, and those sections preceding and following were added somewhat later by redactors. (2005:60) Olivelle bases such assertions on redundancy, lack of continuity, and his reconstruction of an original Manu by the hand of a single author. (2005: 7-11) Olivelle argues that the significant excursive passages after 11.126 could succinctly be removed and the verse conclude with 11.190.
97 This passage is found in Olivelle's standalone translation on pages 452-454. The non-critical *Manusmṛti* starts as verse 11.59 and is consistently off by one verse in this chapter.
98 I follow Olivelle, though I have extracted original Sanskrit terms and consulted the commentary from *Manusamhitā* [sic] (*manusmṛti*) with commentary by Kullūkabhaṭṭa (as usual, translations are my own). Manu. *The Law Code of Manu*. trans. Patrick Olivelle. Oxford ; New York: Oxford University Press, 2004. Print. p. 193-4. Manu. *Mânava Dharma-śâstra; the Code of Manu. Original Sanskrit Text Critically Edited According to the Standard Sanskrit Commentaries, with Critical Notes*. London: Trübner, 1887.
99 In a note on his 2005 translation, Olivelle argues that the "meaning of *mūlakarma* is quite unclear." The commentators argue this is witchcraft causing subjugation (*vaśīkaraṇa*) and 9.290 refers to this form of witchcraft. Olivelle notes that the *Kāmasūtra* 4.1.9 describes a class of woman as *mūlakārikā* and a reference to the activity called *mūlakarma* (6.2.56). "The reference appears to be to some form of magic potion made with roots to win the love of a woman; this is the interpretation of the commentator Yaśodhara. See also AV 4.28.6 where *mūlakṛt* ("root-cutter") is in apposition to *kṛtyākṛt* ("witchcraft-maker").

purity, including accepting gifts from wicked men, sexual perversion, and dietary impropriety. The second category is of most interest here and will be described at length. These sins are described under the context of penance, and penance has an absolute power to resolve sin. Ollivelle translates: "No one should transact any business with uncleansed sinners; and under no circumstances should anyone abhor those who have been cleansed."[100] (11.190)

The first category, grievous sins causing loss of caste, includes, in order, killing a brāhmaṇa (*brahmahatyā*), drinking liquor (*surāpānaṃ*), stealing (*steyaṃ*), intercourse with the guru's women (*gurvaṅganāgamaḥ*), or associating with those who perform the aforementioned. Other grievous sins include slander, reviling the Veda, killing a friend, all sorts of theft, and sex with improper women, which includes blood relatives, married as well as unmarried, and low women. (11.55-58)

Secondary sins are wider in scope: killing a cow, officiating in inappropriate rituals (*ayājyasaṃyājya*), forsaking the guru, selling oneself into slavery, inappropriately offering a woman in marriage or officiating over such improper ceremonies, deflowering a virgin maiden (*kanyādūṣaṇa*), usury (*varddhuṣya*), breaking vows (*vrata*), inappropriate sales of things and persons, remaining a *vrātya* (*vrātyatā*) beyond the appropriate time, commissioning and selling Vedic knowledge.[101] (11.60-67) This

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(2005:340) Olivelle groups together verses studied elsewhere in this dissertation.
100 Olivelle 2005:60,225. Olivelle's critical edition verse reads as follows: *enasvibhiraniṛṇaktairnārthaṃ kiṃcitsamācaret / kṛtaniṇejanāṃścainainānna jugupseta karhicit // 11.190 //*
101 From Olivelle's critical edition, the sins secondary sins that lead to loss of caste are as follows. *govadho 'yṣajyasaṃyājyaṃ pāradāryātmavikriyaḥ / gurumātṛtpaitṛtyāgaḥ svādhyāyāgnyoḥ sutasya ca // 11.60 // parivittitānujena parivedanameva ca / tayordānaṃ ca kanyāstayoreva ca yājanam // 11.61 // kanyāyā dūṣaṇaṃ caiva vārdhuṣitvaṃ vratāccyutiḥ / taḍāgārāmadārāṇāmapatyasya ca vikriyaḥ // 11.62 // vrātyatā bāndhavatyāgo bhṛtādhyāpanameva ca / bhṛtāccādhyayanādānamapaṇyānāṃ ca vikriyaḥ // 11.63 //sarvākareṣvadhīkāro mahāyantrapravartanam / hiṃsauṣadhīnāṃ stryājīvo 'bhicāro mūlakarma ca //*

secondary sin category also includes magic.

Manusmṛti 11.63 describes magic: "Supervision over various actions as well as constructing potent magic diagrams, using deadly plants, living off a woman [as a prostitute], sorcery, and root-magic."[102] Kullūkabhaṭṭa's medieval commentary conflates the two meanings of the term yantra--i.e machine and magic diagram--and he clusters common topics found in magic tantras: yantras, deadly plants, sorcery, root-magic, and prostitutes. Some elements are obvious magic techniques, but the connection to courtesans and prostitutes is less clear. We will see in various sources that courtesans manipulated clients and clients managed courtesans using erotic magic since the *Kāmasūtra*. Kullūkabhaṭṭa writes,

> "Overseeing the mining of gold and the king's treasury (*rājāśayā adhikāra*). The [authority over] great [machines] is making dams which top the current of water. Knowledge of the injurious plants are those herbal techniques that are injurious by nature. Deploying these aforementioned lethal [techniques] requires a difficult remediation ritual (*prayaścitta*). Should these herbal methods immediately draw a person forth (*utkṛṣṭa*) then the remedial ritual is light. Turning out a wife or other woman to be a prostitute is deriving livelihood from her. Murderous rituals [i.e. sorcery (*abhicāra*)] require the flawless performance of such rites as the hawk (*śyenādi*). Subjugation magic (*vaśīkaraṇa*) uses mantras and herbal techniques."[103]

11.64 // indhanārthamaśuṣkāṇāṃ drumāṇāmavapātanam / ātmārthaṃ ca kriyārambho nindatānnādanaṃ tathā // 11.65 // anāhitāgnitā strainyam ṛṛṇānāṃ cānapakriyā / asacchāstrādhigamanaṃ kauśīlyaṃ vyasanakriyā // 11.66 // dhānyakupyapaśusteyaṃ madyapastrīniṣevaṇam / strīśūdraviṭkṣatravadho nāstikyaṃ copapātakam // 11.67 //

102 *sarvākareṣvadhīkāro mahāyantrapravarrtanam / hiṃsauṣadhīnāṃ stryājīvo 'bhicāro mūlakarmma ca //* 11.63 / From Olivelle: *sarvākareṣvadhīkāro mahāyantrapravartanam / hiṃsauṣadhīnāṃ stryājīvo 'bhicāro mūlakarma ca // 11.64 //.* Olivelle translates, "supervising any kind of mine; constructing large equipment; injuring plants; living off one's wife; sorcery; root witchcraft;" I differ from Olivelle's translation by interpreting the several terms according to magic.

103 *syvarādyutpattisthāneṣu rājāśayā adhikāraḥ mahatāṃ jalapravāhapratibandhahetūnāṃ setubandhādīnāṃ pravarttanaṃ auṣdhīnāṃ jātimātrādīnāṃ hiṃsanam etatca jñānapūrvvakābhyāsahiṃsāyāṃ prāyaścittagauravāt yattūtkṛṣṭajānām auṣadhīnāmityādhinā vakṣyati tatsakṛddhiṃsāyāṃ prayāścitalaghavāt bhāryyādistrīṇāṃ veśyātvaṃ kṛtvā tadupajīvanaṃ*

64

The term administration (*adhikāra*) is translated with regard to management of the kings

resources including acquiring gold and managing the treasury. This administrative

interpretation extends to the term 'great machine' (*mahāyantra*) from the root verse which

may be construed as dams and water wheels. The term great machine also could mean

'powerful magic diagram', that powerful magic diagram under commission (*adhikāra*).

Kullūkabhaṭṭa writes *mahāyantra* with a double meaning: (1) royal accounting and

construction and (2) magic lore. As a *purohita*, a brāhmaṇa is responsible for both

material and magical administration.[104] Giving weight to magical rather than material

content, 'powerful magic diagram' is an appropriate translation.

Descriptions of sinful activities in the commentary are sampled from the magic

tantras. Kullūkabhaṭṭa interprets the sparse verse on magic that results in secondary sins

in the *Manusmṛti* via tantra magic. What was vague in Manu becomes explicit in

medieval times. Such magic diagrams are inscribed using, consecrated by, or

accompanied with offerings of injurious plants; these injurious plants are those very

noxious ingredients made into dreadful concoctions. Herbal methods (*auṣadhi*) to draw

someone forth (*utkṛṣṭa*) are analogous in method and results to tantra magic attraction

(*ākarṣaṇa*). Prostitution and courtesan relationships are the domain of magic as early as

the <u>*Kāmasūtra.*</u> Courtesans and clients are common perpetrators and victims of erotic

magic in the magic tantras. Murderous sorcery (*māraṇa*) includes such rituals as

sacrifice (*yajña*) in the manner of the hawk (*śyenā*) and so forth. Hiltebeitel argues the

agnicayana ritual's hawk imagery is appropriated into murderous ritual, though in an

undoubtedly simplified form.[105] However, a hawk's lethal predatory nature--long-sighted,

able to swoop from high and swiftly dispatch its prey--is a more likely inspiration for its

association with murder rites.[106] Subjugation magic (*vaśīkaraṇa*) is one of the most

prominent and early forms of magic results in the magic tantras.

Magic tantras do not uncover an ancient system of Vedic magic but graft a

medieval magic system upon vocabulary and techniques from earlier Vedic literature; in

the same manner, Kullūkabhaṭṭa interprets Manu's list of sins according to magic tantras.

Such sins are not mortal *per se*, and though a brāhmaṇa is told not work for kings, they

often do so, witnessed by legal texts and *Mahābhārata* tales.[107] Remediation rites

resolved sins incurred during obligatory magic services performed by a brāhmaṇa when

securing patronage and prosperity, but they also remediated sin and impurity incurred

when generally interacting with an impure world, let alone the nastiness acquired when

performing aggressive magic. Remediation provides a manner to cultivate a state of

purity while simultaneously taking care of business. Other secondary debts include

cutting down a tree, eating bad food, engaging in vices, stealing, sex with drunkard

women, and killing "a woman, a Śūdra, a Vaiśya, or a Kṣatriya; and being an infidel"

(*nāstikya*). (Olivelle 2006:94)

The third and final category of least grievous sins includes making a brāhamaṇa

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105See below. Hiltebeitel, Cult of Drauapadī vol.2 138-9

106 White argues, "not sure I'd follow Hiltebeitel here: the hawk's predatory prowess, its ability to see from incredible distances and swoop down with great speed on its prey, would be the more likely source of this terminology." Personal correspondence 10/2015.

107 For a description of brāhmaṇas working in the ambiguous position of *purohitas* for kings, as hired sorcerers, see my MA thesis and the *Arthaśāstra* treatment below.

cry (*rujaḥ kṛtyā*), smelling liquor and defiling scent objects, sex with a man

(*maithunampuṃsi*),[108] killing livestock and varmints, accepting money from disreputable

men, eating anything that contacted liquor, and stealing fruits, firewood, or flowers.

Many of the aforementioned were continually incurred during sorcerers' practices. Magic

rites require the ritualist to touch and manipulate improper substances, to regularly handle

intoxicants, and to enact lethal rituals that kill men or women. When commissioned for

love spells and lethal rites, the sorcerer once commissioned takes money from obviously

disreputable men. The magic tantras do not describe such actions as sinful, nor do the

texts prescribe remediation; however, sorcerer and client surely recognized ambivalence

in both results and techniques, and they would have sought remediation after performing

or commissioning magic.

Brāhmaṇas possess speech-power originating from mastery of *Atharvaveda* lore.

Manusmṛti 11.31-33 describes the power of Brāhmaṇas,[109] who need not contract a king

to help them in times of distress but can use their own power via Atharva-āṅgīrasa texts

to strike down enemies; that power is considered greater than even that of a king.[110]

Verse 11.33 reads, "Without hesitation (*avicārayan*), the twice-born should slay his

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108 The commentary describes "perverse coupling with a man via the secret places" (*vakratā puṃsi ca guhādau maithunaṃ*).
109 Ollivelle argues the sections on the power of brāhmaṇa's (11.31-35) is not "the original work of Manu but the supervening activities of redactors." (2005:59) Such redactors were brāhmaṇa hegemons.
110 Olivelle translates, "A brahmin who knows the Law shall not inform the king about any matter; solely with his own power should he chastise men who do him harm. Between the king's power and his own, his own power is far more potent. A twice-born, therefore, should punish enemies solely with his own power, and make use of Vedic texts of Atharva-Āṅgirasa—that is indisputable. Clearly, speech is the Brahmin's weapon,; with that a twice-born should strike down his enemies." *Na brāhmaṇo vedayīta kīṃcidrājani dharmavit / svavīryeṇaiva tāñcchiṣyānmānavānapakāriṇaḥ // 11.31 // svavīryādrājavīryācca svavīryaṃ babvattaraam / tasmātsvenaiva vīryeṇa nigṛhṇīyādarīndvijaḥ // 11.32 // śrutīratharvāṅgirasīḥ kuryādityavicāritam / vākśastraṃ vaibrāhmaṇasya ten hanyādarīndvijaḥ // 11.33 //*

enemies by means of the Brāhmaṇa voice-weapon (*vākśastra*) revealed in the Āṅgīrasa

hymns of the *Atharvaveda*."[111] The brāhmaṇa uses his voice-weapon (*vākśastra*) to kill

enemies; by contrast, the barons (*kṣatriya*) use the might of their arms; capitalists (*vaiśya*)

and laborers (*śudra*) use wealth to redress wrongs.[112] The root verse does does not use

the term '*abhicāra*' for the voice-weapon--referring instead to the powers of spells and

fire offerings (*japahomair)*--but "voice armaments" are curses and deadly rites that are

prominent and associated with *abhicāra* in the <u>*Atharvaveda*</u>. Kullūkabhaṭṭa's

commentary explicitly correlates *brāhmaṇa* power with *abhicāra*, lethal as any physical

weapon.

> What has been heard about this "own inherent power" [of the brāhmaṇa]?
> Without hesitation he should use that which has been revealed in the hymns of the
> *Atharvaveda*. This refers explicitly to sorcery (*abhicāra*). Because the speech of
> the brāhmaṇa essentially casts forth mantras and sorcery, by [speaking] that
> [speech] the brāhmaṇa uses a weapon to kill enemies, for [his speech] does the
> business of a sword. However, the king should not [himself] use [such brāhmaṇa-
> speech] to suppress [his] enemies.[113] (comm. 11.33 or 11.34)

Vocal power does the same business as a sword; it cuts down foes. This vocal power is

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111 *śrutīratharvāṅgirasīḥ kuryādityavicārayan / vākśastraṃ vai brāhmaṇasya tena hanyādarīn dvijaḥ //*
11.33//

112 "The kṣatriya uses his the inherent power of his [mighty, weapon-bearing] arms. The vaiśya and śudra
[deploy] their wealth. The ultimate twice-born [i.e. the brāhmaṇa] uses repeated mantras and fire
offerings."(11.34) *kṣatriyo bāhuvīryyeṇa taredāpadamātmanaḥ / dhanena vaiśyaśrūdrau tu*
japahomairdvijottamaḥ // 11.34 // From Olivelle we read, "A Kṣatriya overcomes his adversities by the
power of his arms; a Vaiśya and a Śudra, by means of wealth; and a Brahmin, through soft recitation and
sacrifices. A Brahmin is called the creator, the chastiser, the teacher, and the benefactor; one should never
say anything unpleasant to him or use harsh words against him." *kṣatriyo bāhuvīryeṇa*
taredāpadamātmanaḥ / dhanena vaiśyaśūdrau tu japahomairdvijottamaḥ // 11.34 // vidhātā śāsitā vākta
maitro brāhmaṇa ucyate / tasmai nākuśalaṃ brūyanna śuktāṃ girimīrayet // 11.35 //   I will return to this
passage when describing brāhmaṇas in the <u>*Mahābhārata*</u>.

113 *tatkiṃ svavīryyamityāha śrutīriti / atharvavede aṅgirasīrdṛṣṭābhicāraśrutīravicārayan kuryyāt*
tadarthamabhicāramanu tiṣṭet ityarthaḥ yasmādabhicāramantroccāraṇātmikā brāhmaṇasya vāgeva
śastrakāryyakaraṇāt śastraṃ tena brāhmaṇaḥ śatrūn hanyāt na tu śatuniyamātha rājā vācyaḥ // 11.33 //
The verse numbering differs according to text examined.

not to be used by kings or other castes, for it is the power of the brāhmaṇas. Other castes

may profit from this power by commissioning a brāhmaṇa to perform sorcery and cast

mantras.   Magic tantras do not require practitioners be brāhmaṇas, but Manu argues the

power of spellcraft and the voice-weapon is brāhmaṇa domain. Kullūkabhaṭṭa argues this

brāhmaṇa power is "essentially sorcerery" (*abhicārātmaka*).[114] A kṣatriya may address

his enemies directly, or he may have a brāhmaṇa enhance his endeavors. Capitalists and

laborers could use their money to hire a bruiser baron bouncer, bribe their way out of

trouble, or broker a warlock to magically redress a problem.

The final description of *abhicāra* in the <u>Manusmṛti</u> (Manu 11.97, 0llivelle 11.98)

describes penances. Sorcery is grouped with a number of ambivalent ritual practices, and

that cluster reveals the ambivalent nature of sorcery for the brāhmaṇa. "Should one

perform a *vrātya* sacrifice, funeral rites for outsiders, sorcery, or [wrathful and impure]

sacrifice, then he is expiated by three difficult penances." (11.198)[115] Impurity acquired

from performing these rites requires penance. Kullūkabhaṭṭa describes the rituals in

greater detail, but the rites are still vague and are interpreted in a medieval context.[116]

> [Starting at] 'Of the *vrātyās*' means: having performed the sacrifices such as the
> *vrātyastoma* said to be the highest of the three called *vrātya* [rituals], having

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114   Kṣatriyas use the power of their own manhood to overcome enemies and redress dangers, but the
vaiśyas and śudras give wealth to overcome [problems]. Brāhmaṇas use repeated mantras and fire
offerings which [all] are essentially sorcery (*abhicārātmaka*). *kṣatriya iti / kṣtariyaḥ svapauruṣeṇa
śatrutaḥ paribhavalakṣaṇāmātmana āpadaṃ nistaret / vaiśyaśudrau punaḥ pratikarṣe dhanadānena
brāhmaṇastvabhicārātmakair-japahomaiḥ // comm. 11.34 //*
115 *vrātyānāṃ yājanaṃ kṛtvā pareṣāmantyakarmma ca / abhicāramahīnañca tribhiḥ kṛcchrairvyapohati //*
11.197 // Olivelle: *vrātyānāṃ yājanaṃ kṛtvā pareṣāmantyakarma ca / abhicāramahīnaṃ ca tribhiḥ
kṛcchrairviśudhyati // 11.198 //*
116 See Olivelle's intro to chapt. 11. Manu, Patrick Olivelle, and Suman Olivelle. *Manu's code of law a
critical edition and translation of the Manava-Dharmasastra*. Oxford; New York: Oxford University Press,
2005.

performed forbidden end-of-life ritual, burnings, and funeral rites for those not related to the father or guru, [having performed] sorcery that are sorcery rites involving the bird-shaped fire offerings (*abhicārañca śyenādikaṃ abhicāro*),[117] non-sorcery ('*nabhicāro*) long rituals that are various short fire-sacrifices and long fire-sacrifices that are considered impure. He who has done these various ritual offerings is purified by three intense penances. (11.97) [118]

Rituals in the commentary are inherently ambivalent: performing *vrātya* rites,[119] funeral rites for improper folk, lethal sorcery, and impure fire-sacrifices all require three intense penances. I will examine these impure acts one-by-one below.

Vrātyas are roving bands of cattle-rustling youth building herds to begin proper life as established men in brāhmaṇa society.[120] The *Vrātyastoma*, found in the *Atharvaveda*, is performed at the beginning and end of *vrātya* raiding expeditions.[121]

117 Manu states that certain ceremonies (*yāgaviśeṣa*) defile a brāhmaṇa. Sorcery is the 'so-called' hawk ritual (*śyenādhika*). Hiltebeitel describes the 'hawk ritual' as an archaic rite that modifies a standard Vedic ritual "for the sake of defeating, and ultimately killing a rival or an enemy . . . Apparently evoking the Agnicayana, in which the mahāvedi is shaped as a śyena bird that takes the sacrificer to heaven, numerous details of the Śyena represent symbolic means to attain victory over an enemy on earth." Hiltebeitel, Alf. *The Cult of Draupadī. 2, 2,*. Chicago: University of Chicago Press, 1991. 138-139.

118 *vrātyānāmiti / vrātyānāmata ūrddhantrayopyete ityuktānāṃ vrātyastomādiyājanaṃ kṛtvā pitṛgarvvādivyatiriktānāñca niṣiddhaurddhadehikadāhaśrāddhādi kṛtvā abhicārañca śyenādikaṃ abhicāro 'nabhicāraṇīyasya ahīnaṃ yāgaviśeṣaḥ ahīnayajanamaśucikaramiti śruteḥ / cirātrādi tasya yājanaṃ kṛtvā tribhiḥ kṛcchrairviśuddhati //* 11.197

119 I follow Hiltebeitel's synthesis and interpretation in Hiltebeitel Alf. *Rethinking the Mahābhārata: A Reader's Guide to the Education of the Dharma King*. Chicago: University of Chicago Press, 2001. 132-140. Classic indological studies on *vrātyas* include the following. Heesterman, Jan. "Vrātya and Sacrifice". Indo-Iranian Journal 6:1-37, 1963. Falk, Harry. *Bruderschaft und Würfelspiel: Untersuchungen zur Entwicklungsgeschichte des vedischen Opfers*. Freiburg: H. Falk, 1986.

120 "Witzel summarizes the advances [made on the topic of vrātyas] that can now be appreciated: "The Vrātyas are poor, mostly younger Brahmins and Kṣatriyas who in search of a 'start capital' form a dark ominous sodality which demands ransom from the local, well-settled *gṛhasthas* and even from the kings." (Hiltebeitel 133) Witzel and Jamison write that "the members (vrātya) of a Männerbund live an independent life, away from home and trying to collect a starting capital of cattle by threat and extraction from their neighbors." In fact, certain dynastic families seemed to circulate and exchange these vrātyas. (1992:46-7) Jamison, S.W. and M. Witzel. "Vedic Hinduism." 1992. http://www.people.fas.harvard.edu/~witzel/Vedica.pdf

121 White notes that the *vrātya* rituals, or *sattras*, done in the forest in secret have "overtones of human sacrifice, identification with dogs, and the self-sacrifice and rebirth of the gṛhapati-sthapati himself." (Hiltebeitel 134-5) White, David Gordon. *Myths of the Dog-Man*. Chicago: University of Chicago Press, 1991. 96-101. See <u>Atharvaveda</u> chapter 15.

Vrātyas are antagonistic, in their divine forms they are gods, but they are also in conflict with the gods. Human *vrātyas* are considered holy but contrary figures.[122] *Vrātyas* enter this brigand-like stage of life in which orthodox Vedic customs are suspended by means of the *vrātyastoma;* they are likewise re-integrated into society and attain heaven by performing the *vrātyastoma.* To no surprise, performing this ritual defiles the brāhmaṇa ritualist due to his contact with the out-lying brāhmaṇa *vrātyas.*

Performing funeral rites requires perilous acceptance of gifts. In his remarkable twentieth-century ethnography works, Jonathan Parry demonstrates that all gifts received by the priest are potentially polluting, but funerary gifts are the most noxious.[123] Funeral rituals are to be done by a brāhmaṇa with the appropriate connection to the deceased; overseeing rituals for "an outsider", i.e. someone with no connection or an inappropriate connection, is improper. Even if the aforementioned funeral rituals are immaculately performed, they are done for improper folk, rendering the entire rite improper. Even orthodox performance for proper clients is defiling because the priest accepts gifts from

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122 Smith translates *Pañcaviṃśa Brāhmana* 17.1.2 depicting the *vrātyas* as strange and perverted, performing inverted versions of orthodox Vedism. "Those who lead the life of a *vrātya* are defective (hīna) and left behind. For they neither practice the study of the Veda nor do they plough or trade . . . Swallowers of poison are those [*vrātyas*] who eat foreign food as if it were the food of the Brahmin; who speak improperly as if it were proper; who strike the guiltless with a stick; and who, although not initiated, speak the speech of the initiated." Smith, Brian K. *Reflections on Resemblance, Ritual, and Religion.* New York: Oxford University Press, 1989. 89. This passage may seem to foreshadow *paśupatas, kāpālikas,* or *tantrikas*, but bands of roving upstarts who suspend Vedic regulations is the most plausible interpretations. Servicing those in the *vrātya* stage would be defiling, just as performing sorcery is defiling.
123 Parry writes, "To be sure, the *dan* associated with death is particularly noxious. But as every Benares Brahman would agree, all *dan* is debilitating." (102) All gifts have the stain of the karma of the giver and the filth of extortion on the part of the receive.   The Brahman recipient of *dan* must be a worthy vessel (*supatr*), Parry writes, for if he spends the gift improperly--say, on a bottle of liquor or a prostitute--then his sin is also visited upon the giver. (103) "But as all the Brahmin specialists see it, *dan* is bad not just because it subverts their ideal ascetic independence, but more importantly because the acceptance of *dan* involves the acceptance of the sins of the donor." (103) Parry, Jonathan. "Ghosts, Greed and Sin: The Occupational Identity of the Benares Funeral Priests." *Man* 15.1 (1980): 88-111. See Parry, Jonathan P. *Death in Banaras*. Cambridge; New York: Cambridge University Press, 1994.

the deceased and the family of the deceased, and those gifts are tainted by taboo death residue.

The rites cited above are ambivalent in action and result. All are dangerous. The *Arthaśāstra*, a treatise on statecraft and politics, is roughly contemporaneous to the root *Manusmṛti* and echoes the magic lore of the *Manusmṛti*. Magic in the *Arthaśāstra*, however, is the provenance of the *purohita*, the king's chaplain, his political adviser, and his sorcerer-at-large.

Arthaśāstra

Kautilya's *Arthaśāstra* describes an ideal ruler, his behavior, and the working of his kingdom. Topics include taxation, martial tactics, inter-kingdom diplomacy, courtly offices, and magic. The text cannot be exactly dated, and its authorship bears the stamp of myth; regardless, it soberly depicts the Gupta era and its cultural milieu.[124] A cursory examination reveals the *Arthaśāstra* was compiled using varied prior political texts in the

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124 Trautmann, Thomas R. *Kauṭilya and the Arthaśāstra: A Statistical Investigation of the Authorship and Evolution of the Text*. Leiden: E.J. Brill. 1971:185 "If the *Kautilīya Arthaśāstra* in its present form is not so old as it pretends, the *śāstra* itself is certainly old, predating the *dharma smritis*." Also, Mabbet, I. W. "The Date of the Arthaśāstra". *Journal of the American Oriental Society* 84 (2): April 1964, 162–169 writes "The content of the text is consistent with authorship in about the third century, C.E., and raises some questions which must be answered if it is to be assigned to the fourth B.C.E. Against this must be set the verses naming and characterizing Kautilya, and the references in later literature. What emerges is that there is no necessary incompatibility between the essential claims that Chanakya was responsible for the doctrines of the Arthaśāstra, and that the text we know is a product of the later time. These do not conflict. The work could have been written late on the basis of earlier teachings and writings. Sanskrit literature being so full of derivative, traditional and stratified material, this possibility is *a priori* strong. Those who favour the early date usually admit the probability of interpolations....Those who favour a later date usually admit the probability that the work draws on traditional material. The controversy is therefore spurious. It is entirely possible that the Mauryan Kautilya wrote an Arthaśāstra and that a later editor rewrote his work, or compressed it, or compiled a text from the teachings of his school."

early Gupta era.[125] Kautilya was supposedly a minister under Candragupta Maurya (340-

298 BCE), the founder of the Mauryan empire, but the text displays the style and

language of the second or third century CE, contemporaneous with the *Manusmṛti* and

the *Mahābhārata*. The *Arthaśāstra* is a Gupta era text, but it contains shades from earlier

times, including shades of early magic. I will describe the *Arthaśāstra*'s sorcery

(*abhicāra, kṛtyābhicāra*) in three contexts: (1) performed on behalf of king and kingdom

by the *purohita*, the royal ritualist, (2) descriptions of the effects of sorcery, and (3)

prohibitions against sorcery.

     Magic (*kṛtyābhicāra*) in the *Arthaśāstra* is performed by the king's chaplain

(*purohita*).[126] The king's magic support staff--magicians, astrologers, and yogis, all

headed by the *purohita*--perform ritual and exhortatory activities to terrify the enemy and

inspire troops toward glory in battle.[127] Sorcery creates celestial air-support to ground

troops, raining lightning from the sky, raking rival troops with dissent and fear, and

countering oppositional magic. The pageantry of public ritual increases military morale.

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125 Thapar writes that, "The precise date of the text remains uncertain, this being the case with many major text of the early Indian past. Its authorship is attributed to Kautilya, also identified by some with Chanakya and thought to be the chief minister of Chandragupta. The present form of the text is the work of Vishnugupta in about the third century AD. The main chronological controversy hinges on which parts of the texts are datable to the Mauryan period, or if at all, and which are later." Some sections could be dated to the Mauryan period, but they were ideal theoretical descriptions, and therefore the oldest parts can be considered a history of ideals. (2004:184-5) I will describe specific verses outside chronological philological study, therefore it is best to date the text as late as possible. The ideals for magic and for the duties of the *purohita* should be considered properly to be Gupta-era and pre-medieval instituitions. Thapar, Romila. *Early India: From the Origins to AD 1300*. Berkeley, Calif.: University of California Press, 2004.
126 The *purohita* is sorcerer-at-large for the king. Ullrey, A. Michael. *The Power Before the Throne: The Position of the Purohita in Indian Literature*. University of California, Santa Barbara, 2006.
127 *Arthāśāstra* 10.3.44) "The entourage of the *purohita* should cast (*brūyuḥ*) sorcery and conjuring (*kṛtyābhicāra*); the ones who cast restraining yantras (*yantrika*), those who magically attack (*vardhika*), and the astrologers (*mauhūrtika*) [should proclaim] the perfection of their own actions (*svakarmasiddhim*) and the non-perfection in regard to the enemies' actions (*asiddhiṃ pareṣāṃ*)." *purohitapuruṣāḥ kṛtyābhicāraṃ brūyuḥ, yantrikavardhakimauhūrtikāḥ svakramasiddhimasiddhiṃ pareṣām / 10.3.44*

In the *Arthaśāstra* a *purohita* performs hostile rituals in front of his troops, facing the rival force; tantra magic also positions the sorcerer directly facing the enemy.[128] The *purohita* and his entourage act publicly, their sorcery actions (*kṛtyābhicāra*) inspire awe and confidence among the army but also inspire fear and doubt in rivals. Battle ritual-- those that rain fire, conjure monsters, and so forth--soften the enemy, making ground troops more effective;[129] they are considered as important as troop maneuvers

In addition to warfare, sorcery influences the visible and invisible natural worlds. Some natural calamities have divine or unseen origins (*daivani mahābhayani),* namely flames, floods, disease, food scarcity, vermin, snakes, and wild demons (*rakṣasa*). (4.3.1) Sorcerers had means to set right these problems. Certain problems are easily remedied by a king's commands: cooking outside the home in the hot season, moving dwellings away from water during monsoon, storing food for lean future times, loosing a glaring of cats against vermin, poisoning carcasses to kill predators. (4.3.3, 4.3.6, 4.3.16-7) The magic support staff--including sorcerers (*abhicārin*), magicians (*māyāyogavid*), poison experts and folk doctors (*mantrairoṣadhiḥ jañgulīvidiḥ*)--remedy less mundane afflictions, such as affliction by demons, envenoming, and ill portents. (4.2.35-44) In addition to relocating habitations, supplying bamboo rescue poles and rafts, and creating a rescue brigade, when the kingdom is flooded, the king calls upon his magicians. Vedic

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128 Military magic causing dissent and mutiny are found in the Uḍḍ-corpus as well as the two Jain tantras: *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa*.

129 *Atharvaveda* 11.10.18 reads, "That *purohita*, once attacked, [is killed] by the terrible, flesh-eating Agni (*kravyādā*) and by means of death. O Triṣandhi, go forward along with the army! Conquer the enemies (*amitrān*)! Fly forth (*pra padyasva*)!" Here, the Triṣandhi weapon is sent forth to kill the opposing army's *purohita*. Once the *purohita* is killed, the enemy forces have no magical support and are easily cut down by the ground troops. k*ravyādānuvartayanmṛtyunā ca purohitam / triṣandhe prehi senayā jayāmamitrānpra padyasva // 11.10.18*

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experts and magicians use sorcery to enchant, i.e. halt, the rains. "On appropriate days worship of rivers is performed. Additionally, sorcery (*abhicāra*) is used against the rain by those versed in Vedic lore (*vedavid*) and in magic (*māyāyogavid*)." (4.3.10-1)[130] Weather manipulation--causing rains or hail, ending storms and calming seas--are stock miracles of medieval holy men. In the *Arthaśāsta*, rain sorcery (*varśamabhicareyuḥ*) is general sorcery applied to the rains, but magic tantras directly immobilize (*stambhana*) rain, rising waters, and the ocean; they even set out rites to cause lightning-strike that fallows fields.[131]

Means to protect from serpents are varied. Poison must be counteracted. Snakes must be physically killed. Sorcery may eradicate them. "Experts in jungle-lore (*jāṅgulīvid*) should perform their magic and medicine (*mantrauṣadhi*) to protect from snakes. Or a group of men should kill the snakes. Or those versed in the *Atharvaveda* should perform sorcery (*abhicāra*). [Furthermore,] on appropriate days they should perform *Nāga* worship rites."[132] (4.3.35-8) Snakes are a perpetual problem in South Asia; jungle experts, magicians, herbalists, *Atharvaveda* wizards address serpentine dangers in a manner foreshadowing snake-lore found throughout the tantras.[133]

Snakes are not the only natural dangers; vast ambivalent inhabitants of invisible

130 *Arthaśāstra* 4.3.10-11: *parvasu ca nadīpūjāḥ kārayet / 10 / māyāyogavido vedavido vā varṣamabhicāreyuḥ //*
131 See the *Jvālāmālinīkalpa* and immobilization sections in Uḍḍ-corpus, especially in Śrivāstava.
132 *Arthaśāstra* 4.3.35-8: *sarpabhaye mantrairoṣadhibhiśca jāṅgulīvidaścareyuḥ / 35 / saṃbhūya vāpi sarpān hanyuḥ / 36 / atharvavedavido vā 'bhicāreyuḥ / 37 / parvasu ca nāgapūjāḥ kārayet / 38 /*
133 Tantra sorcerers used their medical lore and supernatural power over snakes to demonstrate their might and set down roots in frontier communities. As well as the universal problem of poisonous snakes, the worship of snake spirits (*nāga*) is found throughout South Asia at all times. Kerala folk, in particular, describe the uniqueness of their religion as its focus on serpents; Kerala tantra folk declare their tantras unique due to the emphasis on serpents. The final chapter of the *Bhairavapadmāvatīkalpa* is entirely devoted to herpetology and envenomation remedies.

realms also afflict humankind. "When wild demons afflict [a victim or kingdom], then Atharvan wizards (*atharvavedavid*) or magicians (*māyāyogavid*) should perform demon-killing rituals (*rakṣoghnān*). And on appropriate days, there should be worship at a shrine (*caitya*) with offerings of elevated platforms (*vitardi*), umbrellas, food, flags, and goats."[134] (4.3.40-1) Sorcerers perform demon-killing rituals, but they also oversee generic offerings to remove ambivalent demons (*rakṣobhaya*) by appeasing, i.e. feeding them. (4.3.42-3) For counteracting calamities of divine origin (*daivāpatpratikārin*), the king should patronize magicians (*māyāyogavid*) and perfected ascetics (*siddhatāpasin*). (4.3.44) Such practitioners maintain the perennial religion of South Asia in which super-natural spirits affecting the natural world are managed through ritual feeding transactions to tranquilize them.[135]

Some sorcerers and magicians are revered and their employment encouraged, namely atharvan brāhmaṇas, others practitioners are denigrated, namely non-brāhmaṇas. Root-magic (*mūlakaraṇa*) practitioners are called scoundrels whose techniques are sordid and suspect. Secret operatives are sent out by a spymaster (*samāhartṛpraṇidhi*), and the wander the kingdom ferretting out corruption, crime, charm-dealing, poisoners, and counterfeiters. (4.4.1-9) 'Charm-dealing scoundrels' well describes tantra practitioners and tantra practices on the ground and in literary sources. The Sanskrit vocabulary

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134 *Arthaśāstra* 4.3.40-1: *rakṣobhaye rakṣoghnānyartharvavedavido māyāyogavido vā karmāṇi kuryuḥ / 40 / parvasu ca vitardicchatrollopikāhastapatākācchāgopahāraiścaityapūjāḥ kārayet // 42 //*
135 White, David Gordon. "Filthy Amulets: 'Superstition,' 'True Religion' and 'Pure Science' in the Light of Hindu Demonology." *Puruṣārtha* 27 (2008): 135–62. Article published in French. English available at http://www.academia.edu/10105219/Filthy_Amulets_Superstition_True_Religion_and_Pure_Science_in_the_Light_of_Indian_Demonology

below, from 4.4.14-6, is different and earlier six-results lore but foreshadow tantra magic.

> Or, should one suspect the use of magic charms and amulets (*saṃvadanakāraka*) by spells, techniques, and roots acquired from and appropriate to the cremation grounds, then the covert agent (*sattrin*) should say to him, "I am in love with so-and-so's wife or daughter, make her desire me! Take this money [for the magic service]." Should he do so, then he should be banished as an enchanter (*saṃvadanakāraka*). These types are known as dispensers of conjuring and sorcery (*kṛtyābhicāraśīlau*).[136]

Terms such as '*saṃvadanakāraka*' or '*kṛtyābhicāraśīla*, are not found in the Uḍḍ-corpus,

nor have I encountered them in other magic tantras.[137] These rogues' ritual techniques--

making charms, using roots from cremation grounds, and so forth—specifically overlap

erotic magic. The rogues are redressed not by counter-spells or tranquilizing/destroying

techniques but by trickery that leads to confession and punative banishment. The same

entrapment is used to discover poisoners and poison-dealers.[138]

    Arthaśāstra 4.13 describes punishments for many transgressions including magic.

As in the *Manusmṛti*, magic is punishable by reciprocal actions when it is injurious, but

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136 *Arthaśāstra* 4.4.14-6: *yaṃ vā mantrayogamūlakarmabhiḥ śmāśānikairvā samvadanakārakaṃ manyet taṃ sattrī brūyāt -- 'amuṣya bhāryāṃ duhitaraṃ vā kāmaye, sā māṃ pratikāmayatām, ayaṃ cārthaḥ pratigṛhyatām' iti / 14 / sa cettathā kuryāt saṃvadanakāraka iti pravāsyeta / 15 / tena kṛtyābvhicāraśīlau vyākhyātau / 16 /*

137 Amulets and charms are made, but the term *saṃvadanakāraka* is not used to describe them. While *abhicārin* may be used, I have not encountered the concluding term *śīla* to designate one who practices in this way

138 Poison both kills (*upaghāta*) and bewilders (*madana*), foreshadowing tantra magic especially *māraṇa* and *mohana* by concoctions. "Or should he suspect one who prepares, purchases, or sells poisons (*rasa*) or who traffics in drugged potions and foods, the the covert agent should say to him, "So-and-so is my enemy. Cause him to die [by poisons] and take this money." If he does this, he should be banished as a poisoner (*rasada*). This describes one who traffics bewildering concoctions (*madanayogavyavahārin*)." The final description of this verse makes clear this 'poisoner' is not just one who kills via poison but is one who causes supernatural effects by poisons. Poison are most common used in erotic and killing contexts, both are found in this verse. *yaṃ vā rasasya kartāraṃ kretāraṃ vikretāraṃ bhaiṣajyāhāravyavahāriṇaṃ vā rasadaṃ manyeta taṃ sattrī brūyāt -- "asau me śatruḥ, tasyopaghaātaḥ kriyatām, athaṃ cārthaḥ pratigṛhyatām' iti / 27 / sa cettathā kuryādrasada iti pracāsyeta / 28 / tena madanayogavyavahārī vyākhyātaḥ / 29 /*

erotic magic is not always prohibited in the Gupta era. *Arthaśāstra* 4.13.27-29 reads,

> "That which [a sorcerer] inflicts upon another by means of conjuring and sorcery (*kṛtyābhicāra*), shall be visited upon him. Desire inducing magic (*kāmaṃ . . . saṃvadanakaraṇa*) may be used upon an uninterested maiden or wife to make her act as a wife, or [likewise] by a wife upon an [uninterested] husband. Otherwise, in the case of injury, the middling fine is levied."[139]

Sauce for the goose is sauce for the gander. The punishments visited upon the sorcerer for sorcery and conjuring are appropriate to the effect of the sorcery. Reciprocal punishment allows wide application but the crime is still vague. Applying the symptomatology of the six results, eradication would be punished by banishment, cheating via magic would result in forfeiture; such symptomatology, however, is not found in the text. Erotic magic used to seduce another man's wife or an inappropriate partner would be illegal, but erotic magic is not prohibited in appropriate courting or in the case of a wife not performing wifely duties. Those duties are presumably domestic and not just conjugal, but the erotic tone is overwhelming. A wife might also apply erotic magic to an uninterested husband. Such erotic magic is made explicit in the *Kāmasūtra*, and its context is extended from marriage to include courtesans and clients. Improper use of erotic magic is met with fines.

Kāmasūtra

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139 *kṛtyābhicārābhyāṃ yatparamāpādayet tadāpādayitavyaḥ / 27 / kāmaṃ bhāryāyāmanicchantyāṃ kanyāyāṃ vā dārārthino bhartari bhāryāyā vā saṃvadanakaraṇam // 28 // anyathā himsāyāṃ madhyamaḥ sāhasadaṇḍaḥ // 29 //*

The *Kāmasūtra*, to no surprise, sets forth erotic magic echoing descriptions above and foreshadowing erotic magic tantras in tantras to come. Doniger and Kakar published a valuable translation;[140] however, they condense the *Jayamaṅgala* and several vernacular commentaries with Sanskrit root text, producing a lively spirit-of-the-text English translation that nuances meaning but often strays from the source. The most common version of the text contains a root source by Vātsyāyana, the *Jayamaṅgala* commentary by Yaśodhara, and Tripaṭhi Śarmā's modern Hindi commentary.[141] I will cite Doniger and Kakar when their commentary translations are useful, but all other translations are my own from Śarmā's text.

The *Kāmasūtra* presents erotic magic similar to *Arthaśāstra.* The similarity is not surprising, for the texts were composed during the same era.[142] That *Kāmāsūtra* in Sanskrit by Vātsyayāna--in contrast to the *Arthaśāstra*, which gives few details but many prohibitions--ruminates on the ambiguity of erotic magic in addition to presenting a catalog of techniques. I describe general prohibition and some representative erotic magic techniques below.[143]

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140 Vātsyāyana, Wendy Doniger, and Sudhir Kakar. *Kamasutra*. Oxford; New York: Oxford University Press, 2002.

141 Vātsyāyana, and Ananta Tripathi Sarma. *Kāmasūtram*. Brahmapura: Tripāṭhi Śarmā, 1972.

142 Doniger dates the text post 225 C.E. The Abhiras and Andhras are described by Vāstyāyana ruling "simultaneously over a region that had been ruled by the Andhras alone until 225 CE. Its style seems very close to that of the Arthashastra, also of uncertain date, but generally placed in the third century CE; it cites the Arthashastra explicitly at 1.2.10, and implicitly elsewhere. The fact that the text does not mention the Guptas, who ruled North India from the beginning of the fourth century CE, suggests that the text predates that period. The Kamasutra is mentioned by name in the Vasavadatta of Subandhu, composed under Chandragupta Vikramadity, who reined at the beginning of the fifth century CE." Doniger, Wendy. *On Hinduism*. New York : Oxford University Press, 2014. p. 612. The same argument is made with less elegance in the introduction to Doniger and Kakar's translation of the text. For a description of original context and a delightful comparison with contemporary reading and reception see Doniger, Wendy. "Reading the 'Kamasutra': The Strange & the Familiar." *Daedalus* 136.2 (2007): 66–78.

143 Vātsyāyana and other commentators argue that the *Kāmasūtra* documents a wide range of erotic arts from prior scriptures and practices observed throughout South Asia. It was not compiled as a do-it-yourself

In the *Kāmasūtra* erotic magic is prohibited for the single wife and the courtesan, and its use makes a man disreputable, makes him a bad man. In contrast to the *Arthaśāstra*, the single wife should not engage in erotic magic against her husband, nor should she associate with purveyors of magic services or dispensers of magic lore: "[A single wife] should not hang around Buddhist nuns (*bhikṣukī*), ascetic females (*śramaṇā*), Jain nuns (*kṣapaṇa*), sluts (*kulaṭā*), cheats (*kuhakā*), fortune-tellers (*īkṣaṇā*), or [magic] root-workers."[144] (4.1.9) Members of this rogues' gallery were purveyors of erotic magic.[145] It is initially surprising that ascetic females are grouped with cheats, sluts, fortune-tellers, and herbalist witches; however, Gregory Schopen has described the ambiguous status of urbane nuns and nunneries in several articles.[146]

After describing the art-loving, steady-minded, urbane, ideal client, the *Kāmasūtra* describes his faults as the inverse of his good qualities; using love-magic is one such fault. (6.1.13-5) Courtesans should avoid disreputable men of poor quality;

sex and magic manual. Paṇḍits for the most part describe rather than prescribe. One vernacular commentator writes, translated by Doniger and Kakar, that "Talismans, spells, and charms are an integral part of our civilization. They have been a part of Indian life from the Rig Veda and Atharva Veda down to our own times. That is why it was necessary for Vatsyayana to reflect on this subject. By describing these practices at the end of the text, Vatsyayana has paid respect to public sentiment, interest, and welfare. So that ordinary people should not get confused or upset on reading it, he has referred at various places in the text to the aims of non-violence, chastity, and empathy with the suffering of others." (173, 1.1.24)

144 *bhikṣukīśramaṇākṣapaṇākulaṭākuhakekṣaṇikāmūlakārikābhirna saṃsṛjyate* // 4.1.9 // Doniger and Kakar translate: "Regarding the Life of an only wife, She does not have a close relationship with any woman who is a beggar, a religious mendicant, a Buddhist nun, promiscuous, a juggler, a fortune-teller, or a magician who uses love-sorcery worked with roots." (94) This translation liberally incorporates the commentary.

145 The *Jayamaṅgala* describes Buddhist nuns as those who had taken the "beggars vow". Ascetics and Jains were nuns and those who wore red. Sluts are those wives accused of infidelity. Cheats are those who practice fantastic acts (kautu[ka]), overlapping with miscellaneous stage magic and tantra magic. Fortunetellers are straight forward. Those who use roots are explained in medieval terms, "Female root users are those women who perform action via roots that effect subjugation." (*mūlakārikā vaśikāraṇena mūlena yā karma karoti*) (95)

146 Schopen, Gregory, *Buddhist Nuns, Monks, and Other Worldly Matters: Recent Papers on Monastic Buddhism in India.* Honolulu : University of Hawaiʻi Press, 2014.

erotic magic practitioners are grouped with the ill and low. "[Courtesans (*nāyikā*)] should

avoid those [men who are] wasting away, ill, have intestinal parasites

(*kṛmiśakṛddhāyasāsyaḥ*), are in love with their wives, are vulgar, stingy, who have been

censored by elders, who are thieves, feign vows, who resort to root-magic (*mūlakarmaṇi*

prasakta), who care not for honor nor dishonor, who may be bribed even by those he

hates, and who are shameless."[147] (6.1.16) The *Jayamaṅgala* argues that root-magic is

hostile and consists of harmful methods by which a libertine gets what he wants. Śarmā

merely argues that root magic are to be used when the object of desire is not attained.

Men perpetually fear the use of erotic magic; women must vigilantly refute such

accusations. According to the root text, a woman should always maintain suspicion

regarding root-magic (*mūlakarmābhiśaṅkā*), i.e. love magic including aphrodisiacs and

herbal subjugation.[148] (6.2.56) Commentaries expand this to argue women should

constantly deflect love-magic accusations. The *Jayamaṅgala* argues women should

maintain suspicion when her partner accuses her of perpetually dominating him via nasty

subjugation magic. Sharma glosses, "'I am certain you have performed subjugation

magic over me (*mere ūpar vaśīkaraṇ kar diyā hai*), and I have become subjugated to you.

What do you have to say to that?' She should always maintain vigilance against this

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147 *kṣayī rogī kṛmiśakṛddhāyasāsyaḥ priyakalatraḥ puruṣavākkadaryo nirghaṇo gurujanaparityaktaḥ*
steno dambhaśīlo mūlakarmaṇi prasakto mānāpamānayoranapekṣī dveṣyairapyarthahāryo vilajja
ityagamyāḥ // 6.1.16 // Doniger and Kakar translate, once again interpreting magic through medieval
commentaries. "Courtesans should deem a man ineligible who is "wasting away, sick, with worms in hes
faeces, or 'crow's-mouth', in love with his wife, course in speech, miserly, or pitiless; a man whom the
elders have thrown out, a thief, or a hypocrite; a man who is addicted to love-sorcery done with roots, who
does not care about honour or dishounour, who can be bought for money even by people he hates, or is
shameless." (134) According to Kakar and Doniger the man who performs root magic (*mūlakarmaṇi*
prasakta) is one who does root magic (2002:134).
148*niyatamapi vaśīkaraṇamalīkatayā pryuṅkte yena tava vidheyāsmītyāśaṅkā kāryā // 56 //*

claim whenever conversing with her lover." Kakar translates Shastri to argue, "When he says, 'You are always using love-sorcery to put me in your power, so that I will be totally submissive to you,' she replies, 'No! I would never do anything like that!"[149] (Doniger and Kakar 2002:140)

The *Kāmasūtra*'s final chapter is titled 'Esoterica' (*aupaniṣadikaṃ nāma*). Doniger and Kakar expand the title to 'Erotic Esoterica', rightly focusing on the sexual content of this secret lore; another appropriate translation is 'Sexual Arcana'. The rituals and organization resemble erotic magic catalogs in encyclopedic tantras more than any other source presented above.[150] This is likely a late addition representing the youngest stratum of the text.

Should a sex object not be attained through seduction methods, sexual arcana ought to be cultivated. These rituals are used in conjunction with or in addition to good looks, fine qualities, and proper age, i.e. the usual factors to make one "lucky-in-love".[151] The first techniques cause luck-in-love (*subhaga*): vegetal ointments ground in a skull, collyrium (*añjana*), lickables (*avalihya*), smearings (*anulipya*), and amulets to-be-held (*dharayet*). (7.1.4-10). Techniques are declared, like most magic tantra rituals, to derive from the *Atharvaveda* (*teṣu cārtharvaṃaṇāni*). (7.1.10). Verses 7.1.25-35 describe techniques for subjugation (*vaśīkaraṇa*). The first of which is a penis-smearing rite: "Having smeared his penis with a combination of ground white thornapple (*dhattūra*),

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149 Kakar cites Devadatta Shastri, and I am citing the Hindi commentary by Ramānand Śarmā.
150 Both Yoṣodhara and Sharma argue these techniques are found scattered throughout tantras (*tantrāvāpoktaiḥ*).
151 *tatroktestu vdhibhirabhipretamarthamanadhigacchannopaniṣadikamāvcaret // 7.1.2 // rūpaṃ guṇo vayastyāga iti subhagaṃkaraṇam // 7.1.3 //*

black pepper (*marica*), long pepper (*pippalī*), and honey, he causes subjugation [of a

woman]."[152] (7.1.25) Next, various subjugation ointments--applied to the self or upon the

victim--are described. (7.1.30-35). The <u>*Jayamaṅgala*</u> describes this section as the sixty

techniques of subjugation.[153] "Scholars describe (*ācāryaḥ pracakṣate*) many methods to

increase virility when coupling with women (*striyaḥ gacchati*)."[154] (7.1.36) In verse

7.1.40, "Scholars say that, should one cook over a medium fire a cake made from ground

śrīṅgāṭa, *kaśuru*, and licorice (*madhūli*), mixed with dates and jujubes, along with butter

and sugar, having eaten this appropriately, he can endlessly make love to women."[155]

Such a verse verily could be extracted from a magic tantra.

Vatsyāyāna concludes his catalog with elegant verses to regulate preceding

esoteric content; prescriptions and ethics cap ritual description. "One may learn rituals

that create love (*prītikāra*) from [scriptures including] Ayurvedas, Vedas, Vidyās and

Tantras. However one should not use such dangerous techniques that harm the body, that

require harming creatures, and that use impure substances."[156] (7.49-50) Echoing modern

commentators on tantra magic, none of these erotic rituals should be undertaken because

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152 *dhattūrakamaricapippalīcūrṇairmadhumiśrairliptaliṅgasya samprayogo vaśīkaraṇam // 7.1.25 //*
153 Colophon after 7.1.35. *iti vaśikaraṇaṃ ṣāṣṭitamprakaraṇam //*
154 7.1.36-51 catalog data from these scholars.
155 *śṛṅgālakakaserukāmadhūlikāni kṣīrakākolyā saha piṣṭāni saśarkareṇa payasā ghṛtena mandāgninotkarikāṃ paktvā yāvadarthaṃ bhakṣitavānanantāḥ striyo gacchatītyācāryāḥ pracakṣate // 7.1.40 //*
156 *ayurvedācca vedācca vidyātantrebhya eva ca / āptebhyaścāvaboddhavyā yogā ye prītikārakāḥ // na prayuñjīta saṃdigdhānna śarīrātyayāvahān / na jīvaghātasaṃbaddhānnāśuvidravyasaṃyutān //* (7.1.49-50) Doniger and Kakar translate:"You can learn the techniques that compel love/ from the veda of Long-Life and from the Veda, / from people who know the magic recipes and spells, / and from other qualified people //You should not use techniques / that are doubtful, dangerous for the body, / obtained by killing living creatures, / or made of impure substances." (7.49-50) The use of the term tantra for a text suggests how young is this layer of the <u>*Kāmasūtra*</u>.

they include unhealthy and possibly lethal substances.[157] Just because there exists a text

or technique does not mean someone should perform it. After describing numerous

methods to increase passion, enlarge the penis, and a grab-bag of subjugation and

cosmetic techniques, the root text prohibits them. "These strange methods that increase

passion described according to the topics above are prohibited as a whole. That there is a

treatise (*śāstra*) [describing this practice] does not justify [its performance]. The

meaning of the treatise is comprehensive [to all of South Asia], but usage, [learned] from

occult techniques (*vidyāt*), applies to singular lands."[158]

Such rituals may be understood by any reader, but they ought not be practiced by

any reader, for the rites are extracted from specific contexts in which they might be

appropriate. One culture's or region's customs cannot be applied universally; with this

caveat the author writes a Sanskrit ritual ethnography based on observing the vernacular.

The historian of religion ought heed Vātsyāyana--just because a ritual is encountered in a

text does not mean it was common or even practiced at all. Magic rituals are esoteric,

their ingredients are rare, and their techniques are often contradictory: this can be

observed in magic discourse world-wide. The strongest argument a historian of religions

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157 Moreover, acquiring requisite animal ingredients almost always requires harming and often killing the
animal. Should the practitioner ascribe to vows of nonviolence (*ahiṃsā*) or non-cruelty (*ānṛśaṃsa*) the
ingredients in these rituals, regardless of any prohibitions regarding killing and improper sexual behavior,
would be anathema. See Hiltebeitel, Alf. *Rethinking the Mahābhārata: a Reader's Guide to the Education
of the Dharma King*. Chicago: University of Chicago Press, 2001.
158 *adhikāravaśāduktā ye citrā rāgavarddhanāḥ / tadanantaramatraiva te yatnādvinivāritāḥ // 7.2.54 //
na śāstramastītyetena prayogo hi samīkṣyate / śāstrārthānvyāpino vidyātprayogāṃstvaikadeśikān //
7.2.55 //* Doniger and Kakar translate, "The unusual techniques employed to increase passion, / which have
been described as this particular book requires, / are strongly restricted right here in this verse, / right after
it. // For the statement that 'There is a text for this' / does not justify a practice. People should realize /
that the contents of the texts apply in general, / but each actual practice is for one particular region. //" (7.2.54-
55)

can argue is that these rituals were thought to be performed or rumored to be performed; the weakest argument is that magic texts are merely documentation of fantasies and that the rituals only really exist in writing.

Prior to the *Kāmasūtra*, the components of magic are named only to prohibit or counteract such rituals. Such rituals are vague, without proper details for practice in the texts. The *Kāmasūtra* records specific iatromathematic rites, love-luck, and subjugation rituals that foreshadow not only medicine but ritual techniques corresponding to tantra magic. In this way, the *Kāmasūtra* is ground-breaking. Magic discourse before the tantras is vague, light on details, heavy on poetry and prohibitions.   Literary sources, particularly the *Mahābhārata*, further depict magic to be aggressive, lethal, and connected to sexual reproduction.

Mahābhārata

Sorcery (*abhicāra*) and conjuring (*kṛtyā*) appear in the *Mahābhārata* in ways unique so far. Alf Hiltebeitel highlights and connects sorcery instances (*abhicāra*) within the *Mahābhārata*, but, following Turstig, he condenses and synthesizes instances rather than complicating them. Hiltebeitel asserts that sorcery rituals and results are a single ritual tradition originating in the *Atharvaveda* and extending unchanged into the tantras.[159] *Abhicāra* in the *Atharvaveda* and *Mahābhārata* is not the same as the six results in magic

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159 Hiltebeitel was my inspiration at the beginning of this project studying magic in the *Mahābhārata*, but I have diverged from many of his conclusiongs. See Hiltebeitel 2001:186-91.

tantras.[160]   So what is sorcery in the *Mahābhārata*? How does it relate to *Atharvaveda* magic or magic in the treatises above? How is it different from the magic tantras? How is it similar to the magic tantras?

Sorcery in the *Mahābhārata* (1) is the domain of brāhmaṇas, (2) is lethal and enhances the lethality of offspring, and (3) is ambivalent or improper. I will demonstrate the following using three groups of texts. To begin, (1) I revisit the *Manusmṛti* to describe brāhmaṇas using *abhicāra* to redress conflicts, explaining the unexpected brāhmaṇa behavior that appears in the *Mahābhārata*; then I describe prescriptions to worship brāhmaṇas according Bhīṣma in *Mahābhārata* 13.32-3; and, finally, I explore the "weird" nature of the sorcery-practicing brāhmaṇas in the *Mahābhārata*. I use the English term "weird" because it denotes enchantment, fate-knowing and sooth-saying, and the supernatural, but it also connotes oddness, unexpected qualities, and ambivalence.[161] (2) A set of *Mahābhārata* verses describe procreative sorcery to create powerful children who are fated to kill. This is found in Mārkandeya's speech to

160 *Abhicāra* in the Vedas is not the same as *ṣaṭkarman*, nor are the instances of *abhicāra* in the *Mahābhārata* the same as *abhicāra* in the *ṣaṭkarman*. The term *abhicāra* is a general term from *Atharvaveda* and into the Tantras; it does not designate a specific practice or set of rituals. Hiltebeitel connects several uses of the term *abhicāra* to argue that a well known system of *abhicāra* originated in the Vedas and extended into the Tantras. That system is supposedly described by the *Mahābhārata*. But the *Mahābhārata* describes *abhicāra* as ambivalent, aggressive magic and extends *abhicāra* to procreation magic, especially to create deadly children. The tantras also use *abhicāra* as a general term for aggressive magic but often conflate *abhicāra* with murderous sorcery (*māraṇa*) rituals. *Abhicāra* is not used in the Tantras for procreation. The *Mahābhārata* gives no ritual details or specific mantras that could be connected to *abhicāra* in Vedas or Tantras, no hawks nor voodoo dolls. Brāhmaṇas who perform these rites are powerful and ambivalent characters, forerunners to tantra magic sorcerers who skirt impurity and danger in practice of aggressive magic.
161 The OED provides the following definition of the term weird: "Having the power to control the fate or destiny of human beings, etc.; later, claiming the supernatural power of dealing with fate or destiny." The dictionary argues for the origin in MacBeth, when Shakespeare describes the weird sisters. The term derives from a number of Old English terms denoting fate, magic, prophesy, and such terms inform the English terms "wayward" and "wizard". That in mind, these brāhamaṇas are weird!

Yudhiṣṭhira in *Mahābhārata* 3.196: his speech regards mothers' and fathers' roles in procreation. Unlike Epic *abhicāra*, tantra *abhicāra* is never procreative. Tantra erotic magic, including rituals to increase fertility and ensure conception, is located under subjugation and immobilization, never murder. Tantra *abhicāra,* like in the *Mahābhārata*, is ultimately lethal and synonymous with *māraṇa*.   Finally, (3) the ritual birth of Dhṛṣṭadyumna and Draupadī via Drupada's ambivalent procreative ritual in *Mahābhārata* 1.155 condenses all the prior elements: it is performed by weird brāhmaṇas, it is procreative, and it is ultimately lethal. Drupada's ritual could be, though it is not, described as *kṛtyābhicāra*.

Hiltebeitel cites Turstig who locates *abhicāra* in *Mahābhārata* 1.104.6 and 13.33.7: "One should appreciate that abhicāra rites are well-known and readily referred to in the Epics, and that the *Mahābhārata* in particular ascribes the births of the Pāṇḍavas to abhicāra." (Turstig 1985:87). The Pāṇḍavas' conception is caused by Kuntī's mantra enhanced by *abhicāra*. (1.113.34-41) Hitelbeitel writes: "Once we recall that abhicāra rites make use of pointed yūpas called *śūla*, "stake"; it is further notable that Draupadī is described by allusion to the *śūla* and other piercing instruments." (1991a, 138-44) Immediately upon hearing the story of her miraculous birth, "the sons of Kuntī were as if pierced by spears (*śalyaviddhā ivābhavet*), and those great chariot warriors all became mentally unstable." (Van Buitenen 1973:188-9)

Interpretation of these undeniably fascinating connections is not without difficulty. The sons of Kuntī are awestruck when they hear about Draupadī's birth, but the text does not describe "staking" or "stakes" in the ritual; the sons react metaphorically

"as if pierced" (*śalyaviddhā iva*). Draupadī's birth ritual uses neither stakes nor piercing techniques; it is a vague three-fire ritual. It uses three fires and is a *homa*, but this is not sufficient evidence to correlate the rite with any six results ritual or Vedic *abhicāra* rite. *Abhicāra* is not always described using piercings, and piercing is found in many aggressive techniques in magic tantras not just lethal ones.

From where and from whom comes the danger of sorcery? Hiltebeitel sets out a provocative word study on sorcery (*abhicāra*) showing the prevalence of dangerous brāhmaṇa powers deployed for destructive ends; *abhicāra* is always used by or derived from a brāhmaṇa.[162] Citing a story from the *Kāthaka Saṃhitā* paraphrased in the *Mahābhārata*,[163] Hiltebeitel writes that there are "fortunetellers (vipraśnikāḥ) who say, "These Brahmans practice black magic (abhicarati) against you." Seek [the Brahmans'] protection." (2001:126-131) In this story, a brāhmaṇa named Baka Dālbhya performs a ritual session (*sattra*) offering meat; this session is meant to strike down the kingdom of king Dhṛtarāṣṭra, not the Dhṛtarāṣṭra of the frame story. Eventually, Baka Dālbhya takes pity and performs counter-sorcery. Afflicted by sorcery, Dhṛtarāṣṭra is stuck in a double-bind, a brāhmaṇa must protect from sorcery and remove sorcery via counter-sorcery, but that same or some other brāhmaṇa has used sorcery to attack the him. Brāhmaṇas are the

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162 Using the term *abhicāra* does not assure use of a specific system of *abhicāra* rituals. It assures generally hostile magic. Hiltebeitel argues the sacrifice of Baka Dālbhya in which cattle is sacrificed to destroy the kingdom and prosperity of Dhṛtarāṣṭra who must perform a a counter-offering (*punarāhuti*) to restore his prosperity. (9.39.32-40.25). This story is based on a Vedic story from the *Kāthaka Saṃhitā*. The *Mahābhārata* version does not use the term *abhicāra*, nor does the ritual look like other *abhicāra* in the *Mahābhārata*. Hiltebeitel implies the ritual retold in the Mahābhāta is implicitly an abhicāra ritual, noting that in the Kāthaka Saṃhitā, it is "fortunetellers (vipraśnikāḥ) who say, "These Brahmans practice black magic (abhicarati) against you. Seek their protection." (2001:128 ft nt. 118).
163 Hiltebeitel 2001:128 ft. nt. 118 paraphrases *Kāthaka Saṃhitā* 10.6 that explicitly calls the *sattra* above an *abhicāra* ritual.

source and remedy for affliction.

Returning briefly to the _Manusmṛti_, brāhmaṇas are purveyors of sorcery. "The dharma-knowing brāhmaṇa should not report any [grievance] to the king. He should kill injurious men using his own strength."[164] (11.31) Kullukhubhaṭṭa's commentary reads,

> The Dharma-knowing brāhmaṇa should not tell the king about just any sort of grievance. But he should attack those injurious men using his own power alone, such as spoken curses and sorcery (_vakṣyamāṇābhicāra_). [If] he is dragged into conflict between his own will and dharma, [then] it is a sinful act. But, in this case, 'sorcery and so forth' does not taint. And sorcery is neither ordained nor prohibited in the duty [of serving] a king.[165]

The root verse does not equate the brāhmaṇa's own strength (_svaśakti_) with _abhicāra_, but the commentary does; it argues that _abhicāra_, the power of the brāhmaṇa, is hostile attack via a brāhmaṇa's potent voice, vocal sorcery.[166] (Manusmṛti 11.33).

Bhiṣma's dialogue in _Mahābhārata_ 13.33 describes kingly duties including revering brāhmaṇas, but the teacher-sage also describes dangers from offending brāhmaṇas. Chapter 13.33 suggests kṣatriyas worship and support brāhmaṇas not only to maintain their kingdom's prosperity and gain personal merit but because brāhmaṇas can wield deadly sorcery against them. Throughout the _Mahābhārata_ easily angered brāhmaṇas create havoc upon kṣatriyas. Brāhmaṇa sorcery can strike down those who

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164 _na brāhmaṇo 'vedayeta kiñcitṛājani dharmmavit / svavīryeṇaiva tān śiṣyāmmānavānapakāriṇaḥ // Manusmṛti 11.31 //_

165 _ceti / dharmajño brāhmaṇaḥ kiccidapyapakṛtaṃ na rājñaḥ kathayet apitu svaśaktyaiva vakṣyamāṇābhicārādinā 'pakāriṇo manuṣyān nigṛhaīyāt / tataśca svakīyadharmmavirodhādiprakṛṣṭāparādhakaraṇe satyabhicārādi na doṣāyetyevamparametat na tvabhicāro vidhīyate rājanivedanaṃ vā niṣidhyate // comm. to 11.31 //_

166_kṣatriya iti / kṣtariyaḥ svapauruṣeṇa śatrutaḥ paribhavalakṣaṇāmātmana āpadaṃ nistaret / vaiśyaśudrau punaḥ pratikarṣe dhanadānena brāhmaṇastvabhicārātmakair-japahomaiḥ // comm. 11.34 //_

disrespect them; consequently, a king ought to sustain brāhmaṇas.

In section 13.32 Yudhiṣṭira asks what should be worshiped and revered by men. Bhiṣma describes a dialogue between Nārada and Vasudeva to answer Yudhiṣṭira's query. Those to be revered (*namasyanti*) are deities, men absorbed in the Vedas, worshipers of the gods, good men, grains and cows, ascetics, lords, and powerful brāhmaṇas. However, those to be worshiped (*pujayāsi*) are gurus and religious men, brāhmaṇas, worshipers, students, and folk with firm vows. Chapter 13.33 describes actions to revere brāhmaṇas. Yudhiṣṭhira asks, "What, O Grandfather, are the most important acts/rituals for a king? What actions/rituals should a king perform to attain both the worlds of men and gods?" (13.33.1) Bhīṣma replies that a king should be initiated and guided in religious practice by the brāhmaṇas. Furthermore, he should revere them and give them gifts, protecting their sons as he would himself. By doing so, the kingdom is filled with tranquility.[167] (13.33.6-10)

> O Vāsava, the ancestors (*piṭṛ*) are to be worshiped, revered and protected, [they are to be] maintained just like all the beings of the earth. (6) The brave, potent [brāhmaṇas] burn those who offend them without exception via their splendor (*tejas*) enhanced with sorcery (*abhicārairupāyaiḥ*).[168] (7) At the end, [enemies] cannot be seen, and there is desolation in every direction. Those offensive

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167 "O Bhārata, if a king desires well-being, it is most important that he be properly consecrated and perform religious practices according to the brāhmaṇas. (2) [He] ought to always pay reverence to the wise brāhmaṇas: old men, those versed in the Vedas, and wise brāhmanas from the town and country. He should worship them reverential gestures, kind words, gifts, and food. (3) This is a description for actions befitting a king. Also, He ought to protect his sons as he would himself. (4) He rules over all of his kingdom that is filled with tranquility due to continually performing superlative worship [to those brāhmaṇas]. (5) (MBh 13.33.2-5) *etad rājñaḥ kṛtyatamam abhiṣiktasya bhārata / brāhmaṇānām anuṣṭhānam atyantaṃ sukham icchatā / śrotriyān brāhmaṇān vṛddhān nityam evābhipūjayet // 13.33.2 // paurajānapadāṃś cāpi brāhmaṇāṃś ca bahuśrutān / sāntvena bhogadānena namaḥ kārais tathārcayet // 13.33.4 // etat kṛtyatamaṃ rājño nityam eveti lakṣayet / yathātmānaṃ yathā putrāṃs tathaitān paripālayet // 13.33.4 // ye cāpy eṣāṃ pūjyatamās tān dṛḍhaṃ pratipūjayet / teṣu śānteṣu tad rāṣṭraṃ sarvam eva virājate // 13.33.5 //*
168 *abhicārairupāyaiśca daheyurapi tejasā / niḥśeṣaṃ kupitāḥ kuryurugrāḥ satyaparākramāḥ // 13.33.7 //*

90

opponents appear burned, as if [struck] by a mighty fire. (8) Behaving poorly toward them of inestimable virtue, they will be swallowed up as if [sucked] into a cave while the pure ones shine like the sky. (9) Wherever those rogues act aggressively [toward the brāhmaṇas] they will surely become like soft cotton before a blazing [flame].[169] (10)

The burning might (*tejas*) of the Brāhmaṇas, when cast against any who offend them, is augmented and enhanced by aggressive magical rituals (*abhicāra upāya)*. Here, *abhicāra* is a general description of brāhmaṇa rituals turned against enemies. Sorcery has no specific details; it augments the fiery power (*tejas*) inherent to the brāhmaṇa. Here, sorcery is not a specific ritual or system of rituals; it is a deadly addition to brāhmaṇa might and is the inherent power of the brāhmaṇas. Offending a brāhmaṇa causes the offender to literally get burned.

Sorcery (*abhicāra*) creates children in <u>Mahābhārata</u> 3.196.15-20; however, the sorcery-born are not average offspring.[170] Mārkandeya answers Yudhiṣthira who asks about the nature of good, faithful wives, despite the suffering and difficulty inherent to being an obedient woman. Mārkandeya argues a woman attains salvation through her husband, but a man gains salvation through the actions of his son. Therefore, fathers perform all sorts of exertions to gain a son, yet they worry about how the son will turn out. A woman attains heaven by obedience to her husband regardless of her sons' character or actions. Sorcery is one of these exertions to gain a great son. These

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169 *nāntameṣāṃ prapaśyāmi na diśaścāpyapāvṛtāḥ / kupitāḥ samudīkṣante dāveṣvagniśikhā iva //*
13.33.8 // vidyanteṣāṃ sāhasikā guṇāsteṣāmatīva hi / kūpā iva tṛṇcchannā viśuddhā dyaurivāpare //
13.33.9 // prasahyakāriṇaḥ kecitkārpāsamṛdavo 'apare / santi cauṣāmatiśaṭhāstathānye 'titapasvinaḥ //
13.33.10 //
170 Sorcery for procreation is found throughout the <u>Mahābhārata</u> but not in tantra magic in which procreation and fertility rites are categorized as non-lethal rites such as immobilization (*stambhana*) or are grouped under fantastic feats and enchanted items (*indrajāla, kautuhalakarman*).

exertions are terrible and dangerous.

> My son, some think the mother is the best (*saddṛśī*), some think the father. The mother does the difficult task: she bears the children. (15) Fathers long for sons and resort to penances, pleas to the gods, worship, patience, and many methods of aggressive sorcery (*abhicārairupayaiḥ*). (16) O Hero, having attained a precious son by great and horrible (*kṛcchra*) [efforts], they continue to wonder, "What kind of man will he be?"[171] (17) A mother and father, O Bhārata, hope for glory, fame, might, offspring, and dharma for their sons. (18) A Law-knowing [son] shall bring affluence and pride to his mother and father, O Lord of Kings, gratifying them always here [on this earth] and in the hereafter. He [brings] fame and righteousness forever. (19) For a woman there is no sacrifice (*yajña*), penance (*śraddha*), nor fast (*upavāsaka*) [that brings salvation]. She only attains heaven by obedience to her husband.[172] (20)

The son aspired is a good, strong, and potent one. The father's exertions are enhanced by sorcery; sorcery ensures conception of a child, the male sex of the child, and the fit-ness of the child. The quality of the son is not assured, however, and the father is ever anxious.

The most famous use of sorcery for creating powerful and lethal offspring is Kuntī's mantra that first begets strident Karṇa and then the man-slaughtering brothers Pāṇḍava (1.104.6). This incident supports two of my assertions: (1) sorcery is used to make deadly offspring and (2) its source is ambivalent brāhmaṇas. The dubious brāhmaṇa named 'Terribly Clothed' (Durvāsas) gives Kuntī a mantra; the mantra is enriched by *abhicāra*, and by means of mantra-sorcery Karṇa is born from Kuntī and the god Surya. Ambivalent brāhmaṇas in the *Mahābhārata* are forerunners to tantra

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171 *tapasā devatejyābhirvandanena titikṣyā / abhicārairupayaiśca īhante pitaraḥ sutān // 3.196.16 // evaṃ kṛcchreṇa mahatā putraṃ prāpya sudurlabham / cintayanti sadā vīra kīdṛśo'yaṃ bhaviṣyati // 3.196.17 //*

172 *naiva yajñaḥ sriyaḥ kaścinna śrāddhaṃ nopavāsakam / yā tu bhartari śuśrūṣā tayā svargamupāśnute // 3.196.20 //*

magicians: they are archetypes for magicians who use tantra magic to alter their positions

in royal courts, garner patronage, and set down roots in new frontiers.[173]

In _Mahābhārata_ 1.104 Kuntī acquires and first uses the mantra. Kuntī was born

to a Yadu chief named Śūra who gave her, his firstborn child, to his childless cousin,

Kuntibhoja. She was a good and devoted member of Kuntibhoja's household, diligently

maintaining domestic worship rituals toward gods and guests; then arrived the weird

'Terribly Clad'.

> In her father's house her duty was to revere gods (_devatā_) and guests (_atitihi_). She attended upon one fierce and terrible Brāhmaṇa, diligent in his vows. (4) His inquiry into the _dharma_ was mysterious (_nigūḍhaniścaya_); he was known as Durvāsas [i.e.' Terribly Clad']. With her many exertions, she satisfied this ferocious man who had a resolute spirit [i.e. one who was not easily satisfied].[174] (5)

> [Though] knowing the inevitable misfortune [to come], he gave her a mantra enriched by aggressive sorcery (_abhicārābhisaṃyukta_). The sage said to her, (6) "Whatever god you should call forth with this spell, that [god] will grace you with a son." (7) After hearing the words spoken by the brāhmaṇa (_vipra_), out of curiosity (_kautūhalāt_)[175] the maiden splendidly called up the sun god. [And Karṇa was born.][176] (8)

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173 "The occultists promised to cure snake-bites, insect-bites, mouse-bites as also lunacy and paralysis caused by evil spirits. He performed rites to placate malevolent planets, fertilize a sterile woman, cause friendship, destroy enemies, hypnotize hostile persons, bestow health, prosperity and peace on the devotee. In short, the tantric ritualism assured the less affluent classes of all those benefits which the Vedic and Puranic rites promised to the more affluent communities." (Nandi: 1973:147) Nandi, Ramendra Nath. Religious institutions and cults in the Deccan, c. A.D. 600-A.D. 1000. 1st ed. Delhi: Motilal Banarsidass, 1973.

174 _sā niyuktā pitugṛhe devatātithipūjane / ugraṃ paryacaradghoraṃ brāhmaṇaṃ saṃśitavrata // 104.4 // nigūḍhaniścayaṃ dharme yaṃ taṃ durvāsasaṃ viduḥ / tamugraṃ saṃśitātmāṇaṃ sarvayatnairatoṣayat // 104.5 //_

175 The word choice that Kuntī acts out of curiosity (_kautūhalāt_) mirrors the designation of child-bearing rituals as fantastic rites (_kautuhala-karma_) in later tantras, though this word is chosen for narrative effect and should not be read to designate the ritual as a fantastic rite that is the same as the later tantras.

176 _tasyai sa pradadau mantramāpaddharmānvavekṣayā / abhicārābhisaṃyuktamabravīccaiva taṃ muniḥ / 104.6 // yaṃ yaṃ devaṃ tvametena mantreṇāvāhayiṣyasi / tasya tasya prasādena putrastava bhaviṣyati // 104.7 // tathoktā sā tu vipreṇa tena kautūhalāttadā / kanyā satī devamarkamājuhāva yaśasvinī // 104.8 //_

Despite knowing the terrible results that will occur due to Kuntī's sons walking the earth, Durvāsas gives Kuntī the mantra. Gratified by Kuntī's services, he gives her the mantra and tells her the mantra will compel whomever god she calls upon to come forward. That god will grant her a son, half-man and half-god, divine humans not born normally (*ayonija*). Out of curiosity, the young girl deploys the mantra and calls Surya to create a son whom she will abandon. The son is that most-honorable and tragic bastard, Karṇa, who is adopted by a charioteer. Heroic Karṇa destined for great and tragic displays of honor and loyalty despite being born from a mere girl's curiosity (*kautūhalāt*). W

Kuntī repeats the story of gaining the sorcery-mantra to her cursed husband. (1.113.34-44) Pāṇḍu cannot copulate with any of his wives or he will die. Consequently, he begs his wife to perform the ritual that will grant him sons without sexual union. Via mantra, Kuntī and Mādrī, Paṇḍu's two wives, bear him five glorious sons, the heroic and deadly Pāṇḍavas. Ignoring the curse, Paṇḍu later seduces Mādrī and perishes. Kuntī's story echoes the prior version.

> "I was young in my father's house and my duty was honoring guests. There was a fierce, resolute brāhmaṇa I served there. (32) His inquiry into Dharma was mysterious and he was known as Frightfully-Clad (*durvāsas*). I gratified that [brāhmaṇa] with resolute spirit with dutiful offerings. (33)
>
> The Bhagavan gave me a boon and told me a body of spells enlivened by sorcery (*abhicārasaṃyutam mantragrāmam*). And he said this to me: (34) "Whatever ever god you conjure with this spell will come under your dominance (*vaśa*), whether he desires you or not."[177] (35)

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[177] *sa me 'bhicārasaṃyuktamācaṣṭa bhagavanvaraṃ / mantragrāmaṃ ca me prādādabravīccaiva māmidam // 113.34 // yaṃ yaṃ devaṃ tvametena mantreṇāvāhayiṣyasi / akāmo vā sakāmo vā sa te vaśamupaiṣyati // 113.35 //*

This is what he said to me in my father's house, O Bhārata. The word of a brāhmaṇa is true! The time for it has arrived! (36) What god shall I conjure? Tell me, you who know best. Grant me your considered permission. Know I am resolute to act." (37)

Durvāsas is once again terrible and mysterious, a deadly brāhmaṇa, resembling tantra sorcerers, siddhas, and yogis. Gratified by Kuntī, he teaches her a group of spells (*mantragrāma*) enlivened by sorcery, derived from mysterious insight into Dharma. The spell brings forth a deity, places him under her dominance (*vaśa*), and compels him to grant her a child. The terminology and methodology resonates with attraction (*ākarṣaṇa*) and subjugation (*vaśīkaraṇa*) rituals in the magic tantras, but such robust magic terminology had not yet developed in the *Mahābhārata's* text-culture.

Draupadī's birth story is a lesser-known instance of divine birth than the Pāṇḍavas', but themes recur. A ritual resembling sorcery and conjuring rites is performed to create a killer son, but a secondary, unanticipated result is the birth of Draupadī, who will play a part in the eventual destruction of all kṣatriyas in the course of the *Mahābhārata*'s winding plot. Hiltebietel uncovers shades of *abhicāra* and *kṛtyā* in Draupadī's birth, but the story uses neither term nor gives ritual details associated with any specific conjuring or sorcery ritual from prior to Epic literature. The ritual, its improper performers, its deadly results, and the glee of Drupada and his clan at the oncoming slaughter of a brāhmaṇa is aggressive and ambiguous, illegal and improper. *Abhicāra*, likewise is aggressive and ambiguous, illegal and improper. I translate Draupadī's birth narrative from *Mahābhārata* 1.155 below.[178]

178 Hiltebeitel argues that the following ritul is implicitly an *abhicāra* ritual (186-9), and that it reveals the properties of pre-medieval *abhicāra*. Hiltebeitel is correct that the ritual has shades of *abhicāra* and *kṛtyā*,

None of Drupada's sons are powerful enough to kill his enemy Droṇa; for this reason Drupada hires two "sketchy" brāhmaṇas to perform a ritual that creates a son, Dhṛṣṭadyumna, who will kill Droṇa.[179] Ritual details are vague; if this is an *abhicāra* ritual, then there was not a detailed, uniform *abhicāra* ritual system in place.

Angry, king Drupada wandered around many encampments of brāhmaṇas, seeking a council of twice-born accomplished in ritual action (*karmasiddha*).[180] (1) Desiring to attain the birth of a son (*putrajanma parīpsan*), his mind distressed by sadness, he continuously thought, "There is no offspring of mine who is outstanding." (2) He said to his sons at birth, "Ack! I am disgusted with this offspring (*bhandūn*)." Sighing deeply, he was possessed with desire to oppose [and gain revenge over] Droṇa. (3) O Bhārata, though that greatest of kings [Drupada] strove to oppose [Droṇa] with [all] is Kṣātriya might (bala), he could not imagine an means [to conquer] the power, training, learning, and legends of Droṇa. (4)

Wandering along the bands of the Gaṅgā toward the Yamunā (*kalmāṣī*), the great king came upon a meritorious encampment of Brāhmaṇas. (5) There, none of the twice-born were not *snātakas* [, i.e. house-holding brāhmaṇas with complete educations], nor had not taken vows, nor were any of lowly fortune. He saw a pair of [Brāhmaṇas] diligently practicing their vows.(6)[181] [Drupada encountered] two Brahma-seers (*bhramarṣi*), [named] Yāja and Upayāja, both marked by their tranquility, yoked to the study of the *saṃhitās*, hailing from the Kāśyapa lineage. (7) He tirelessly implored these two with all sorts of desirable [offerings, for] they were the most excellent of Brāhmaṇas, capable of aiding him [in his task].[182] (8)

but that it is a representative of a pre-medieval system of *abhicāra* or tantra magic is an overstatement.
179 "The rite by which Drupada seeks retaliation against Droṇa, which will involve him in returning to fight the Kaurava half of the Kurus at Kurukṣetra, is by implication a rite of *abhicāra*--"black magic." Like Janamejaya's snake sacrifice, it is designed to fulfill a desire to kill an enemy. Indeed, as Biardeau observes, not only is the rite of a type frowned on by the Brahmanical conscience for its intention of violence; "the present example is particularly thorny since it is a question of killing a Brahman, an abominable crime in itself." (Hiltebeitel 186)
180 *amarṣī drupado rājā karmasiddhāndvijarṣabhān / anvicchanparicakrāma brāhmaṇavasathānbahūn //*
    1.155.1 //
181 *abhitaḥ so'tha kalmāṣīṃ gaṅgākule paribhraman / brāhmaṇāvasathaṃ puṇyamāsasāda mahīpatiḥ // 1.155.5 // tatra nāsnātakaḥ kaścinna cāsīdavratī dvijaḥ / tathaiva nāmāhābhāgaḥ so 'paśyatsaṃśitavratau // 1.155.6 //*
182 *yājopayājau brahmarṣī śāmyantau pṣṭatātmajaḥ / saṃhitādhyayane yuktau gotrataścāpi kāśyapau // 1.155.7 // tāraṇe yuktarūpau tau brāhmaṇāvṛṣisattamau / sa tāvāmantrayāmāsa sarvakāmairatandritaḥ // 1.155.8 //*

Drupada's long-standing rivalry with Droṇa has left him impotent. He requires a son to kill that mighty brāhmaṇa who acts like a kṣatriya, who uses brāhmaṇa-power in martial conflict; the ritual to create such a son requires a brāhmaṇa officiant. Oddly, considering description of brāhmaṇa power above, brāhamaṇa warriors are not described performing *abhicāra* in the <u>*Mahābhārata*</u>. Drupada seeks a powerful brāhmaṇa to create for him a dreadful son. However, like Terribly Clad, the brāhmaṇa who will serve Drupada cannot be standard, pure brāhmaṇas. The brāhmaṇas are powerful but dubious, not bound to conventional purity, and they are learned in unorthodox rituals.

Having ascertained the might (*balaṃ*) and wisdom (*buddhiṃ*) of them both, he approach the younger one. [Drupada], plying him with offerings, bowed before pious Upayāja. (9) After paying homage to his feet, [Drupada] flattered and gave him all manner of gifts. Having fitly praised him, he said to Upayāja: (10) "O Brāhmaṇa, if you do a ritual (*karman*) to grant me a son who will kill Droṇa, I will grant you myriad cattle (11) or whatever other thing that is your heart's desire. I will give you all of it. Have no doubts!" (12) "Not me," answered the sage to him. But Drupada continued to propitiate him. (13)

Then, after a full year had passed, at an appropriate time, Upayāja, the greatest among the twice-born, spoke sweetly to the king, (14) "My older brother, while wandering in the forest, picked up a fruit that had fallen to the ground near a waterfall, [but he] did not investigate the purity of the ground. (15) Following him, I saw my brother's unfit action. He made no trial whatsoever before taking that defiling [fruit]! (16) Though he looked at the fruit, he did not discern the impurities attached to it. If he does not discern purity in this case, why should he do so in another. (17) When he lived in his guru's home while studying the scriptures (*saṃhitā*), he always used to eat the leftover alms of other and shamelessly praised the quality of the food. (18) Judging from this, I think my brother seeks rewards [over purity]. Go to him, king, he will perform rituals for

you."[183] (19)

Drupada finds two impressive brāhmaṇa brothers, the elder Yāja and the younger

Upayāja. After Drupada placates the splendorous Upayāja to perform a ritual that will

bear him a deadly son, Upayāja discerns the impurity inherent to such a ritual, impurity

that clings to the rite like defilement upon fruit that has fallen to the earth, and he denies

the request of Drupada; however, he suggests his scandalous brother perform the rite.

> Having heard Upayāja's words, the king who knew all the Dharma contemplated
> them. Though the king despised him, the king paid homage to the praise-worth
> sage Yāja and said to him: (20)
>
> "I will give you 80,000 cows; O Lord, sacrifice for me! Please give relief to one
> who burns with hatred for Droṇa. (21) He is the greatest among [martial]
> sorcerers (*brahmavid*) and is unsurpassed in [wielding] the doomsday weapon
> (*brahmāstra*).[184] Consequently, Droṇa conquered me in a quarrel among
> friends.[185] (22) There is no Kṣatriya on earth, no matter how powerful, equal to
> the wise Bhāradvāja [Droṇa] who is the principle teacher and ritualist (*ācārya*) for
> the Kauravas. (23) Droṇa's birage of arrows dispatch the bodies of the living. His
> great six-measure long bow is unequaled. (24) No doubt, with the vehemence of
> the Brāhmaṇa (*brāhmaṇavega*) that great bhāradvāja archer overpowers the
> vehemence of the Kṣātriya. (25) He was created like Rāma Jāmadagni [i.e.
> Paraśurāma] for the destruction of the Kṣatriyas. Indeed, the monstrous power of
> his weapon cannot be withstood by earthly men. (26) He crassly issues forth his
> martial magic (*brāhmamuccārayaṃstejo*) that blazes like a fire fed by oblation.
> [Using that] brāhma-power (*brahmapurasaraḥ*) he burns the kṣatriyas he meets in
> combat, for when brāhmaṇa and kṣatriya compete the splendor of the brāhmaṇa

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183 *jyeṣṭho bhrātā mamāgṛhṇādvicaranvananirjhare / aparijñātaśaucāyāṃ bhūmau nipatitaṃ phalaṃ //*
1.155.15 // tadapaśyamahaṃ bhrāturasāṃpratamanuvrajan / vimarśaṃ saṃkarādāne nāyaṃ
kuryātkathaṃcana // 1.155.16 // dṛṣṭvā phalasya nāpaśyaddoṣā ye' syānubandhikāḥ / vivinakti na śaucaṃ
yaḥ so 'nyatrāpi kathaṃ bhavet // 1.155.17 // saṃhitādhyayanaṃ kurvanvasasṇgurukule ca yaḥ /
bhaikṣamucchiṣṭamanyeṣāṃ bhuṅkte cāpi sadā sadā / kīrtyaṅguṇamannānāmaghṛṇī ca punaḥ punaḥ //
1.155.18 // tamahaṃ phalārthinaṃ manye bhrātaraṃ tarkacakṣuṣā / taṃ vai gacchasva nṛpate sa tvāṃ
samyājayiṣyati // 1.155.19 //
184 Hiltebietel translates *brahmāstra* as 'doomsday weapon'. (2001:183)
185 *sa hi brahmavidāṃ śṛṣṭo brahmāstre cāpyanuttamaḥ / tasmāddroṇaḥ parājaiṣīnmāṃ vai sa*
sakhivigrahe // 1.155.22 //

shall win out. (27) I have the lesser power of the kṣatriya, and I [always] lose. I shall wield the splendor of Brahma having retained you, the supreme magician (*brahmavit*) who is greater then Droṇa.[186] (28) O Yāja, do that ritual that will give me a son, invincible in battle, who will kill Droṇa. I will give you an array of cows." (29)

Despite reviling Yāja for his lackadaisical attitude toward purity, Drupada approaches the brāhmaṇa and easily wins his ritual service by offering a large reward. Droṇa is a brāhmaṇa, making his killing even more sinful; but Droṇa is a brāhmaṇa who acts like a kṣatriya, who uses his brāhmaṇa power in a kṣatriya manner, and he is, therefore, not a normal brāhmaṇa. Furthermore, Droṇa was created and fated to destroy the kṣatriyas, just as Paraśurāma slaughtered the entire kṣatriya race, just as Draupadī will be instrumental in the destruction of all but one kṣatriya. Drupada proposes his son of incredible might will conquer that brāhmaṇa warrior, though he is unaware of the deceitful machinations that eventually contribute to that killing.

> "So be it," said Yāja to him and made ready the goods for the sacrificial rite. Yāja convinced Upayāja, who wanted nothing, [to aid him] out of obligation to his older brother (*gurvartha iti*). Thus, Yāja promised to destroy Droṇa. (30) Then the great ascetic Upayāja instructed the king about the three-fire ritual (*karma vaitānaṃ*) that produces sons:[187] (31) "Your desired son will be heroic, splendorous, and mighty. This kind of ritual, O King, will create him."[188] (32)

These two brāhmaṇas have an ambiguous relationship to their patron and to each other.

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186 *brāhmamuccārayaṃstejo hutāhutirivānalaḥ / sametya sa dahatyājau kṣatraṃ brahmapuraḥsaraḥ / brahmakṣatre ca vihite brahmatejo viśeṣyate // 1.155.27 // so'haṃ kṣatrabalāddhīno brahmatejaḥ prapedivān / droṇādviśiṣṭamāsādya bhavantaṃ brahmavittamam // 1.155.28 //*
187 *tathetyuktvā tu taṃ yājo yājyārthamupakalpayat / gurvartha iti cākāmamupayājamacodayat / yājo droṇavināśāya pratijajñe tathā ca saḥ // 1.155.30 // tatastasya narendrasya upayājo mahātapāḥ / ācakhyau karma vaitānaṃ tadā putraphalāya vai // 1.155.31 //*
188 *sa ca putro mahāvīryo mahātejā mahābalaḥ / iṣyate yadvidho rājanbhavitā te tathāvidhiḥ // 1.155.32*

Upayāja is uninterested in performing the ritual due to its inherent impurity; however, he is obliged due to birth order to perform this ritual.

The story critiques the convention that a younger brother must obey the older brother, for Upayāja is forced to perform an impure ritual he would not have performed otherwise. Yāja promises to destroy Droṇa, implicating himself in brāhmaṇa-slaying, and Yāja implicates Upayāja, for Upayāja is no mere passive participant. The ritual slays not just one brāhmaṇa via Dhṛṣṭadyumna, but, as we shall see, Draupadī dooms all the kṣatriyas. It is tempting to argue that the three-fire ritual at hand is inherently an *abhicāra* rite, but this distinction is untenable, for while a*bhicāra* and *māraṇa* rites in the magic tantras often use a triangular pit (*trikoṇa*), the presence of three fires does not inherently mean a ritual is a sorcery ritual. The *abhicāra* quality to the ritual is (1) its creation of children, (2) creation of daughter resembling a *kṛtyā*, and (3) explicit aggression, rather than any fire configuration.

> Aiming [to aquire a son] who would be the killer of [Droṇa] the Bhāradvyāja, the king Drupada gathered all [the goods] to acquire the ritual's result (*karamasiddhi*). (33) After completing the offerings, then Yāja summoned the queen: "Come forth to me, queen Pṛṣatī! Your [now shall] be together [with the King] (*mithunaṃ tvāmyupasthitam*). (34)

It is tempting to posit some sort of tantra sex ritual, but this does not seem to be the case.[189] The queen must stand and perform rites near the king, just as a wife stands near the ritual sponser in Vedic rituals. Ritualized sex is not implied, and the children do not arise from the bodies of the king and the queen.

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189 The king and queen together seem to imply the bringing of children, a textual addition in three manuscripts reads *kumāraśca kumārī ca pativaṃśavivṛddhaye*.

The Queen said

My face is anointed (*avalipta*) and I wear auspicious scents, O Brāhmaṇa. I worry for the sake of my son. Stay [by me], Yāja, who is dear to me!" (35)

Yāja replied

"The offering was cooked by Yāja and enchanted (*mantrita*) by Upayāja. How could it not confer [the declared] desire? Come forth or stay!"[190] (36)

The queen comes forth but is afraid for the sake of her future children. She calls Yāja to

be near her, and though he comes to her he also dismisses her concerns. In fact, Yāja

dismisses her by saying that she can come for or stay; in the end, her necessity in the

ritual is not clear.

The Brāhmaṇa [narrator] explained

After saying this, Yāja offered the well-prepared offering (*hute haviṣi saṃskṛte*), [and then] from that blazing [offering fire] arose a young man resembling a god. (37) His terrible form blazed like fire, bore a crown, wore majestic armor, was armed with sword, bow, and arrow, raising many battle cries. (38) He ascended a mighty chariot and went forth on it. Then the frenzied Pāñcālas exhorted him, "Good! Good!" (39) A supernatural, invisible, sky-being (*mahadbhūtamadṛśyaṃ khecaraṃ*) spoke:"This fear-dispelling prince shall glorify the Pāñcala clan. He will dispel the king's gripe. He will surely destroy Droṇa." (40)

The ritual is instantly effective, and terrible Dhṛṣtadyumna arises from the fire. The

invisible voice of a sky-being declares this young man will kill Droṇa. The sky-voice

speaks in the neuter, in contrast to the feminine voice that speaks after Draupadī rises

from the altar.

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190 *yājena śrapitaṃ havyamupayājena mantritam / kathaṃ kamaṃ na saṃdadhyātsā tvaṃ vipraihi tiṣṭha vā // 1.155.36 //*

And from the center of the altar (*vedi*) arose a beautiful Pāñcala maiden. She was beautiful and fortunate, captivating, having an altar-shaped waist [i.e. hour-glass figure]. (41) She was dark, with lotus-petal eyes, her hair shimmering black and curly--a lovely goddess, made visible in human form. (42) The fragrance of lotus-petals wafted from her for a league's distance. She bore a supreme form unequally on earth.[191] (43) After the fair-one arose, a bodiless voice spoke: "Greatest of women, this dark lady shall lead the kṣatriyas to their doom. The well-figured [woman] shall in due time accomplish the desires of the gods. Because of her, great disaster will befall the kṣatriyas."[192] (45) Having heard this, all the Pāñcālas roared their approval like a pride of lions, and the earth could not hold them, being so filled with excitement. (46)

Dark Draupadī's fate is more ominous than her brother's. This lovely woman is declared by a bodiless female voice to be the *deus ex machina* who will destroy all the kṣatriyas, fulfilling the cycle of nearly unlimited atrocity tempered by trifling grace that characterizes the *Mahābhārata*. The clan roars their approval, rejoicing in their own demise. The side effect of the son-producing ritual is a dark, goddess-like creature, who, once cast forth, will destroy all the kṣatriyas.

The queen claims the children as her own, despite their birth outside normal means (*ayonija*), and the two brāhmaṇas impart names fort the two.

[Queen] Pṛṣatī looked at the two of them and approached Yāja with concern for her children, "Let them know no other mother than me!" (47) "So be it!" said Yāja to her, out of desire to please the king. The [two] Brāhmaṇas, with swollen hearts, named the two [children]. (48) "For his boldness, courage, [adherence to] dharma,

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191 *kumārī cāpi pāñcālī vedimadhyātsmusthitā / subhagā darśanīyāṅgī vedimadhyā manoramā // 1.155.41 // śyāmā padmapalāśakṣī nīlakuñcitamūrdhajā / mānuṣaṃ vigrahaṃ kṛtvā sākṣādamaravarṇinī // 1.155.42 // nīlotpalasamo gandho yasyāḥ krośātpravāyati / yā bibharti paraṃ rūpaṃ yasyā nāstyupamā bhuvi // 1.155.43 //*

192 *tāṃ cāpi jātāṃ suśroṇīṃ vāguvācāśarīriṇī / sarvayoṣidvarā kṛṣṇā kṣayaṃ kṣatraṃ ninīṣati // 1.155.44 // surakāryamiyaṃ kāle kariṣyati sumadhyamā / asyā hetoḥ kṣatriyāṇāṃ mahadutpatsyate bhayaṃ // 1.155.45 //*

and having arisen from fire, this prince [born to] Drupada, shall be [named] Dhṛṣṭadyumnaḥ." (49) Her they called "Kṛṣṇā", for she was dark in complexion. Thereby, the twins were born to Drupada from that great ritual (*mahāmakha*). (50)

The brilliant Bhāradvāja [Droṇa] took Dhṛṣṭadyumna into his own home to instruct him in weaponry. (51) The sage Droṇa knew that fate was inescapable, and he did such [taking in Dhṛṣṭadyumna] to preserve his own fame.[193] (52)

The queen has her parentage assured by the speech of Yāja, whose very brāhmaṇa-speech conveys truth upon what is spoken. In a final twist, Droṇa eventually takes Dhṛṣṭadyumna into his own home and trains him to be a warrior.

A shadow falls upon this ritual. Throughout the Mahābhārata powerful sons are created, but what of this terrible daughter? This dark, dreadful maiden is described like a *kṛtyā*, a conjured witch who circulates destruction. The primary result of the ritual is that these kṣatriyas create a deadly young warrior whose sole trajectory is to kill Droṇa, but the secondary results is Draupadī who will return the Dhṛiṣṭadyumna's violence back upon the very kṣatriyas who created her. Like a *kṛtyā* she is dark, formed from a ritual, and emerges well-constructed; she goes forth and is hitched. Alternatively, Dhṛṣṭadyumna and Draupadī are like two forms of *kṛtyās*: the first murderous and the other a boomerang *kṛtyā* (*pratikṛtyā*). However wildly speculative is this final argument it highlights the ambivalence of not only the rituals but the characters in this tale.

Conclusion

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193 *mokṣaṇīyaṃ daivaṃ hi bhāvi matvā mahāmatiḥ / tathā tatkṛtavāndroṇa ātmakīrtyanurakṣaṇāt //*
1.155.52 //

Magic prior to the tantras consists of (1) aggressive lethal magic (*abhicāra*); (2) ritual enhancements, often child-bearing (*abhicāra*); (3) conjuring dreadful female witches (*kṛtyā*, *kṛtyābhicāra*); and (4) herbal magic pertaining to erotics and sorcery (*mulakarman*, *auṣadhi*). Sources for magic covered here are the *Atharvaveda*, *Manusmṛti*, *Arthaśāstra*, *Kāmasūtra*, and the *Mahābhārata*.

Medieval tantra magic incorporates elements and vocabulary from prior sources, but it is not an extension or evolution of a prior magic tradition. In the *Atharvaveda*, conjuring, sorcery, and root-magic are lethal spells to be counter-acted and violent witches are to be repelled and redirected. The *Manusmṛti* describes prohibitions, penalties, and remediation for magic, and it declares magic to be the inherent power of the brāhmaṇas. Later commentaries use the language of the six results to describe the Manusmṛti root text, but this a second order interpretation from a medieval perspective in which authors knew the magic tantras. The *Arthaśāstra* describes brāhmaṇa *purohitas* using magic to aid the king in battle and help maintain his kingdom. The *Kāmasūtra* describes erotic magic of a piece with tantra erotic magic. Finally, the *Mahābhārata* connects sorcery to procreation. Also, ambivalent brāhmaṇas, foreshadowing tantra practitioners, use magic to destroy those who offend them and to create lethal children.

At the dawn of the tantras, a new-found, robust ritual system for magic emerges, using the six results to categorize and organizes fully-realized rites, rituals ready to be performed. Magic tantras may echo vocabulary and techniques from earlier eras, but the tantras do so to legitimate the new magic systems, not to extend a magic tradition found prior to the magic tantras.

Chapter Two -- Prior Studies of the Six Ritual Results

Despite the large number of extant magic tantras--edited and published, critically or otherwise, and in manuscript archives--prior academic studies on the six results are limited to three sources: Teun Goudriaan's groundbreaking on the 'six acts' in Māyā Divine and Human, Hans-Georg Türstig's article "The Indian Sorcery Called *Abhicāra*", and Gudrun Bühnemann's chapter "The Six Rites of Magic" in Tantra In Practice.[1] These three sources inform virtually every academic description of South Asian magic,[2] and thereby each source requires introduction, description, and evaluation here.

My work utilizes different sources, methodology, and has a different thesis from the aforementioned. Türstig's and Goudriaan's sources straddle millennia, religious identity, and genre. Bühneman presents a ritual system extracted from a single, systematic, generally Śaiva tantra. Encyclopedic tantras describe full rituals organized loosely around the results in contrast to systematic tantras that generate magic principles and ritual variations extracted from stand-alone rituals cataloged in tantra grimoires. The

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1 Goudriaan, Teun. *Maya divine and human: a study of magic and its religious foundations in Sanskrit texts, with particular attention to a fragment on Visnu's Maya preserved in Bali*. Delhi: Motilal Banarsidass, 1978. Türstig, Hans-Georg. "The Indian Sorcery Called Abhicāra." *Weiner Zeitschrift Fur Die Kunde Sudasiens Fur Indische Philosophie*, v. 29 (69-117), 1985. Bühnemann, Gudrun. "The Six Rites of Magic." in *Tantra in practice*. ed. David Gordon White. Princeton, NJ: Princeton University Press, 2000.

2 Bryan Cuevas has written about this type of magic in Tibet. The source he describes contains a wide-rang of pragmatic rituals of a piece with the six ritual results in the Uḍḍ-corpus. Cuevas, Bryan. "The 'Calf's Nipple' (Be'u Bum) of Ju Mipam ('ju Mi Pham): A Handbook of Tibetan Ritual Magic."." Cabezón, José Ignacio, ed. *Tibetan Ritual*. New York: Oxford University Press, 2010. 165–186. Cueves cites the three studies at hand in a footnote on Indian precursors to the magic text he describes.

distinction between systematic and encyclopedic will be further explored in later chapters. I limit my sources to an organically connected body of tantras, called the the Uḍḍ-corpus; my description of the six results is limited to a common encyclopedic text catalog found in three *Uḍḍīśatantras*. A full translation of Tripathī's *Uḍḍīśatantra* is found in the appendix to this dissertation, and there the reader finds both systematic and encyclopedic sections in a single source. Despite claims from past scholars, I do not assert a fundamental structure/science of magic in south Asia. My descriptions of Buddhist and Jain magic tantras patently disprove any universality to magic procedures. Furthermore, single tantras--such as the systematic-encyclopedic Tripathī *Uḍḍīśatantra*-- contain contradictory content embedded between encyclopedic catalogs and systematic lore verses.

Prior secondary studies generate artificial correspondences from a motley, loosely connected subset of tantras filled with catalogs of rites to enact the six ritual results. I describe ritual catalogs and do not establish ritual systems; accordingly, my methodology differs from prior studies. I study rituals in full, including not just the results but spells, procedures, ingredients, and results. The three studies at hand introduced me to six ritual results and tantra magic, but I am not satisfied with the authors' interpretation. My aim is to present magic rituals noting evocative themes and common structures but not to discover or develope an all-encompassing structure or theory of Indian magic. I present and evaluate prior studies in chronology of publication. Each source builds upon earlier sources, and my dissertation continues this conversation. I will present a brief overview and then a detailed evaluation of each source.

Goudriaan's chapter is the first systematic study of the six ritual results--which

he translates the 'six acts' (*ṣaṭkarman*)--found in academic scholarship. His study is wide

and ambitious. Goudriaan presents a synchronic phenomenology of the six acts from

tenuously connected sources. The majority of his study is based tantras collected in the

Indrajālavidyāsaṃgraha juxtaposed with other varied sources, including several

Buddhist tantras, the Jain *Bhairavapadmāvatīkalpa* presented by Jhavery, and several

Hindu *purāṇas* and other tantras.[3] Goudriaan claims to reveal a 'science of magic'

furnning continuously through all magic texts. He succeeds in organizing and presenting

an commendible range of data, but his connections are forced. A magic super-structure

exists only according to the sources he cites; it does not naturally or consistently occur in

all the tantras; it exists only in so much as he creates it.[4]

Türstig's article on sorcery (*abhicāra*) juxtaposes a word study[5] from Vedic

sources--namely the terms *yātuvidyā*, *kṛtyā*, *mūlakarman*, and *abhicāra*--with magic

techniques from the *Kalpacintāmaṇi* and the *Śāradātilaka* to posit a pan-Indian tradition

of sorcery starting in the *Atharvaveda*, stretching into the tantras, and persisting in

contemporary folk magic. Türstig's arguments and textual connections are thought-

provoking, but his data ultimately fail to prove his tenuous and equivocal assertions.

Türstig demonstrates a level of influence from the *Atharvaveda* into the tantras, and he

3 Buddhist tantras include *Mañjuśrīmūlakalpa*, *Guhyasamājatantra*, *Hevajratantra*, *Kālacakratantra*, and *Sādhanamāla*. From the Hindu Purāṇa and Tantra category Goudriaan lists the *Agnipurāṇa*, *Matsya Purāṇa* (especially ch. 93), the *Jñānārnavatantra*, *Prapāñcasāratantra*, and *Śaktisaṃgamatantra*. From the category of Hindu Tantra, Goudriaan cites three notably late sources: *Mantramahodadhi*, *Bagalāmukhīrahasya*, and the *Tantrasārasaṃgraha* (from Kerala).
4 Close study of his primary sourcees cast doubt on the applicability of his universal structure even within his select sources.
5 Chapter one of this dissertation, "Magic Prior to the Tantras, uses a similar word set: *kṛtyā*, *abhicāra*, *kṛtyābhicāra*, *mūlakarman*.

also proves some contiguity between tantra magic and folk sorcery, but he does not prove there is an underground tradition of magic stretching from antiquity and manifesting itself in the morphology of magic discourse in the tantras (or even merely within the tantras he presents).

Bühnemann presents a robust and systematic version of the 'six rites' from the *Mantramahodadhi*, a late text. Bühnemann refers to a section of the *Śāradātilaka* that contains many similarities to the *Mantramahodadhi*. These text are themselves second-order, synthesizing earlier magic tantras to create principles of magic, creating meta-magic tantra spell lore; they are what I call systematic tantras.[6] Unlike the two prior studies, Bühnemann does not claim to discover a general science of magic or a universal structure of the six rites. With characteristic indological sobriety, Bühnemann presents clear translations and tables that highlight second-order observations on magic, but she avoids describing discrete rituals.

The aforementioned method is appropriate for Bühnemann's context, presenting a translation and short exegesis on the six results for an anthology anthology, Tantra in Practice. Goudriaan and Türstig, on the other hand, were writing in the late seventies when published texts were difficult to access and the theoretical self-awareness characteristic of current religious studies scholarship had not yet developed. Goudriaan and Türstig's synchronic studies are of a time when text-based comparisons to extract timeless Indological truth was the prominent paradigm in scholarship. Bühnemann writes

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6 These texts in practice become like *tantraśāstra*, creating reams of analysis and study on the magic tantras. The second order texts may be considered *ṣaṭkarmaśāstra*. In this way, the pandit and the scholar perform a similar task in presenting a system of magic.

later, in the early twenty-first century, after scholars became more careful in their choices

of texts and methods. Throughout Bühnemann's career she has read texts against non-

textual sources such as ethnography, archeology, and art history, creating richer results

than such prior 'text only' methods.

My dissertation differs in sources and methods than the projects above.[7]

Encyclopedic, cook-book tantra magic manuscripts are older than the secondary sources

used by Türstig and Buhnemaan. The Uḍḍ-corpus magic tantras are naturally related by

interchangeable titles AND content; this contrasts from Goudriaan's forced juxtapositions

based on accidents of publication and vague genre classifications.[8] I dismiss sources and

sections presenting second-order magic principles such as the *Mantramahodadhi*, the

Śāradātilaka, or the systematic magic section of Tripathī's *Uḍḍīśatantra*.[9]

I will not construct or reveal a system of six ritual results magic existing outside the texts

I study; all observations are limited to the scope of the texts at hand.

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7 These studies build upon one another. Goudriaan was used, somewhat, by Türstig, and Bühnemann
recommends both Goudriaan and Türstig for further reading.

8 As I will describe in my presentation of the six results, my exposition of the six ritual results is limited to
the study of the six results in the Uḍḍ-corpus, specifically three Uḍḍīśatantras. The Tripathī Uḍḍīśatantra is
of particular interest because it contains several systematic sections throughout the text, a section of 71
verses describing full rituals organized by their declared results, and also contains several sections of
unorganized, full, discrete rituals that belong to the 'fantastic acts' type of magic discourse. The majority of
Uḍḍ-corpus manuscripts present the six results as a cook-book approach listing one or two rituals for each
result in full without the systematic sections found in the aforementioned texts; Zadoo's
Uḍḍāmareśvaratantra is an easily available text, published in the venerable Kashmir Series of Texts and
Studies, that resembles most of the Uḍḍ-corpus manuscripts. In the conclusion of my description of the six
rites, I will try my own hand at extracting some second-order themes for magic technques in service of
bringing south Asian magic into the discourse on magic throughout the History of Religions.

9 The *Śaradatilaka*, due to its easy access, has been overemphasized as has the model of presenting the six
rites systematically with ritual variants for each act, representing one system of magic among many
systems. The chronologically late portions of Tripathi's *Uḍḍīśatanta* contain an even more elaborate
system of magic than found in the magical sections of the *Mantramahodadhi* and the *Śāradātilaka* (I have
found one large section of verses common to the Śaradatilaka), but these sections are also second-order, so
I have not emphasized them.

Goudriaan

"This rapid survey suffices to demonstrate that the sources are rich and varied and that the following discussion is necessarily incomplete. Besides, it runs the risk of telescoping or otherwise misrepresenting the facts. Needless to say for anyone who is acquainted with the nature of Indian literary tradition that to aim at the presentation of anything like a survey of historical development is a very dangerous thing; in general, we have refrained from trying to do this." (Goudriaan 258)

Goudriaan's chapter "The Six Acts" in his book Māyā: Divine and Human is the most comprehensive study of the six ritual results to date, surveying and analyzing a wide range of magic tantras. Goudriaan's translates the *ṣaṭkarman* as "six acts," and he "tr[ies] to discuss the contents, limits and, above all, the objectives of the ṣaṭ karmāṇi in the relevant texts." (255) The very topic resists his project. "It will be clear that the systematization of the science of magic into the mould [sic] of the Six Acts does not render justice to the bewildering diversity of the subject; but it would be difficult to devise a pattern which does." Goudriaan admits he cannot imagine a pattern to systematize and present the six acts, but then he proceeds to do just that which he cannot imaging Furthermore, Goudriaan acknowledges he relies heavily on "hindu compilations and monographs, which in general tend to be of a comparatively recent date."[10]

Goudriaan's map claims to reveal the science of magic in India, but, like any map,

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10 "It thus appears that we have in the main relied upon Hindu compilations and monographs on the subject, which in general tend to be of a comparatively recent date. Other Tantras not consulted might contain much additional material. Many of them certainly discuss the subject." (257)

it is not territory, especially when the explorer and cartographer are the same man.[11]

Should a scholar construct a monstrous compendium of all the 'six act' rules, rituals, and techniques in all the tantras available, he still would not uncover a system of magic; he would have constructed yet another grimoire, albeit one organized by western academic principles. Constructing such compendiums places the scholar in the role of the pandit.[12]

Far from soberly reporting magic rituals, Goudriaan interprets, critiques, and re-presents the texts according to his own normative vision of Indic religions. Goudriaan absorbs ethics from outside the texts he describes (i.e. *māraṇa* should only be done to serve *dharma* or protect life). Such ethical regulations are rarely encountered in the magic tantras, but they may be found in the vernacular, whether in semi-formal pandit-sermons or written vernacular discourse and commentary. Such writing looks back upon the tantras, forcing contradictory material/lore into artificial coherence, even forging doctrine.

Goudriaan takes liberty with the terms '*ṣaṭ*' and '*karman*' to force congruity between other lists of six items. He licentiously translates the term '*karman*' and links magic operations to high tantra philosophy. The term 'Six acts' translates the compound '*ṣaṭkarman*' or '*ṣaṭkarmāni*': consisting of two words '*ṣaṭ*' (six) and '*karman*' (act/ritual). Goudriaan argues the root √*kṛ*--'to do' or 'to make'--denotes both 'ritual work' and 'magical act'. (251) Goudriaan expands karman: "In its broadest sense it encompasses all

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11 Smith, Jonathan Z. *To Take Place: Toward Theory in Ritual*. Chicago: University of Chicago Press, 1987.

12 Perhaps analogy will prove the problem: just because texts far-and-wide describe initiation (*dikṣa*) rituals does not mean they are related or we can describe a pan-Indian system of initiation rites--initiation rites may be found in all the religions of India but each system of ritual is unique. No thing has been discovered, just a re-presentation of data in an emic-sounding etic structure.

human activity conceived as a natural force which shapes man's present life and future destiny." (251) This is misleading. The 'broad sense of this term' is not applicable here; usage of the term *karman* is restricted to ritual actions and results in magic tantras, as was originally the case in the Vedas and later Mīmāṃsa.[13] 'Karma' as a philosophical principle is appropriate for hermeneuts but not for scholars.[14] 'Action' or 'result' or 'ritual' are the only appropriate translations here;[15] the *karman* in *ṣaṭkarman* is an action or result of or in ritual.[16]

Goudriaan over-interprets the six-fold quality of the *ṣaṭkarman*. Several lists of six-fold elements are tenuously correlated with the six acts, but then Goudriaan argues that six-acts lists rarely contain only six constituents;[17] in fact, my presentation of the six

13 Monier-Williams writes that *karman* is a product, ritual, or effect. The discourse of the magic tantras places six-results language at the conclusion of verse, making the term to be the effect of the ritual.
14 Recent Hindi commentaries and introductions to magic tantra argue for more philosophical understanding of 'karman'.
15 Ritual work and magical acts, here, are more than simple physical action. Goudriaan argues that acts by gods shape the world, and so do these human acts. These ritual deeds are like small versions of divine work: human actions corresponds only in scale not in kind to the acts of the gods. (251-2) Magic ritual actions, energized by the unseen, are like physical actions. The ritual acts in the six results magic are different from usual phsysical acts in that they are ritual, they are energized by unseen forces, and they are extraordinary rituals activities performed when regular ritual, physical, and legal redress are exhausted or inappropriate.
16 Goudriaan admits the ambiguous quality of the term '*karman*' in these texts. "The ambivalent sense contained in the idea of *karman* is reflected by the different meanings of the *ṣaṭkarman*." (252) The term 'karman' may mean physical actions, ritual action, cosmic actions, destiny, perpetuation of delusion, and so forth. The majority of these translation are discarded for they are not appropriate in the magic tantras.
17 Gourdiaan lists three acts of six: 1) six occupations for a brahmin, 2) six magic acts, 3) and six methods of purification in yoga. These three lists of six acts may be grouped in dictionaries as different six-acts under the heading of 'six actions' (*ṣaṭkarman*), but there is no conceptual link other than their presence together in the dictionary. Or, possibly, that they are performed by religious functionaries: brahmins, sorcerers, and yogīs, but those functionaries are unrelated. Goudriaan mentions the six sense organs (*indriya*) and six chief sinful acts, but he invalidates his own ambivalent observations: "the 'magical acts' do not necessarily group themselves into six. In Ceylon, for instance, there is a group of eight (Gooneratne). The six acts are sometimes described within the cadre of a wider spectrum of siddhis or ritual aims." (252) Late texts and second-order systematic tantras will list six acts at the outset, but the constituents are inconsistent and usually contain more than six elements. Though tantra is often described as non-vedic or anti-vedic, tantra magic is contiguous with the Vedas, especially the Atharvaveda: "one should not forget that the time-honoured aims of the Veda are still expressed in the tantras also . . . śrī, samṛddhi, āyuḥ, ṛddhi, puṣṭi, mahodaya, putrāpti "obtaining a son", sarvopadravaśānti "pacification (on the occaision) of all kinds

results has eight constituents. A six results list may contain 6, 9, or 99 constituents, but it is still a six results list. Even lists containing the same number of elements are not inherently connected. The term *ṣaṭkarman,* along with lists of six magic acts without the term *ṣaṭkarman,* are genre markers for magic texts, having little to do with any actual list or grouping of six acts. Lists of six connected to other lists of six is no more logical than correlating six-cakra systems to the six strings on a guitar.

Goudriaan designates a 'classic group' of six acts called '*ṣaṭkarman*'[18] : *śānti*, *vaśya*, *stambhana*, *vidveṣa*, *uccāṭana*, and *maraṇa*. While this is a representative list, the six acts appear different in almost every magic tantra I have read; single texts often contain several lists with different constituents.[19]   Indology has not located a first text using the term '*ṣaṭkarman*' nor an ur-list of six rites; this makes the designation "classic" untenable. Forced systematicity flattens textual specificity. On a single page Goudriaan

of calamities."" (269) Such results in the tantras more often placed under the heading of fantastic acts (kautuhalya or indrajāla) and can form long appendices to descriptions of the six results.

18 The five tantras in question are *Kāmaratna*, *Saṭkarmadīpika*, *Tārābhaktisudhārṇava*, *Mantramadhodadhi*, and *Śaktisamgahatantra*. It is not clear why Goudriaan chooses these texts and this list to be classic. The texts are not organically connected into a single, classic magic tradition.   Other texts in his study use the term 'ṣaṭkarman'; in one instance, the *Bhairavapadmāvatīkalpa*, a text he states does not use the term 'ṣaṭkarman' explicitly uses that term. Many tantras do not use the term ṣaṭkarman, but set out a list of six acts resembling Goudriaan's. Designating any specific set of constituents as classic does little to enhance our understanding of tantra magic; however, a classic version of the six acts aides Goudriaan's project to reveal a coherent 'science of magic'.

19   A serious problem with Goudriaan's argument for the 'classic list' is that one text he declares does not use the term 'ṣaṭkarman'. *Bhairavapadmāvatīkalpa* 3.2-3 reads "The method of positioning the name (*nāmaniveśa*) [is according to the offering and act]. At the beginning, it is known to be 'the lamp.' At the end, 'the blossom.' In the middle, 'the conjoining' (*sampuṭa*). At the beginning, middle, and end, 'the obstruction.' After the syllables (*varṇāntarita*), 'the tying.' In the middle of two syllables, 'the split syllables' (vidarbha). Knowing this, the mantrin may perform the practice of the six-results rituals (*ṣaṭkarmakaraṇa*). (BPK 3.2-3)" These mantra variations correspond to the six acts.   Goudriaan writes about this text, "The term Ṣaṭkarman is not mentioned; instead, there is a tendency toward a group of eight [in the BPK." (264) Perhaps Goudriaan was struck by the lists of eight and seven acts in the texts, making him think that this text did not contain 'six acts'. There is no denying the text uses the term 'ṣaṭkarman' in verses 3.3. Goudriaan himself paraphrases 3.5, arguing that it is the same as verse 3.3.

presents data from a Jain tantra, Buddhist tantras, several Śaiva tantras, and his

Mahāmāyā fragment. All of the sources seem apparently connected, but in reality they

differ in time, geography, and religious tradition. Texts may be similar and even borrow

from one another, but their specificity must always be retained when studying them.

Goudriaan argues that the six acts are explicitly tantric, defining tantra as "a

theoretical body of doctrine found in Tantric literature and in monographs on the subject

strongly influenced by that literature." (254) The six acts are tantric because they are

found in tantras: tautology in the direction of truth. Goudriaan argues that the tantras'

highest aim is spiritual transformation, not magical manipulation of the earth.[20]

Goudriaan argues, widely and without proof, that those practitioners who sought tantric

salvation were also active magicians, that practitioners only visualized the rituals, that the

six acts were prerequisites for more sophisticated practices, that feats of magic were stage

on the path toward an ultimate spiritual goals, and even that there is a "the doctrine of

purification by a full realization of the nature of evil." (254) This interpretation is more

germane to complicated *tantraśāstra* than magic tantras.

Magic tantras were composed, read, and disseminated by working sorcerers.

'Low-magic' was used to supernaturally enhance the sorcerer himself and service his

clients; in also generated income and secured patronage. Whether they engaged in 'high-

magic' and gnostic self-transformation in addition to low-magic entirely depended upon

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20 According to Goudriaan, the six acts are of a piece with a philosophical, mystical, and gnostic
interpretation of the tantras. Yet, tantras solely on the topic of the six ritual results are rarely philosophical
or mystical. The six ritual results are of a piece with a tantra universe in which the practitioner at the center
of his universe (maṇḍala) is besieged by all manner of frustrations and misfortunes only magic can address.
The magic tantras are of a piece with grimoires around the world. Any greater philosophical interpretation
is second-order interpretation of texts that should be studied literally, not metaphorically.

the sorcerer in question. Gnostic-minded tantra practitioners likely used magic to generate income and patronage that supported more transcendental practices,[21] but it should not assumed this is not universal to all practitioners the magic tantras.

The magic tantras do not indicate ultimate esoteric realization for the sorcerer due to these rituals. Sometimes a ritual to effect ultimate release is inserted between a ritual to a target invisible via eye-ointment or an herbal concoction to bolster erections; such *mokṣa* rituals bolster other rituals and were not thought to bring about spiritual transformation. If a ritual in this text could effect the ultimate goal or liberation, then they can surely and easily make an enemy leave his village to wander the earth like a crow. The high-minded mediator, the esoteric ritual master, and the work-a-day sorcerer *sādhaka* all resorted to pragmatic rituals and magical tantras to address mundane concerns for himself and his clients. When meditation or logical insight were required the appropriate texts were used, and they were not magic tantras. All texts needs not effect a sublime result or have any single result, sublime or otherwise.

Goudriaan's sources are divided in two groups: (1) the tantras found in the *Indrajālavidyāsaṃgraha* and (2) other texts. Regarding the first group, none of the five texts in the *Indrajālavidyāsaṃgraha*--namely the *Indrajālaśāstra*, *Kāmaratna*, *Dattātreyatantra*, *Sāṭkarmadīpikā*, and the *Siddhanāgārjunakakṣaputa*[22]--are organically

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21 Goudriaan never settles the ambiguity of literal versus philosophical in magic tantras. Were these rituals literally performed for their expressed end or were they visualized for some greater agenda of transgressive transcendence? The texts themselves give little evidence for a greater transcendental agenda; Goudriaan's bias toward more sophisticated tantras prevent him from realizing that the most common use of the text was for 'low magic' by sorcerers. Tantra practitioners in south Asia today are dedicated to gaining power and deploying power for themselves, their families, their followers, and their clients.

22 I have encountered versions of the texts in manuscript repositories throughout south Asia. Some manuscripts swell to over one hundred folios and some are limited to a few pages in a chapbook or frayed country paper. Accordingly, the versions in the *Indrajālavidyāsaṃgraha* are hardly definitive. Goudriaan

connected by a religious tradition, common source, or geographic area. Manuscript

sources for the *Indrajālavidyāsaṃgraha* were collected from eastern India and

uncritically edited; they are transcribed and published without emendation or correction.[23]

These tantras are only connected by appearing in the same publication.[24] Regarding the

second group, Buddhist tantras, a Jain tantra, Hindu Purāṇas, and Hindu tantras are

presented as if somehow connected or related, but none are clearly related to the five

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reminds readers that the texts in this collection are "uncritical, without adequate numbering of stanzas, without introductory comment by the editors, and without any warning that in some places the material is incomplete, perhaps because of deliberate omission by the editors." (257) Likely, the texts were published together because of their common concern with magic and alchemy and Śaiva orientation. We cannot discount that they were published together because a trove of manuscripts was discovered that just happened to include these texts. Goudriaan's study would be more accurately titled "A Study of the Six Acts in the *Indrajālavidyāsaṃgraha* with Selected References to Other Tantras, as Inspired by Passages in the *Mahāmāyā* Fragment."

23 The editors reproduced the manuscripts for publication without emendation, retaining spelling errors and implausible readings. My own comparison of the *Dattatreyatantra* in the *Indrajālavidyāsaṃgraha* with several manuscripts from Kathmandu reveals great similarity in content and organization but substantial differences within the verses between the published and the mss versions. I was able to make many clarifications, corrections, and emendations to improve the text as found in the compilation. Deliberate omissions by the editors are possible, as Goudriaan suggests, but omissions and inclusions occur regularly during textual transmission. Furthermore, these texts contain awkward seams where material is inserted or tacked on artlessly and without citation; such seams may appear to be sites of omission but instead are signals of continual accretion.

24 The *Indrajālaśastra* supposedly contains quotes from all sorts of other sources. The *Kāmaratnam* is ostensibly from Assam. The *Dattatreya* is not systematized, and little can be said about it. The *Satkarmadīpika* is quite long, and it is a systematic compilation of recent date in which the author taking the unusual care to mention his sources. The *Siddhanāgārjunakakṣaputam* is the longest and most systematized.

tantras in the first group.[25] (256-7)

Goudriaan presents as many rituals as possible using a cumbersome set of numbers corresponding to ritual results, letters corresponding to ritual methods, and a bewildering set of title abbreviations. I will summarize his results below. Goudriaan creates a nine constituent version of the six acts: *śāntiḥ*, *vaśīkaraṇam*, *stambhanam*, *vidveṣaṇam*, *uccāṭanam*, *māranam*, *ākarṣaṇam*, *puṣṭiḥ*. These nine terms are organized into four types. (259-265) The first type is a standard list of six acts in a consistent sequence that Goudriaan describes as the "classic" depiction of the six acts: *śānti*, *vaśīkaraṇa*, *stambhana*, *vidveṣaṇa*, *uccāṭana*, and *māraṇa*. The second type elides *śānti*, and the results are generally more savage. *Śānti* is usually replaced by either *mohaṇa* or *ākarṣaṇa*. Fantastic feats (*indrajāla*, *kautikakarma*) are often added to the results in this secondary type. Type three is particular to Buddhist texts and excludes the term *ṣaṭkarman*. Goudriaan writes, "Śāntī and vidveṣaṇa are not always mentioned, but mohana and ākarṣaṇa are always included and often also puṣṭi comes in. In some cases there is a group of eight instead of six."[26] Type four is derived from the from the

25 Buddhist texts include the *Mañjuśrīmūlakalpa*, *Guhyasamājatantra*, *Hevajratantra*, *Kālacakratantra*, and *Sādhanamālā*. Such texts contain vast collections of philosophy, lore, and ritual practices, but none of them are solely dedicated to pragmatic ritual. Goudriaan describes the *Bhairavapadmāvatīkalpa* edited by Jhavery, and he also cites Jhavery's wide-ranging, if bewildering, analysis of Jain ritual in Comparative and Critical Study of Mantrashastra. From the Hindu Purāṇa and Tantra category Goudriaan lists the *Agnipurāṇa*, *Matsya Purāṇa* (especially ch. 93), the *Jñānārnavatantra*, *Prapāñcasāratantra*, and *Śaktisaṃgamatantra*. These texts are voluminous and contain short sections on the six ritual results. None of them are solely dedicated to pragmatic rituals; their greater concerns are mythology, philosophy, and transcendental tantra rituals. From the Hindu Tantras, Goudriaan cites three notably late sources: *Mantramahodadhi*, *Bagalāmukhīrahasya*, and the *Tantrasārasaṃgraha* (from Kerala). These texts are legitimate items for comparison since their sole concern is pragmatic ritual, though they respectively originate from Varanasi, Bengal, and Kerala. The *Mantramahodadhi* is a fifteenth-century compilation on mantras and pragmatic ritual; in fact, it likely draws upon the texts in the *Indrajālavidyāsaṃgraha* and upon the texts those texts drew upon. Of all the sources Goudriaan draws upon, this category is most appropriate for comparison. All three Hindu tantra texts are widely available in current editions.
26 Buddhist sources like the *Hevajra* contain lists of four acts; the group of four extends through the

Bhairavapadmāvatīkalpa and contains eight elements. Goudriaan argues that the term

ṣaṭkarman is not mentioned in the *Bhairavapadmāvatīkalpa.* This is not correct, as I

argue above. While text may present any number of constituents in the body, they

usually set out a six item list in the opening verses. To these four types, Goudriaan adds

earlier short lists of magic from the Vedas, containing such ritual classifications as *śānti*,

puṣṭi, and *abhicāra*.[27] (265-270)

   After describing ritual acts and organization, Goudriaan records a wide range of

alternatives and variables for the six act results, and then he describes general themes for

each of these ritual results. Such variables include time (choice of right asterism, day and

hour), place and orientation, recitation (way of speaking, use of mantras, rosary), gestures

and meditation, sacrificial lore (form of the fire, substances sacrifices), and other

alternatives like the behavior of the performer or types of materials offered. Each

alternative is correlated with nine of the six acts: *śānti, vaśīkaraṇa, stambhana,*

vidveṣaṇa, uccāṭana, māraṇa, mohana, ākrarṣaṇa, puṣṭi. (276) For example, in the case

of time, variables including the rules for the lunar mansion (*nakṣatra*), the appropriate

astrological combination of planets, rules for the day (*tithi*), the date in the fortnight, and

divisions of the day are each and all correlated to each of the six acts.[28] (277-281)

Goudriaan assigns letters to the variables and numbers to the nine ritual results or acts in

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Buddhist tantras in Sanskrit and into Tibetan.

27 Pre-medieval texts describe many forms of magic as *abhicāra*, which is conceived as general
aggressive sorcery. The classification of *abhicāra* as aggressive and usually lethal sorcery and as rituals to
enrich a mantra is found in the Vedas and Epics. Goudriaan cites vedas, śāstras, purāṇas and tantras to
demonstrate a progression of lists toward the more standard versions of the *ṣaṭkarmāṇi* in the medieval
tantras, but these texts are not organically connected and no primary source sets out this genealogy of
magic acts.

28 While presenting ritual techniques in this way he present many helpful similarities with Vedic sources.

question. The reader is easily bewildered by arrays of numbers and letters for variables and results, just as the current reader is bewildered by my explanation of his presented system.

Goudriaan focuses too closely on results and not the techniques, emphasizing telos over procedure. Similarities in technique could provide evidence of textual connection or principles that are actually pan-Indian, such as the connection of animal products from rival enemies to cause dissent (*vidveṣana*), but the same term for a result does not show any connection between rituals.[29] Goudriaan marshals an astounding amount of material that encourages a scholar to look deeper into the texts. His descriptions, though, are lacking specificity and detail and are thereby misleading.

Türstig

Mining vedic, legal, tantra, and ethnographic sources, Türstig claims to uncover an unbroken system of sorcery called *abhicāra* stretching back from the earliest Vedic sources and thriving, unbroken, in literary and oral cultures. Türstig argues the _Rgveda_ and _Atharvaveda_ show the beginning of an "unbroken tradition of such ritual performances" that stretch into the _Kalpacintāmaṇi_, a seventeenth-century tantra dedicated to *yantras* effecting the six ritual results. (69-70) Türstig's word study of

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29 Goudriaan also misses many opportunities for correlation, when describing immobilization in Janamejaya's sacrifice to freeze Takṣaka, the king of the snakes, to freeze in the air, (337) it is not quite like the way immobilization is found in the tantras. However, the attraction rituals used to control snakes in the Gāruḍa section of the _Bhairavapadmāvatīkalpa_ nearly perfectly corresponds to the attraction of all the snakes to Janamejaya's homa inferno.

abhicāra in Veda materials is thorough, thought-provoking, and worthy of regular re-reading, but his argument about an unbroken tradition stretching from the vedas through the tantras into contemporary time is untenable. A label for a type of ritual (here, *abhicāra*) may first occur in the vedas, show up in tantras, and be used in contemporary discourse, but the rituals are not necessarily the same. The early rites are not ancestors of early rituals bearing the same telos vocabulary. Certainly, a single word may be used in multiple sources across time, but that word does not necessarily have the same meaning in every use (the usage of the same word may, therefore, not even be a use of the SAME word). A vernacular tradition of *abhicāra* stretching throug time is possible but not probable. The label '*abhicāra*' has been employed to label generally destructive rituals throughout Sanskrit writing, and innumerable vernacular traditions have destructive rituals labeled *abhicāra*.[30] Continual use of a term does not prove an unbroken tradition of anything but vocabulary.

Türstig's are important because (1) they are evocative and continue to inspire questions about magic in India, and (2) forced continuity based on similar vocabulary has

30 Türstig asserts the existence of an unbroken system of sorcery, which is for the most part destructive, called *abhicāra* stretching through since time immemorial in south Asia, while *abhicāra* is found in disconnected Sanskrit sources "the knowledge of its performance is based on an ancient and unbroken, largely oral tradition of 'recipes' without much of a theoretical background or philosophy." (109) This very lack of theoretical background or philosophy lends itself to being read to literally backward and forward. Even so, 'the hawk' (*śyeni*) ritual is continually associated with *abhicāra* in vedic and legal materials, but I have never encountered this ritual in the tantras or ethnographies. Without theory and philosophy to date these rituals or establish continuity, we must have close similarity in techniques and language to posit continuity. Türstig himself hopes that further field work and textual study will expand on "this much neglected but none the less very important aspect of life in India," and my dissertation aims at just that result. Aggressive magic was called *abhicāra* in the Vedas; in the post-vedic pre-medieval period *abhicāra* described general aggressive magic and was declared in legal traditions to include a wide range of aggressive magic (*uccaṭaṇa, vaśīkaraṇa, mūlakaraṇa,* and so forth); and the tantras as well as vernacular tradition label aggressive magic *abhicāra* and then explain a wide-range of rituals and techniques not found in the Vedas. That being said, The term *abhicāra* could place a vedic stamp, not necessarily of authority but definitely of antiquity, upon later aggressive magic traditions.

been a pitfall throughout the study of religions in south Asia. Türstig incorrectly labels all destructive, pragmatic rituals as '*abhicāra*': he isolates an emic, Sanskrit term and over-applies it to all of south Asian culture. C.J. Fulller famously cautioned scholars not to make "a stock anthropological error" when they convert an "indigenous, ideological distinction into an analytic concept", and then "apply it to the empirical evidence to try to divide what is actually united by common underlying themes and principles."[31] Türstig successfully locates continuous ritual techniques in the Vedas, but he incorrectly reads practices forward onto later sources.

Türstig describes *abhicāra* to be (1) any type of evil practices, mostly Vedic, including *yātuvidyā*, *kṛtyā*, and *mūlakarman*; (2) a specific type of ritual based on an ancient, unbroken oral tradition, that aims to destroy, ranging from destroying health to ending life; (3) finally *abhicāra* in the tantra tradition is tantric in its ritual structure and philosophy that can be used to destroy or ideally "for one's spiritual advancement rather then [sic] for a destructive discharge." (109) The first is more or less correct, the later two are false. I will examine these assertions in turn. Before I do so, I will review a number of assertion from the last chapter in which I described *abhicāra* and examined many of Türstig's data points presented in the article at hand. Prior to the tantras *abhicāra* was a form of lethal spellcraft, initially described in the <u>Atharvaveda</u>, that includes rituals to murder a target or conjure an invisible being who destroys the victim;[32]

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31 Fuller, Christopher John. *The Camphor Flame: Popular Hinduism and Society in India*. Princeton University Press, 2004. p.47
32 Recall that in legal texts the term *abhicāra* designates any sort of lethal magic. In literary sources an *abhicāra* rite is used to support a mantra or other ritual to imbue it with much greater effect, be that lethal effect or an amount of power equal to killing. Manu may refer to some *abhicāra* being performed as *mūlakarma*, it is unspecific, as equivalent as rituals using homa offerings.

abhicāra rites also engender dangerous, souped-up offspring. In the tantras *abhicāra* is synonymous with *māraṇa*, murder operations, that I will describe in detail when I describe the six results in the uḍḍ-corpus in subsequent chapters. While we treat much of the same data, I advance a different definition and interpretation of both *abhicāra* and *māraṇa* than does Türstig.

In regard to Türstig's first assertion, Post-veda legal and literary texts use the term *kṛtyābhicāra*, linking conjuring (*kṛtyā*) and sorcery (*abhicāra*). Aggressive *yātuvidyā* resembles witchcraft accusations throughout ethnographic data. Rituals using plants (*mūlakarman*), i.e. roots, and manipulating herbal concoctions (*auṣadhi*) are ubiquitous. Veda *abhicāra* is contiguous with aggressive, lethal magic in tantras, some tantras even label killing techniques *abhicāra* and claim aggressive magic is derived from the *Atharvaveda*. Türstig's first assertion stands. Türstig also argues *abhicāra* ritual is dangerous because it can turn against the performer if there is an error and the performer may be overpowered by a ritual opponent (109), but this caveat is not found in Sanskrit root texts, save for late, inserted verses book-ending *māraṇa* techniques. Caveats regarding the danger of magic are the domain of modern vernacular commentaries.

Türstig's second description is troublesome. Yes, *abhicāra* is deadly. *Abhicāra* rituals are destructive in every instance. These rituals contain common elements that are inherently aggressive or invert rites that originally had positive results: performance on dark nights of the fortnight, in cremation ground, when facing the south, using the color red, reordering mantras, or even reversing the order of ritual acts. These elements are too general to be characteristic of anything; they can apply to any of the six ritual results and

may even be applied to non-magic tantra rituals. Evidence of an 'unbroken tradition' is not convincing.[33]

The two-part claim that *abhicāra* is (1) inherently"tantric" and (2) that it is ideally used for spiritual evolution rather than destruction is disproved by th verye content of magic tantras. Türstig repeats early Indological prejudice, fueled by Buddhist chauvenism, philosophic enthusiasm, orientalist romanticism, and underpinned by protestant suppositions.[34] Such prejudices are repeated by pandits and commentators who ignore literal interpretation of root tests or ignore the texts altogether. Such judgments are not asserted by tantra sorcerers. Magic tantras rarely describe liberation (*mokṣa*). When they do, the most common connotation is to "unlock a lock" or "untie a knot"; when actual liberation or enlightenment is described it is textually embedded to rhetorically bolster the effectiveness of pragmatic rituals. Türstig, like Goudriaan, applies philosophy and gnosticism to texts that are non-philosophical and not gnostic. The magic tantras do not aim toward liberation or spiritual advancement. Second-order Buddhist hermeneutic and apologetic interpretations cast a long shadow over study of tantras. Positive advancement for the practitioner of the root tantra most often social and is achieved by usurping the wealth, family, and prosperity of someone the sorcerer has destroyed.

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33 To assert connection or evolution requires demonstration of the same ritual techniques, the same mantras, the same deities or deity descriptions. A repeated label does not demonstrate any connection between rituals that are explicitly different in all aspects but having the same label. As I stated above, just because many traditions over time have used the same term for initiation, i.e dikṣa, does not mean that they used the same techniques or that the traditions were connected in any but the most general ways.
34 The definitive assertion of protestant suppositions in the study of Buddhism and, by extension, all South Asian religions is Schopen, Gregory. "Archaeology and Protestant Presuppositions in the Study of Indian Buddhism." *History of Religions* 31.1 (1991): 1–23.

Türstig is at his best when describing Vedic *abhicāra* rituals. His word study

reveals actual elements of <u>Atharvaveda</u> magic found in later tantra magic: *kṛtyā*,

yātuvidyā, *abhicāra*, and *ṣaṭkarmāṇi*. Türstig argues these four items are all *abhicāra*

and constitute "Indian sorcery." The first three, however, do not constitute general Indian

sorcery but particular murderous sorcery (*māraṇa*), and they are not as ubiquitous as

Türstig suggests.

Kṛtyās are female entities created by rituals that are sent against an enemy to

cause harm. (75-7) Türstig quotes the <u>Arthaśāstra</u> (4.13.27-9, 4.4.15) "that whatever is

done by those means to others should be done to the performer; but it is allowed between

married people to arouse love and against a young woman whom one wishes to marry."

(77) *Kṛtyās* are usually prescribed for martial use in the <u>Atharvaveda</u>. I have

encountered no description of *kṛtyā* practices in erotic magic as presented in magic

tantras or in *kāmaśāstra* sources. Türstig apparently is interpreting *kṛtyābhicāra* in the

<u>Arthaśāstra</u> as being a *kṛtyā* practice; however, as argued above, the term *kṛtyābhicara* is

a category of *abhicāra*, not a specific kṛtyā practice.

Yātuvidyā is a method for manipulating a *yātu;* one who does so is called a

yātudhāna. A *yātu* is similar to a *kṛtyā*. A *kṛtyā* is a female entity conjured for a

malevolent purpose, but "a yātu is some kind of invisible being in itself, not created by

some practitioner for a particular purpose, but it can be controlled and then used for evil

purposes." (79) *Kṛtyā* techniques create a being whom a sorcerer may guide and

manipulate; conjuring in *yātuvidyā* calls forth an already existent creature and bends its

action to the sorcerer's will. Türstig notes that no specific technique for using a *yātu* is

prescribed, making it distinct from *kṛtyā* and *abhicāra* techniques that describe specific

ritual actions. (81)

Türstig notes the power to control yātu may be granted by a ritual or may be an

inborn power; the later version corresponds to the type of witchcraft so often described

by anthropologists, representative of whom are Evans-Pritchard and Favret-Saada.[35]

Kṛtyā techniques and *yatuvidyā* create or harness an invisible entity; the entity is sent

against an enemy with lethal results. Türstig stresses the creation of effigies and images

to harness these creatures. Later six results texts describe rituals with similar techniques;

however, the created bodies in rituals are effigies, images, or voodoo dolls representing

the victims. Effigies and voodoo dolls are also used non-lethal rituals, making them not

unique to lethal magic. Furthermore, a drawing of the target labeled with the victim's

name is often placed inside a *yantra*, but this, again, is not the recreation of an invisible

beast that goes off to effect the desired results, for it is the yantra and its accordant rituals

that perform the results. Thus, *abhicāra* creation of effigies for *kṛtyā* and summoning

nasty *yatu* spirits does not link these practices to later six ritual operations that use dolls

and effigies, and neither are these later practices analogous *abhicāra* rites. Somewhat

similar to *yatuvidyā*, later tantras have rituals to call up *bhūtas* and *jvāras* and cast them

against a victim to cause illness and death; such operations are neither labeled *abhicāra*

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35 These two authors created pioneering studies of sorcery and witchcraft that continue to inform the study
in anthropology. Pritchard describes the fear of sorcery and use of oracles to determine cases of sorcery in
every day life among the Azande people in Africa. Evans-Pritchard, E. E. *Witchraft, Oracles and Magic
among the Azande*. Oxford [England]: Clarendon Pr., 1972. Favret-Saada demonstrates the operation of
sorcery and counter-sorcery in rural France. Favret-Saada, Jeanne. *Deadly Words: Witchcraft in the
Bocage*. Cambridge [England]: New York : Cambridge University Press, 1980. Neither scholar locates any
avowed sorcerers but finds a wide range of counter-sorcery practices. In both cases, sorcery is often
considered inadvertent on the part of the sorcery who casts dreadful curses without active intent.

or *yatuvidyā*.

The *Śabdakalpadruma*, a nineteenth century dictionary composed in Bengal, uses two sources divided by thousands of years to forge an *abhicāra* definition, namely the *Atharvaveda* and the Bengali *Tantrasāra*: "'a mischievous acts like killing or expelling effected through those mystic formulas and diagrams which are given in the Atharvaveda'; and then a distinction of six kinds of *abhicāra* is quoted from the *Tantrasāra*: killing (*māraṇa*), confusing (*mohana*), restraining (*stambhana*), exciting hatred (*vidveṣana*), expelling (*uccāṭana*), and subjugating (*vaśīkaraṇa*)." This emic definition from an indigenous dictionary combines definitions from divergent sources, and inspires the artificial conjunction of *abhicāra* and *ṣaṭkarman*. Dictionaries must be used carefully, for they like overzealous scholars or pandits, conflate sources uncritically.

The Gupta-era *Arthaśāstra*, *Mahābharata*, *Manusmṛti* present a wealth of descriptio.s of *abhicāra*, *kṛtyā*, and *yatudhāna*. In the *Arthaśāstra*, *atharvavedin* specialists use *abhicāra* against snakes, floods, and evil spirits. The *Mahābhārata* prescribes *abhicāra* to attain a son (3.196.16, cg. 1.104.6 and 13.33.7).[36] The *Manusmṛti* 11.31-35 describes *kṛtyā* and *abhicāra* techniques used by a Brahmin *purohita* to defend a king's body and sovereignty, as well as to aggressively promote a king's martial interests. In light of the usages listed above, Türstig writes that "this also indicates, that the term abhicāra--like the English words 'sorcery', 'witchcraft', and 'magical' --- was occasionally rather loosely used." (100) This is an understatement. *Abhicāra* is a broad

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36 Hiltebeitel asserts--and my earlier textual studies of abhicāra in the Mahābhārata back up his assertion-- that abhicāra is not only black magic and murderous sorcery but it is a means to engender children, however those children whose magical births were supported by abhicāra, will become vast killers of men or responsible for the killing of men. Hiltebeitel (2001: 188)

category for aggressive magic unless it is described as a murder ritual. Loose usage

causes Türstig to simultaneously interpret *abhicāra* to mean all magic generally and no

magic ritual specifically.

Türstig's word-study concludes by a limited presentation of the six results that he

forces into equivalence with *abhicāra*. "I will now conclude this paper by briefly

characterizing each of the six magical acts, ṣaṭkarmāṇi, collectively called abhicāra."

(100) Türstig's source is the *Kalpacintāmaṇi*, also titled the *Yantracintāmaṇi*, that he

asserts is an *abhicāra* text, even though the text never describes itself as an '*abhicāra*'

text.[37] The *Kalpacintāmaṇi* fits clearly in the six results or magic tantra genre. Türstig

argues that "the different intentions for using abhicāra are reflected more detailed in its

subdivision into six different acts, ṣaṭkarmāṇi." (101) Thereby, all non-differentiated

sorcery is *abhicāra*, and when sorcery is differentiated and categorized into six acts, the

authors were merely splitting up *abhicāra* that contained the whole of the six magic acts

in potential. This is false.

A single reference to *abhicāra* is found in *Kalpacintāmaṇi* 1.21; based on this one

instance Türstig categorizes the *Kalpacintāmaṇi* as an *abhicāra*-text. Umā requests

knowledge from Maheśvara, and she lists five pragmatic rites to which could be added

the term 'subjugation' (vaśya) from an earlier verse: "This text (*kalpa*) can be hostile

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37 Türstig specifically cites the Yantracintāmaṇi but there are several other versions in print; Kaviraj lists
four mss sources, see note below. Dāmodara, and Narendra Nath Sharma. *Kalpacintāmaṇiḥ of Damodara
Bhaṭṭa: An Ancient Treatise on Tantra, Yantra, and Mantra : Sanskrit Text in Devanāgari and Roman
Scripts, English Translation, Yantric Diagrams (72), Introduction and Index*. Delhi: Eastern Book Linkers,
1979. Dāmodara, and Baldeo Prasad Mishra. *Yantracintāmaṇiḥ*. Bambaī: Gaṅgāviṣṇu Śrīkṛṣṇadāsa, 1986.
Türstig himself published a study and partial translation of the text. Dāmodara, and Baldeo Prasad Mishra.
Yantracintāmaṇiḥ. Bambaī: Gaṅgāviṣṇu Śrīkṛṣṇadāsa, 1986.

(*abhicāra*). No doubt [the text] is a form of Viṣṇu. The yantra created with doubts turns

aainst [that doubting practitioner]."[38] (1.21)

Türstig admits he cannot locate a text explicitly dedicated to *abhicāra*. "There is

so far no text available which deals directly with all aspects of abhicāra; either it is

treated as one subject incorporated into the Tantric tradition in such texts as ŚT, TT, and

UT, or we come across descriptions of particular performances not unlike recipes in most

cases less detailed." Gopinath Kavirāj's catalog of tantras lists no text title starting with

'*abhicāra*'. Türstig mentions a text named "The Light on Sorcery" (*abhicāradīpika*), but

he provides no details. While there are many texts solely dedicated to *ṣaṭkarmāṇi*, I have

located no texts dedicated to *abhicāra,* and I doubt any will come to light. Türstig cannot

locate an *abhicāra* text because there are no *abhicāra* texts. *Abhicāra* is a descriptive

ritual term, not a system of practices; it is not synonymous with the six results, but it is

sometimes synonymous with *māraṇa*.[39]

The *Kalpacintāmaṇi* itself is not as coherent as Türstig represents. N.N. Sharma

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38 I have not consulted manuscripts of this text, but I have consulted the main version, by N.N. Sharma, that Türstig consults. Kaviraj describes one manuscript with the title *Kalpacintāmani* from the catalog of the Varanasi Sanskrit college library consisting of approximately 400 verse extracted from the *Rudrayāmala*. Kavirāj lists four versions of the *Yantracintāmani* found all over India, the first instance being Dāmodara's text. Dāmodara's text is not described by Kavirāj as an *abhicāra* text but describes yantras of the six results genre, including an odd element being release (*mocan/mokṣa*) referring to unlocking bindings not metaphysical liberation. Kaviraj, Gopinath. *A Catalogue of Sanskrit Manuscripts Acquired for the Government Sanskrit Library, Sarasbati Bhavana, Benares (during the Year 1918-19.).* Allahabad: N.p., 1919.

39 Türstig's *abhicāra* is equivalent with *māraṇa*, the final element of the *ṣaṭkarmāṇi*. His conflation of the two terms dooms his labors. Bhaṭṭotpala commenting upon Varāhamihira's Bṛhatsaṃhitā refers to people who know *abhicāra* as those who know bestowing enmity, eradication, and subjugation techniques. (75) If we accept the dates of Bhaṭṭotpala as a commentator on the Bṛhatjataka as 821 C.E. (Bṛhatjataka Rao 1986:233), then this commentator echoes Manu but is before the profusion of six ritual result acts, and Bhaṭṭotpala's description refers to an early characterization of the six acts being *abhicāra*, namely in the legal tradition. The term *abhicāra* is found once in the introduction of the *Kalpacintāmani*, This verse does not declare that the lore within the *Kalpacintāmani* are all *abhicāra*.

translates from the *Kalpacintāmaṇi* 1.6 that supposedly describes the six acts.[40] The

passage should be translated "in the various *āgama* texts referring to subjugation and so

forth" (*vaśyādyāgamabhedeṣu*)." Neither the term six results (*ṣaṭkarman*), nor any list of

six rituals (*ṣaṭ*), are found in the text. The text, in fact, provides a list of five ritual results

in its introduction verses: *māraṇa*, *uccāṭana*, *ākarṣa*, *vidveṣa*, and *stambhana*. (1.8)

Türstig describes seven rites supposedly found in the *Kalpacintāmaṇi*: *vaśya*, *stambhana*,

vidveṣa, *uccāṭana*, *māraṇa*, and *śanti*. (104-108) Türstig draws upon Sharma's english

introduction that argues seven magic topics are arranged in the following way:

subjugation (*vāśīkaraṇa*), atraction (*ākararṣaṇa*), dissension (*vidveṣaṇa*), liquidation

(*māraṇa*), eradication (*uccāṭana*), pacification (*śānti*). (xvi) This list resembles, though

does not represent perfectly, the organization of ritual results in the body of the text. The

actual contents are as follows. The first section *vāśīkaraṇa* is not purely about

subjugation rites; in fact, it includes various rituals including bewildering (*mohana*),

pacification of anger (*kopopaśamana*, *krodhaśāntikara*), conquering (*vijaya*),

immobilization (*stambhanama*), and others. This first section and topic (*vaśīkaraṇa*)

incorporates many types of six results type rituals. The pacification section is a big

ambiguous because pacification is often destruction. Diseases and fever are either

pacified (*śānti*) or destroyed (*vināśana*), both of which remove the problem. However,

pacification also includes protection (*rakṣākara*) from ambivalent supermundane deities

(*śākinī*, *dākinī*, *rakṣasa*) as well as snakes and thieves. The *Kalpacintāmaṇi* follows a

standard composition strategy in magic tantras by marking its genre by using a generic

40 "The efficacy of the Vedic lore is proving ineffectual though it is often cited in the āgama trexts which
deal with the (sixfold) [sic] knowledge of subjugation (vaśīkaraṇa) etc." (1.6)

list of five results at the beginning and then dividing its content into seven sections

loosely corresponding to an expanded version of the five constituents.[41]

Türstig makes errors outside forced equivalence; one example will suffice.

Türstig cites verses from the Uḍḍ-corpus, reading the term *abhicāra* into verses where the

it is not found. Describing types of woods used in rituals with some tenuous connection

to *abhicāra* Türstig cites the *Uḍḍāmareśvara-tantra* as edited by Zadoo: "according to

the UT one can kill someone by taking a piece of such wood, ten *aṅgula* long, conjure it a

thousand times with the mantra *oṃ chaḥ oṃ chaḥ*, then bury it in the house of the victim

who thereafter die." (87) The verse in question is located at the very end of the fourth

chapter of Zadoo's *Uḍḍāmareśvaratantra,* a prose catalog of mantras (the colophon

describes it as *mantrokoṣakathana*) and supporting rituals. Surrounding the

aforementioned quote are prescriptions regarding enchanted stakes (*kīla*, *kāṣṭha*). The

mantra enchants the stake, and once the stake is buried in the house of a victim, then the

victim and his family will become ghosts (*pretatvaṃ bhavati*), i.e. they die and become

abandoned spirit beings. The term *abhicāra* appears nowhere. Türstig cites this example

because it uses wooden stakes and because it uses mantras. He argues that "this spell is

typical for abhicāraka mantras" citing Bhaṭṭotpala's commentary on the Bhṛhatsaṃhita in

which a Brahmin pierces a doll and utters a mantra that is "prescribed by the Ātharvaṇas

for abhicāra-rites."[42] However, stakings and mantras are used in all manner of spells, not

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41 Had Türstig approached a more systematic text on *ṣaṭkarman* his arguments might have been much
sharper. Even if he had compared his text to the *Uḍḍāmareśvaratantra*--he had Zadoo's text--he may have
had a better understanding of the six ritual results literature and had not merely called it *abhicāra*.
42 Türstig provides this citation. abhicārakair mantraiḥ--abhicārakarmaṇi ye mantrā ātharvaṇā uktās tair
    mantrair.

just killing ones or ones using the term *abhicāra*.

Türstig, like Goudriaan, constructs his own grimoire instead of describing systems of magic; he plays pandit, not scholar. This problem arises in structural studies of magic in any tradition when s scholar seeks to uncover the secret science behind spells instead of organizing and interpreting spells. Türstig, in fact, uses a portion of the *Śāradātilaka*[43] to make a chart correlating the deity, color, element, season, time, direction, seat/mat (*āsana*), and hand gesture (*mudrā*) with each of the seven acts he highlights--in order, *śānti*, *vaśya*, *stambhana*, *vidveṣa*, *uccāṭana*, and *māraṇa*. This chart is presented as the essence of magic principles. However, creating a system of tantra magic from a single, late, second order *tantraśāstra* reveals nothing but a single moment in the evolving discourse of magic in Sanskrit literature.[44] Innumerable differing charts on this topic could be made by extracting principles from magic tantras, but no universal substructure would be revealed.

Bühnemann

In her chapter, "The Six Rites of Magic", Gudrun Bühnemann describes the 'six

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43 Bühnemann uses a parallel passage from the same text to make a similar chart, but her presentation is limited to a study of the six results in a specific text without making claims to present the essential structure of magic in south Asia.

44 Connecting the treatment of the six results in the Kalpacintāmaṇi and Śāradātilaka is flawed since the texts are different types of magic tantra. That Kalpacintāmaṇi does not organize itself in the manner as this section of the Śāradātilaka; it groups yantras and accordant rituals based on similarities of desired results, not based on common deities, mantras, or ritual principles. Therefore, the Kapacintāmaṇi is a first order text, and the Śāradātilaka sample is meta-text that describes variations within ritual to coordinate with a specific results, not full discrete rituals with specific ends. A second-order text cannot describe a first-order text.

rites' presented in chapter twenty-five of the *Mantramahodadhi,* a compendium of

pragmatic rituals composed by Mahīdhara in 1588 while he was dwelling in Varanasi.[45]

Bühnemann limits her exposition to a single chapter of a single text. Mahīdhara's tantra

is systematic, second-order, and sets forth a system of rituals to effect six results based

upon condensed lore from assorted tantra and mantra sources. Mahīdhara creates a

coherent root text, and then he writes a systematic commentary to elucidate it; such a root

text differs from encyclopedia tantras that present a dizzying array of discrete rituals only

tangentially related. In addition to collecting and condensing the rituals, Mahīdhara

wrote a commentary on his compilation. This commentary, called "*Naukā*" (the Boat),

was composed to "enable practitioners to cross the "Great Ocean of Mantras". (447)

Instead of an exhaustive ritual catalog aiming to present as many rituals as possible,

Mahīdhara proposes a cohesive, systematic method to effect the six results via mantra

and supporting techniques. His is a quintessentially systematic tantra, like the beginning

of Tripathī's *Uddīśatantra* or the content throughout the *Śāradātilaka*.[46]

     A critical edition of the *Mantramahodadhi* has not been produced, but Sanskrit

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45 Bühnemann, Gudrun. "The Six Rites of Magic." *Tantra in Practice*. ed. David Gordon White Princeton, NJ: Princeton University Press, 2000. 447-462

46 The *Mantramahodadhi* bears similarities to other texts described in this dissertation. The work is the product of one author, consulting many sources to make a system of magic. Śaiva tantras on magic are anonymous divine revelations for the most part, authors creating ritual encyclopedias that condense innumerable prior material with new innovation. In my survey of the Uḍḍ-corpus, the *Mantramahodadhi* most resembles the systematic exposition of ritual technique in the first section of Tripathi's *Uddīśatantra* and also resembles the voluminous *Phetkārinītantra*. Mahīdhara's project, however, is the same as Malliṣena who composed the *Bhairavapadmāvatīkalpa* to collect and systematize pragmatic rituals, mantras, and yantras to be used by Karnataka Jains. Contemporary surveys of tantra and magic in India perform the same task, such as the Hindi commentary to the *Uddīśatantra* by Śrīvāstava or, in general, the innumerable vernacular grimoires found in late vernacular manuscripts and cheap pulp books on magic. In some ways, Mahīdhara's project is the same as that of Goudriaan, who presents a limited science of tantra magic, though Goudriaan's goal is historical and phenomenological not practical performance.

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editions and the English translation done by "A Board of Scholars"[47] are often

encountered in Indian bookstores and western libraries.[48] *Mantramahodadhi* manuscripts

are found throughout south Asians archives. Bühnemann notes two textual parallels of

Mantramahodadhi chapter 25,[49] namely *Śāradātilaka* 23.121-45 and *Prapañcasāra* 446-

452, dating to the tenth and eleventh centuries, respectively. *Śāradātilaka* 23.121-45 lists

the six results,[50] describes them, and provides ritual variants for each. Variables include

time of day, hand gestures, colors, seed syllables, arrangement of mantra syllables, and so

forth. That meta-ritual lore is not connected to a larger set of practices (*sādhana*)

dedicated to a single deity.

    Mantramahodadhi 25 and *Śāradātilaka* 23 are not typical chapters in these

tantras. The majority of *Mantramahodadhi*'s chapters are dedicated to a single deity,

mantra, or group of deities who empower magic rites; *Mantramahodadhi* 25 presents

meta-rituals to realize the six results. The *Śāradātilaka*'s chapters, like the

Mantramahodadhi, consists of clustered rituals dedicated to single agents. A summary of

Śāradātilaka 20, which is representative of the text's contents,[51] reveals that the

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47 Presumably the same "Board of Scholars" also translated the Śaradātilaka.
48 Mahīdhara. *Mantramahodadhi of Mahidhara: With the Author's Commentary Naukā ; Ed. with a Critical Introduction in English by a Board of Scholars*. Delhi: Satguru Publ, 1981.
49 Türstig uses the same *Śāradātilaka* passage to create a chart for variations on the six results. (102)
50 Here, *śānti, vaśya, sthambhana, udveṣa, uccāṭana,* and *māroṇa* [sic].
51 Dedicated to various Bhairava-type deities (Aghora, Pāśupata, Kṣetrapala, Baṭuka, and Caṇḍeśa), Śāradātilaka 20 describes the 'pleasant weapon' mantra (*aghorāstra*) dedicated to Aghora, Pleasant. The euphemistic Pleasant's terrific visualization is described. Various fire offerings (*homa*) accompany the Pleasant magic diagram (*aghorayantra*). The Pleasant spell, diagram, and fire offerings subjugate, enact lethal magic (*abhicāra*), bring wealth, and ward of effects of bad planets. (20.1-24) Next, the *pāśupatāstra* mantra is presented with a description of the Beast Lord (pāśupati); this mantra enchants weapons, making them powerfully effective in war. The chapter concludes by describing mantras, meditations, yantras, and homas dedicated to various deities for various worldly results: warding off bad planets and conjured malicious witches (kṛtyā), granting sons and kingship, killing enemies and granting victory.

systematic meta-rituals in *Mantramahodadhi* 25 and *Śāradātilaka* 23--source texts for

Bühnemann and Türstig (102)--deviate from the texts' overall content.[52]

Consistency is uncommon in the magic tantras, but Bühnemann presents a

consistent, ordered list of six results from the *Mantramahodadhi*: appeasement (*śānti*),

subjugation (*vaśya*, *vaśīkaraṇa*), immobilization (*stambha*, *stambhana*), enmity (*dveṣa*,

vidveṣa), eradication (*uccāṭa*, *uccāṭana*), and liquidation (*māraṇa*).[53] (448) A consistent

list such as this suggests it is the work of a single author who was synthesizing earlier

material. Magic tantras usually display the scatter-shot organization of a revealed text.

Mantramahodadhi 25 is tantra synthesis rather than tantra revelation. The scholar and

pandit would agree that Śiva doesn't talk like that! Full rituals, as opposed to systematic

verses, are scattered throughout the text,[54] but no discrete rituals are found in this section.

Chapter 25 describes nineteen variables or "nineteen items"[55] that the practitioner should

know before performing a rite. The nineteen variables could be used to support or

nuance ritual performance; they could even be used to generate new rituals. The nineteen

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52 It is important to note that Bühnemann chooses the less typical chapter 23 as her source for presenting
the six acts. In general, scholars prefer the systematic, atypical sections to the sprawling grimoires that
make up the majority of the magic tantras. Perhaps scholars make this choice because the systematic
sections more closely resemble the ideals and conventions of western scholarship, namely analysis over
repetition.

53 Bühnemann presumably repeats Goudriaan's translation of '*māraṇa*' as liquidation because the
Mantramahodadhi contains some ethical regulation for killing--that killing rites should be performed
against the wicked, not merely out of jealousy or some other petty emotion. No citation of any such
regulation is provided. Uḍḍ-corpus tantras rarely, if ever, make such regulations outside of commentaries.
Sometimes the initiative for killing rites is explicitly the desire to usurp a victim's wife, children, and
wealth. Once again, māraṇa is best translated 'murder' based on usage and the desire to maintain the terms
Indo-European root.

54 Bühnemann writes "Although the text does not give details about how to perform such rituals--such
descriptions being scattered throughout the work--it provides general information about the times,
materials, and so forth that were considered suitable for these rites." (447)

55 Buhnemaan provides the words 'nineteen items' in brackets in her translation. There is likely no
sanskrit term for the nineteen items, the text just provides a list of nineteen ritual things that the practitioner
should know when performing the six rites.

items include: "the deity, the deity's color, the season, the direction, the day, the posture/seat, the arrangement, the symbolic shape, the gesture, the letters, the rise of the elements, the fire sticks, the rosary, the fire, the material for writing, the fire pit, the small wooden sacrificial ladle, the large ladle, and the stylus." (448) Bühnemann describes how variables were applied. For example, the day was divided into six temporal portions corresponding to the seasons, and then these temporal units were correlated with six results.[56] The nature of the result and variables of the rites correspond, though texts rarely make this explicit. Bühnemann notes that murder is performed during the dark half of the lunar month, a dark rite during dark nights; cow-hide mats are used for appeasement rituals, the beneficent cow for beneficent ritual. (449)

Scholars often try to create and present overarching systems based upon their own analysis of ritual. Bühnemann, however, presents a system of magic found explicitly in the *Mantramahodadhi;* the system is emic. She does not extend this system to be an India-wide or tantra-wide system of magic. The nineteen items or ritual variables are set out by Mahīdhara not by Bühnemann. Distilling magical principles from a survey of ritual techniques was the task of Mahīdhara when he composed his text; it is his system of magic to construct, present, and comment upon. Scholars should translate, analyze text and rhetoric, and explore the categories set forth by paṇḍits; scholars should not construct a system of magic. Modern scholars ought to remain scholars and let paṇḍits be

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56 This is also found in Tripathī's Uddīśatantra. "After sunrise there are undertaken ten 24-minute units in sequence. The units of seasons begin with spring and occur every day, during the day and night (ahorātram dinedine): spring, summer, rainy season, fall, cold season, and the cool season. The cold season is the time for pacification rites, the spring for subjugation rites, the cold season for immobilization rites, the summer for dissent rites, the rainy season for forcible eradication, and the fall is the time for killing rites." (1.17-8)

paṇḍits.

Conclusion: My Dissertation in This Conversation

These three scholars remain constant company while I puzzle over magic tantras; and their company is good. My method follows Bühnemann closest, but the inspiring zeal of Goudriaan and Türstig cannot be understated. I have tried to locate each text I study in its own context but in conversation with other magic tantras. Sets of texts in chapters to follow are the Śaiva Uḍḍ-corpus, the Jain *Bhairavapadmāvatīkalpa* and *Jvālāmālinīkalpa*, and the Buddhist *Bhūtaḍāmaratantra*. I draw parallels to other texts and contexts but I do not force equivalences. For example, the Uḍḍ-corpus and both Jain tantras describe six ritual results, but they do not constitute two nodes in a pan-Indian system of magic. The only equivalences posited are those in which verses are demonstrably borrowed from other sources, when, for instance, the Uḍḍ-corpus repeats exact verses from the *Bhūtaḍāmaratantra*. Each text present the six ritual results in accord with its own geographic (Karnataka, Eastern India, North India) and temporal (medieval, post-medieval, present) milieu. The texts are not the reflections of a universal system based on a primordial text, nor are they versions of magical systems circulating on the ground since time immemorial. Via bricolage and innovation, each set of texts creates a unique ritual system to address the common need for pragmatic rituals that remove mundane pains and attain worldly desires. The human need for such rituals unites these grimoires.[57]

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57 For authors and practitioners, the Jain or Buddhist or Śaiva identity preceded his occupation as sorcerer but never precluded borrowing from outside his tradition. Thereby, a Buddhist may borrow from a Śaiva text without that author, reader, or practitioner being considered a Śaiva.

Chapter Three -- Introduction to the Six Results and the Uḍḍ-corpus

Magic and Pragmatic Ritual

Magic is ritual with pragmatic results, pragmatic ritual.[1] With the possible

exception of *kāmya* rites in the *nitya/naimittika/kāmya* distinction, no single, exact

translation for the English term 'magic' is found in Sanskrit. *Nitya* are those rites done

perpetually, *naimittika* on occasion when needed, and *kāmya* when desired.[2] Pragmatic

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1 Mandelbaum identifies pragmatic and transcendental modes in Indian religions. Following Milford Spiro, religion is the relation to supernatural beings, transactions with the invisible that effects the world and heavens. "Religion as used here means all of a group's beliefs and acts relating to their concept of the supernatural. The term "religion" thus includes abstract cosmology as well as "magical devices used to cure or exorcise. The test of what is to be taken as religious is whether those who hold the beliefs and perform the acts believe that in doing so they are dealing with forces beyond those that men, by their own power, can control and command." (1174) He defines the transcendent as "The transcendental complex is used to ensure the long-term welfare of society, to explain and help maintain village institutions, to guarantee the proper transition of individuals from stage to stage within the institutions. It is concerned with the ultimate purposes of man."(1175) The pragmatic mode is the mode of magic and is main concernconcern of this dissertation. "The pragmatic complex, by contrast, is used for local exigencies, for personal benefit, for individual welfare . . . While acts of the transcendental complex are directed toward such concerns as the proper fate of the soul after death and the proper maintenance of the social order, the pragmatic looks to the curing of a sick child, the location of a lost valuable, victory in a local tussle." (1175) Mandelbaum, David G. "Transcendental and Pragmatic Aspects of Religion." *American Anthropologist* 68.5 (1966): 1174–1191.

2 Sanjukta Gupa argues that this classification may have been modeled on normative ritualism; tantrics use the threefold division of *nitya*, *naimittika*, and *kāmya*. "Nitya covers the group of rites regarded as being compulsory for a Tantric to perform every day; naimittika rites are observed on particular occasions; and kāmya rites are performed to fulfil a special wish, or to avert a great misfortune." (124-5) *Kāmya-pūja* covers rites done for particular benefits for self and the other, including the *ṣaṭkarman*. Furthermore, Gupta argues, "It is important to know that only the performer of the daily pūjā is eligible to perform naimittika-pūja, and he who is capable of performing both is entitle to perform kāmya-pūja." (125) Gupta argues these special rituals "verge on magic", for when performed without a flaw they will "automatically produce the desired result. But there potency is only aroused when they are performed by someone in whom the divine power has been awakened." (126) These arguments may be true for *kāmya* versions of specific *pūjas*, but it does not hold for the *saṭkarman* and other rites in the magic tantra. Gupta, Sanjukta, Dirk Jan

rituals are done on specific occasions, for specific results, and have discrete ends;

techniques include mantra, yantra, and myriad ritual actions.[3] As I ague throughout this

dissertation, three Sanskrit categories constitute magic in South Asia: the 'six-results'

(*ṣaṭkarman*),[4] 'fantastic feats' and 'enchanted items' (*kautukakarman*, *indrajāla*),[5] and

'conjuring' (*yakṣinīsādhana*).[6] I focus on the six results to explore magic in the magic

tantras.[7]

The distinction between theurgy and thaumaturgy does not perfectly map upon

South Asian magic categories, but this distinction nuances my description by using

Hoens, and Teun Goudriaan. *Hindu Tantrism*. Leiden: Brill, 1979. Jamison and Witzel that "We will use "magic" in this work to refer to ritual avtivities that have private, well-defined ends – to win the love of a woman, to cure an illness, to harm and enemy." (49) Jamison, S.W. and M. Witzel. "Vedic Hinduism." 1992. http://www.people.fas.harvard.edu/~witzel/vedica.pdf

3 Pragmatic rituals and their results must not be confused with *siddhis* that, once established, become abilities effective in perpetuity. Even those pragmatic results that seem perpetual--such as becoming delightful to all people or subjugating the three-fold world should be considered finite. Magic results are not lasting, like a *siddhi*. Once a *siddhi* is perfected, it is never undone. Once a mantra is perfected, for instance, it is ready for use in a ritual, but should another ritual require the same mantra, the mantra usually must be perfected again.

4 The 'six results' encompass an array of procedures, organized according to results. While restricting the number to six, tantras set forth upwards of twenty results under the *ṣaṭkarman* heading. The six results are reasonably synonymous with black magic or sorcery (*abhicāra*), for only a small minority have positive effects (*śānti*, *puṣṭi*).

5 'Fantastic acts' include techniques not directly under the six results rubric but are magic-pragmatic nonetheless: alchemy, cosmetics, obstetrics, enchanted items and tools, divination, invisibility, resurrection, and so forth. Fantastic acts usually succeed the six results in tantras. Some manuscripts fill twenty folios on the six results followed by eighty folios on fantastic acts; consequently, fantastic acts function as catch-all textual device to expand tantras *ad infinitum*.

6'Conjuring' summons unseen superpowers (mostly goddesses) who, if worshiped and appeased properly, will appear to the practitioner and grant his desires. As long as he remains brave, upon her arrival, the practitioner and goddess develop a relationship--sister, mother, consort, wife--and that relationship determines gifts given or services performed for the conjurer.

7 The richest source for indigenous magic discourse is the magic tantras, procedural grimoires that explain the intricate, gory details to enact sorcery, fantastic feats, and conjuring. The fount of magic discourse may be Śaivism, but other magic tantras that appropriate and expand the discourse flourish outside Śaivism, even outside Hinduism. Tenth-century Digambar Jains appropriate the six results, fantastic feats, and conjuring in two medieval tantras. The Buddhist *Bhūtaḍāmaratantra* demonstrates a robust, early tradition of conjuring whose goddess pantheons and even exact verses make their way into the Uḍḍ-corpus (the text is also called the *Yakṣinīsādhana* and *Bhūtinīsādhana*). New Hindi commentaries are written on the magic tantras even today, continuing magic discourse by interpreting, but not discounting, magic using the language of science, sociology, and psychology.

established western magic vocabulary without resorting to neologisms or nifty theoretical

abstractions.[8] The thaumaturge works miracles via charisma and purity; the power of a

holy figure is created by pious connection to a divinity or, more abstractly, to the divine.

Thaumaturgy uses magic for 'non-religious purposes', to effect the world not to worship

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8 The closest analogue to a tantra sorcerer is a goetic theurge of the ancient world. We would be well off
to compare tantra magic to the magic of the Hellenistic world as opposed to indigenous described by such
as twentieth century anthropologists as Evans-Wentz, who studied magic and sorcery among of the
Azande. or Favre-Saada, who studied rural french sorcery. Neologisms such as magick from western
occultism only confuse inquiry by syncrotizing magic system from everywhere and anytime and
overemphasizing the role of psychology in magic. The English term magic itself is inextricably connected
to hypnotism, slight-of-hand, stage-craft, and illusion, as opposed to pragmatic rituals, that it can only be
used with care. Fifteenth-century western occultism, exemplified by the <u>Ars Goetia</u> and <u>Lesser Key of
Solomon</u>, offer intriguing parallels, but the literary and scholastic context is so far removed from tantra
magic as to only obfuscate matters. The theurge is contrasted with the thaumaturGe. In the western
tradition, the theurge is thought to coerce, dominate, and deploy gods and supernatural entities. From this
we get the term the goetic, the sorcerer who uses sorcery to control spirits, the *goeia*, the howlers. The
tantra sorcerer practicing magic alternates between appealing to deities, usually through mantras, and
worshiping deities, to conjuring and binding lower spirits like yakṣiṇīs. Finally, the very term 'magic'
comes from the actions of a *magus*, the *magi*, the *magoi*, originally this referring to a Persian priestly class.
These were the "easterners" who brought a foreign magic to the Greek-speaking world. Over time, the
term and label was applied to sorcerers, as magicians, and magic, the rituals they perform. Not unlike the
magoi who brought magic from the exotic east, the tantra sorcerer brings his magic from exotic hinterlands,
from mountain tops, from strange places with strange gods who make their homes alongside Jinas and
Devas. Evans-Pritchard, E. E. *Witchraft, Oracles and Magic among the Azande*. Oxford : Clarendon Pr.,
1972. Favret-Saada, Jeanne. *Deadly words: witchcraft in the bocage*. New York : Cambridge University
Press, 1980. Crowley, Aleister. *Magick in Theory and Practice*. New York: Dover Publications, 1976.
Peterson, Joseph H. *The Lesser Key of Solomon Lemegeton Clavicula Salomonis*. Newburyport: Red Wheel
Weiser, 1999.

God.[9] The theurge appeals to a deity or supermundane creature, i.e. an invisible entity, to

effect a miraculous action. That invisible agent, entity, or force is his power source. In

South Asia, thaumaturgy characterizes magic acts performed by siddhas due to their own

might, accomplishment, or sanctity, but siddha-magic and the perfections (*siddhi*) or

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9 While popular in nature, Bonewits provides a lovely short definition of thaumaturgy. "The use of magic
for nonreligious purposes; the art and science of "wonder working;" using magic to actually change things
in the physical world."   Bonewits, Isaac. *Authentic Thaumaturgy*. [Austin, Tex.]: Steve Jackson Games,
1998. p.138. Magic throughout world cultures, particularly theurgy, is illegal. The anonymous board of
scholars who translate the Mantramahodadhi and commentary attend a a warning after the first paces:
"Warning: * If any person on the basis of the Yantras as provided in this book commits any nefarious acts
which causes loss etc,. To any body then for his action the authors/editors/translators, printer and publisher
will not be responsible in any way whatsoever. * The Mantras/Yantras as provided in this book if are tried
by any body and is not crowned with success, which entirely depends on Sadhaka [sic], the
author/Editors/Translators, printer and Publisher will not be responsible in any way for such failures. *The
Mantras/Yantras be practiced and used for the help, good cause and service of Mankind. These should not
be used for any nefarious means, the responsibility of such actions will be only that of the Sadhaka." This
warning is found in other text published in India, and it is echoed in nearly every Hindi introduction of
magic tantras. Smith argues that illegality is one essential quality of magic. (1993:192) Joseph Peterson,
translating the Girmorium Vermum: A Handbook of Black Magic, disclaims the rituals as being illegal,
immoral, or just criminally antinomian. His disclaimer is worth quoting in full: "Part of the fascination of
this text is no doubt due to the many grotesque and criminal elements, such as using a human skull and
blood. This is particularly true in the appended "amazing secrets." **These should in one way be regarded
in any other way than horror fiction. Anyone attempting them literally is more likely to end up in
jail, or a hospital for the criminally insane, rather than experience true magic."** (ii) [Bold face in
original]

supernatural powers are not the concern of this study.[10] In tantra magic, theurgy rituals

exhort a deity, usually via mantra, to cause a declared result. Mantras invoke the power

of a deity in the mantra, but mantras themselves may be the power or entity invoked;

mantras ambiguously invoke a deity and are a deity. Theurgy constitutes the majority of

tantra magic; it compels invisible beings to energize the operation due to spells (*mantra*),

ritual acts (*vidhi*), worship (*pūjā*), fire oblations (*homa*), and tribute offerings (*bali*).

When a technique does not contain a mantra or contains a mantra without deity

exhortation, it has inherent power due to its correct performance: I call this a mechanical

ritual. Mechanical rituals are not necessarily outside theurgy, for the same rituals are

often reproduced with a mantra added or are found in earlier forms without a mantra.

Mechanical rituals are usually incomplete theurgy rituals.

An interrelated group of Śaiva texts on pragmatic ritual consists of the

Uḍḍīśatantra, *Uḍḍāmeśvaratantra*, *Uḍḍāmaratantra* and more; I call this group the Uḍḍ-

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10 The classic eight *siddhis* according to Danielou are as follows. *Aṇimā*: reducing one's body even to the size of an atom. *Mahima*: expanding one's body to an infinitely large size. *Garima*: becoming infinitely heavy. *Laghima*: becoming almost weightless. *Prāpti*: having unrestricted access to all place. *Prākāmya*: realizing whatever one desires. *Iṣṭva*: possessing absolute lordship . *Vaśtva*: the power to subjugate all. Only two of the eight map onto the six acts and pragmatic magic, namely that which grants sovereignty (*rājya*) and universal subjugation (*sarvavaśīkaraṇa*). Only on occasion are the results generalized and made in perpetuity, and even then the generalization and perpetual reward seem in doubt. Daniélou, Alain. *While the Gods Play: Shaiva Oracles and Predictions on the Cycles of History and the Destiny of Mankind*. New York: Harper & Row, 1987. Vasudeva ranks the powers in early Śaiva tantra as upper, middling, and lower powers. This roughly corresponds to the Siddhi powers above in the higher level, the middling as being Indrajāla and Kautukakarma, and the lower being constituents of the six acts. (265-7) Vasueva, Somadeva. "Powers and Identities: Yoga Powers and the Tantric Śaiva Traditions". *Yoga Powers Extraordinary Capacities Attained through Meditation and Concentration*. ed. Knut A. Jacobsen. Boston: Brill, 2012. 265-302. Vasudeva is instructive on the siddhis and all sorts of powers and accomplishments, but he makes little recourse to the six results. This is consistent with the content of the early Śaiva tantras that did not dedicate extensive space to the six results. Vasudeva displaces the usual Oxford bias toward the early tantras, rather than later ones and those that continue to circulate into contemporary tantra magic discourse. Vasudeva's three part typology is instructive but does not apply to the magic tantras that never describe the *siddhis*.

corpus.[11] These texts share the prefix '*Uḍḍ-*', identical introductory verses, and similar,

often identical, pragmatic ritual techniques. A single *Uḍḍīśatantra* may contain contents

usually found in a text, or multiple texts, titled *Uḍḍāmeśvaratantra,* and vice versa. I will

describe the Uḍḍ-corpus as a group, its contents, and my reasoning for grouping them as

such below. But first I set out a few parameters for describing magic tantras.

Process and Telos - The Complete Picture

A rich description of Hindu magic,[12] or any magic, must describe both procedure

and telos, ritual along with result. Magic rituals are distinguished from Hindu temple

ceremonies and ubiquitous domestic rites because such rituals are pragmatic, specific,

and finite. They are not performed to fulfill obligations. They are not performed to

maintain the universe or society. They are not performed to induce a vision of the divine

or to transform the practitioner. When worship is performed in magic--for example,

reverential offering of flowers to a presiding being--it is performed for pragmatic results:

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11 A similar, if not the same, body of texts is called the "Uḍḍīśa cluster" by Goudriaan (119). I have been
using the Uḍḍ-corpus since the beginning of my doctoral research, though I must have read this term earlier
in my career. I retain my own term, Uḍḍ-corpus, due to its familiarity to me, and others, and because it is
shorter and more encompassing than Goudriaan's term, especially considering Uḍḍām- is used as often or
more of ten than Uḍḍi-. Goudriaan, Teun, and Sanjukta Gupta. *Hindu Tantric and Śākta Literature*.
Wiesbaden: Harrassowitz, 1981.
12 I refer to the Śaiva Uḍḍ-corpus for my date on magic, making my topic a generally Hindu magic. While
many 'folk rites' or, as David White calls them, 'vernacular ritual technologies' may have pragmatic results,
they are non-consistent with the methodology of the magic tantras. A few examples prove the rule. Warding
off bad luck and inviting a good prosperity by posting a Bhairava-like mask in Nepal or placing a straw-
man with a pot head before a building site in Tamil Nadu is a general pragmatic technique, but these
prophylactic practices are not common techniques found in the magic tantras. The same can be said of
innumerable methods for warding off the evil eye--usually these involving actions using or display of limes
and chiles. While in the same vein, these evil eye removing practices are not in the genre of magic tantras.

that is truly worship without devotion.[13]   The telos of magic is not suited for gnosis and

gnosis not suited for magic; magic claims no transcendental nor gnostic effect.

Neither secondary scholarship on magic nor emic polemics against magic actually

focus upon procedure, the mechanics to effect the operation, to confer declared results.

Prior studies of magic in Hinduism include the inspiring work of Türstig, Goudriaan, and

Bühnemaan.[14]   These studies claim to uncover a universal structure or science of magic in

tantras, but each merely catalogs separate magic systems. Overemphasis on similar telos

vocabulary elides procedural difference and unique innovation in each magic tantra.

When scholars encounter magic in narrative or philosophical texts, the procedures are

scrubbed from translations because they are too complicated for the scholar and too

boring for the reader, even the specialist reader. Emic polemics against magic--such as

found in Yoga, Bhakti, Sikhism, Orthodox Hinduism, and so forth--and legal

prohibitions--such as found in the *Manusmṛti*--only describe magic to prohibit it or deny

it is effective. Such descriptions use general procedural terms--such as *kṛyābhicāra*,

mūlakaraṇa, *auṣadhi* and so forth--and occasional stereotypical procedural elements--

such as using foot dust, oblating dangerous ingredients, or making voodoo-doll

simulacra--but they do not describe specific details and techniques such as clearly

delineated in the magic tantra texts.[15] Critiques and polemics are evidence *of* magic but

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13 The phrase "worship without devotion" is the title of a radical course by David White that decentralizes Bhakti in the history of Indian polytheism.

14 Goudriaan, Teun. *Maya divine and human: a study of magic and its religious foundations in Sanskrit texts, with particular attention to a fragment on Visnu's Maya preserved in Bali*. Delhi: Motilal Banarsidass, 1978. Turstig, Hans-Georg. "The Indian Sorcery Called Abhicāra." *Weiner Zeitschrift Fur Die Kunde Sudasiens Fur Indische Philosophie*, v. 29 (69-117), 1985. Buhnemann, Gudrun. "The Six Rites of Magic." in *Tantra in practice*. ed. David Gordon White. Princeton, NJ: Princeton University Press, 2000 See my earlier chapter on prior studies of the *ṣaṭkarman*.

15 I describe the prohibition in more detail from the *Manusmṛti* and the *Arthaśāstra* in chapter one, "Magic

provide little evidence *about* magic.[16]

I translate spells, procedures, and results in detail, in full. Doing so, my project serves as a starting point for comparison of magic in the Uḍḍ-corpus to magic elsewhere in South Asia and to grimoires in magic cultures outside South Asia. In disciplines such as Classics or Anthropology spells are translated in full,[17] historians of religions who study magic in South Asia should do the same. Scholars often ignore procedural details, presenting only results or elements germane to some other project; this prevents a comprehensive grasp of texts' content and ham-strings comparative work for scholars without linguistic control or physical access to primary sources. I translate mantras, deity names, ingredients, and procedures in full, though I transliterate non-semantic Sanskrit seed-syllables (*bijamantra*). I necessarily limit my description of the six results to three published Śaiva *Uḍḍīśatantras*.[18] In subsequent chapters I describe the six results and magic in Jain and Buddhist tantras. The study of tantra is in its infancy, and the magic tantras are the most neglected of tantra genres. Pay attention in the coming 'century of tantra', 'cause you ain't seen nothin' yet!

prior to the Tantras."
16 Smith, Jonathan Z. *Map Is Not Territory: Studies in the History of Religions*. Leiden: Brill, 1978.
17 Medieval tantra magic is ripe for comparison with the Hellenistic world, such as those rituals in the Greek Magical Papyri, Coptic wizard hordes, and the Qumran Jewish magical archive. Perhaps the most striking parallels are found in erotic magic. Bohak, Gideon. *Ancient Jewish Magic*. Cambridge: Cambridge University Press, 2008. Faraone, Christopher A. *Ancient Greek Love Magic*. Cambridge, Mass.: Harvard University Press, 1999. Faraone, Christopher A, and Dirk Obbink. *Magika Hiera Ancient Greek Magic and Religion*. New York: Oxford University Press, 1997. Gager, John G. *Curse Tablets and Binding Spells from the Ancient World*. New York ; Oxford: Oxford University Press, 1992. Meyer, Marvin. *Ancient Magic and Ritual Power*. Leiden: E.J. Brill, 1995. Meyer, Marvin W, and Richard Smith. *Ancient Christian Magic: Coptic Texts of Ritual Power*. San Francisco: Harper San Francisco, 1994. Betz, Hans Dieter. *The Greek Magical Papyri in Translation, Including the Demotic Spells*. Chicago: University of Chicago Press, 1986.
18 In the future I will compare the published editions to the innumerable Uḍḍ-corpus manuscripts I have collected throughout South Asia. Tracing the six results into the Tibetan Buddhist tradition will depict the ways authors adapt tantra lore to new cultural and physical locations.

What are the six results?

I translate '*ṣaṭkarman*' as 'six results'. The '*karman*' here does not mean general action, a philosophical concept of reciprocal event, or ritual; '*karman*' means ritual results in this context.[19] Furthermore, the term '*ṣaṭ*', meaning six, as in the 'six results', does not limit lists to six constituents. Six result lists usually differ in number, order, and constituents despite the apparent limitation of a term like '*ṣaṭkarman*'. The three *Uḍḍīṣatantra*s considered here set forth three different index verses lists of six results at the beginning of each source. For convenience, I refer to the three tantras by name of their commentators: Tripathī, Sivadatta, and Śrivāstava.[20] Tripathī lists pacification (*śānti*), subjugation (*vaśīkarana*), immobilization (*stambana*), eradication (*uccāṭana*), dissension (*vidveṣa*), and murder (*māraṇa*).[21] Śivadatta lists murder, bewildering (*mohana*), immobilization, eradication, subjugation, and attraction.[22] Śrivāstava lists

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19 Both Goudriaan and Turstig are incorrect when translating *karman* as an act, which is not the manner used in the texts

Goudriaan takes liberty with the terms '*ṣaṭ*' and '*karman*' to force correspondences between other lists of six items, nuanced uses of the term '*karman*', and link magic to high tantra philosophy. 'Six acts' translates the compound '*ṣaṭkarman*' or '*ṣaṭkarmāni*': consisting of two words '*ṣaṭ*' (six) and '*karman*' (act/ritual). Goudriaan argues the root √kṛ--to do or make--denotes both 'ritual work' and 'magical act'. (251)

Goudriaan expands *karman*: "In its broadest sense it encompasses all human activity conceived as a natural force which shapes man's present life and future destiny." (251) This is misleading.

20 Tripāṭhī Śyāmasundaralāla. *Uḍḍīśatantra*. Kalyāṇa [Mahārāṣṭra: Gangāviṣṇu Śrīkṛṣṇadāsa, 1965. Rāvaṇa, and Śivadatta Miśra. *Uḍḍiśatantram: "Śivadattī"Hindīvyākhyāvibhūṣitam*. Vārāṇasī: Kṛṣṇadāsa Akādamī, 1998. Śrivāstava, C.M. *Uḍḍīśa Taṃtra Sādhana Evaṃ Prayog*. New Delhi: Manoj Publications, 2007.

21 Tripathī describes eight results in his six result catalog, but in his introduction he uses the term *ṣaṭkarmaṇi* and lists six: pacifying, subjugating, immobilizing, dissenting, eradicating, and killing. *śāntivaśyastambhanāni vidveṣoccāṭane tathā / māraṇāntāni śaṃsanti ṣaṭ karmāṇi manīṣiṇaḥ* // 1.9 // Tripāṭhī Śyāmasundaralāla. *Uḍḍīśatantra*. Kalyāṇa [Mahārāṣṭra: Gangāviṣṇu Śrīkṛṣṇadāsa, 1965.

22 After an introduction in puraṇic Sanskrit describing Kailash, where Śiva imparts the text to Rāvaṇa, Śiva declares the same verse listing the six results as found in Tripathī, but presents seven constituents.

attraction, dissent, bewildering, subjugation, immobilization, eradication, and murder.[23]

Index lists do not correspond to any common or universal list of six results. Index lists, in fact, rarely present a text's contents accurately. Index verses mark the six result genre by using the term 'ṣaṭkarman' or presenting a six constituent results. A general list of the many six results constituents would include, but would not be limited to, tranquilizing (śānti), prosperity increase (puṣṭi), immobilization (stambhana) of animate and inanimate targets, repulsion (niṣedha), eradication (uccaṭāna), intoxication or bewildering (mohana), agitation (kṣobha), dissension or mutiny (vidveṣaṇa, dveṣa), attraction (ākarṣaṇa), and murder (māraṇa).[24] Results in magic tantras are practically innumerable; consequently, no list of constituents, whether containing six, nine, or ninety nine, is complete. A list may ONLY be representative. The table below lists magic results from four magic tantras: two Jain tantras--the *Bhairavapadmāvatīkalpa* and the

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Rāvaṇa, and Śivadatta Miśra. *Uḍḍiśatantram: "Śivadattī"Hindīvyākhyāvibhūṣitam*. Vārāṇasī: Kṛṣṇadāsa Akādamī, 1998. The index list has six elements. śānti-vaśya-stambhanāni vidveṣoccāṭane tathā / māraṇāntāni śaṃsanti ṣaṭkarmāṇi manīṣiṇaḥ // 1.16. In the text his six results are māraṇa, mohana, stambhana, vidveṣaṇa, uccāṭana, vaśīkaraṇa, ākararṣana, followed by yakṣiṇī sādhana, padukasiddhi, mṛtasaṃjīvanī, and indrajāla that includesbeast and ghost wrangling.

23Śrivāstavas text is a corrupt version of the Śivadatta verse. śāntivaśyastambhanāni vidveṣoccāṭanaṃ tathā / māraṇaṃ tāni śaṃasanti ṣaṭ karmaṇimanīṣiṇaḥ // p. 37

24 Goudriaan notes the "six acts" would have been used by tantra practitioners to make money to pay for guru-fees, garner patronage, and appeal to local folk. His lists the six acts as 1) *Śānti* "pacification" that includes *puṣṭi*, thereby counteracting danger and promoting welfare; 2) *Vaśīkaraṇa* "subjugation: that includes *ākarṣaṇa*, thereby bring others under one's control and attracting female partners 3) *Stambhana* "immobilization: thereby causing a victim (or enemy army) to be unable to move and also including presenting of miscarriage; 4) *Vidveṣaṇa* "causing two victims to come into conflict with each other"; 5) *Uccāṭana* "driving a victim from his home, position or mental equilibrium; 6) *Māraṇa* "liquidation" usually by causing sickness "for instance in case of the victim's timely compliance with the executor's desire; the reverse is called *mṛtyuṃjaya* "conquering death", i.e. "curing the sick"." These six acts are over-simplifications of the extremely complicated discourse on the six results, but it also displays the intricacies of the discourse. Some of his groupings are inadequate. His translation of *māraṇa* as liquidation is often repeated and always wrong, for *māraṇa* merely causes death and is not often tempered with *vyādhikaraṇa*. Goudriaan is correct on when he argues "There are many other varieties and the recipes are so manifold that it is clear that under the heading of the Six Acts we find a systematization of the whole of the magical lore (especially herb lore) used by specialists of differing title and status." (1979: 34-4) Gupta, Sanjukta, Dirk Jan Hoens, and Teun Goudriaan. *Hindu Tantrism*. Leiden: Brill, 1979.

Jvālāmālinīkalpa--and two Uḍḍ-corpus texts--Tripathī's *Uḍḍīśatantra* and Zadoo's

Uḍḍāmareśvaratantra.[25] I have, for the most part, not presented variants on effects, nor

the wide-range of magic feats and enchanted items (*indrajāla*, *kautukakarman*), nor

results from conjuring (*yakṣinīsādhana*).

JMK	*BPK*	*Uḍḍīśatantra*	*Uḍḍāmareśvaratantra*
ākarṣana (attraction) *akṣisphoṭana* (bursting eyeballs) *aṃdhyapreṣaṇa* (blinding) *bandhana* (binding) *bhedana* (cleaving) *grīvābhaṃga/balabhaṃja* (choking, neck breaking) *chiṃda* (cutting) *dahana* (burning) *gṛtrachedana* (dismembering) *hana* (killing) *māraṇa* (murder) *marjana* (crushing) *nigraha* (capturing) *niṣedha* (dispelling) *puṣṭi* (increase) *saṃkrama* (overwhelming) *śanti* (tranquilizing)	*akarṣaṇa/ākṛṣti* (attracting) *ānayatī (narī)* (attracting women) *drāvaṇa* (casting away) *kṣobhakara* (agitating) *mohana* (bewildering) *mokṣa* (freeing/killing) *niṣedha* (dispelling) *pratiṣedha* (averting) *puṣṭi* (increase) *rodhana* (restraining) *śānti* (tranquilizing) *siddhakara* (perfecting) *stambhana* (immobilizing)	*abhicāraka* (performing sorcery) *atimanoharadivyamūrti* (making attractive) *ayuṣkāma* (increasing lifespan) *baṃdha* (binding) *bhañjana* (shattering) *bhīta* (frightening) *bhrāmaṇa* (leading astray) *brāhmaṇa* (bearing along) *vaśya* (subjuging) *dāhana* (burning) *daśakṛta* (enslaving) *dīpana* (lighting) *ghāta* (harming) *grathana* (tying) *hṛtavirya* (emasculating) *khathitā* (piercing) *kīlana* (staking)	*ākarṣaṇaṃ bhujaṅgānāṃ mānavānāṃ* (attracting men and snakes) *akṣahāni* (blinding) *bhūtajvara* (burning demons) *astraśastrasya* (weapon striking) *bhūtakaraṇa* (afflicting by ghosts) *dadhno* (causing death) *dūṣaṇam* (damaging weapons) *gajavājiprakopanam* (spooking horses and elephants) *garbhasya stambhī* (immobilizing a womb or fetus for sterilizing or

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25 Indranandi, and Chandra Shekhar Shastri. *Srijvalamalini kalpa : bhasha tika aura mantra, tantra, yantra sahita*. Surata: Digambara Jaina Pustakalaya, 1964. Malliṣeṇasūri, Kashinath Vasudev Abhyankar, and Sarabhai Manilal Nawab. *Śrī Bhairavapadmāvatīkalpa*. Amadāvāda: Sārābhāī Maṇilāla Navāba, 1996. Tripāṭhī Śyāmasundaralāla. *Uḍḍīśatantra*. Kalyāṇa [Mahārāṣṭra: Gangāviṣṇu Śrīkṛṣṇadāsa, 1965.Jagaddhara Zāḍū Śāstrī. *The Uddamareshvara Tantram: (a Book on Magical Rites)*. Srinagar: Research Department, 1947. Published in the Kashmir Series of Texts and Studies (KSTS).

stambhana (immobilizing)	*susadhya* (desiccating)	*krudhopaśamana* (soothing)	ensuring full term birth)
stobhana (paralysizing)	*uccāṭana* (eradicating)	*kṣobha* (agitating)	*jaladoṣapraśamanaṃ* (purifying water)
tāḍana (hitting)	*vadhana* (maiming)	*madonmatta* (passion-intoxicating)	*jñānahāni* (stupefying)
vaśya (subjugating)	*vaśya* (subjugating)	*māraṇa* (murdering)	*karaṇaṃ* (obstetrics)
vidveṣana (dissent)	*vidveṣana* (mutiny)	*mohana* (bewildering)	*kīlaka* (staking)
	vināśana (destroying)	*mṛtyuñjaya* (death defying)	*kriyāhāni* (restraining)
		nirvaṣīkaraṇa (independence)	*kulva* (causing baldness)
		parābhicāra (effecting hostile sorcery)	*kuṣṭīkaraṇa* (causing leprosy)
		pīḍana (beating)	*madhuvināśanam* (removing sweetness)
		poṣaṇa (nourishing)	*māraṇa* (murdering)
		prayāścitta (remediating)	*mattakaraṇaṃ* (causing intoxication)
		prīti (love inspiring)	*mohana* (bewildering)
		prītināśa (destroying love)	*parakāyapraveśanam* (body entering)
		puṣṭī (increasing)	*parṇānāṃ hi vināśanam* (destroying crops)
		rakṣa (protecting)	*pauṣṭika* (prospering)
		rodhana (impeding)	*prasāva* (causing pregnancy)
		saṃmohana (infatuating)	*rājñaśca vijayārthinaḥ* (sovereignty granting)
		samjivani (revivifying)	*śāntika* (pacifying)
		śānti (tranquilizing)	*śrutihāni* (deafening)
		stambhana (immobilization)	*sthambhana* (immobilizing)
		śuṣaṇa (dessicating)	*tivrā bhedana* (exploding)
		suṣupta (sleeping)	
		uccāṭana (eradication)	
		uddīpa (torching)	
		utsādana (suspending)	
		vakpatitvaṃ (making eloquent)	
		vidveṣa (causing	

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		mutiny) *viśvasaṃhara* (all-destroying)	*uccāṭana* (eradication) *vahnervināśanaṃ* (destroying fire) *vaśīkaraṇa* (subjugation *vaśyagā* (enslaving)

The number of columns in the chart could be expanded by correlating results from any other magic tantra; however, the list is representative, and added columns would contain mostly repetition accompanied by few unique results. In fact, the chart above demonstrates there is no universal or common set or results. It also shows that any list of only six results fails to represent the contents in the root texts. The six-results mark a genre not an actual list of six constituents.

What are the procedures in the six results?

Describing pragmatic rituals that constitute magic operations requires specific vocabulary. For the overall ritual, including all elements to follow and the result, I use the term operation. Pragmatic rituals are a combination of spells or power word incantations (*mantra*), theurgic diagrams (*yantra*), concoctions of plants, mineral, and animal products (*auṣadhi*, *miśra*), and ritual actions (*vidhi*) performed by an actor (*sādhaka*) for his own benefit (*svadhā*) or to effect a target (*sādhya*), te the target victim, beneficiary, or client. A target (*sādhya*) may be a person, supernatural creature, wild or domestic animal, an element, weather pattern, vehicle, or commodity, but the most

common targets are human beings. Some techniques target multiple victims, effecting groups, like an army or clan, altogether. Other techniques drive one victim away from or pull her toward another victim, and some bind a subjugated victim to the client. When rituals are devoid of spiritual agents--i.e. when effects are implored, declared, and performed in deity devoid mantra/homa rituals or when results are enacted upon a victim's simulacra--then these are what I call mechanical: rites effective by virtue of proper execution and the inherent powers in the technique.

Rituals have actors who perform the rite and targets who are effected by the rite, whom undergo the result. Traditional Sanskrit terms are *sādhaka* and *sādhya*, practitioner and target. I use such terms as sorcerer, magician, practitioner, or ritual actor to refer to the *sādhaka*. Texts include such terms as mantra master (*mantrin*), wise one (*budhiman*), rite knower (*vidhivid*), and so forth. For the target (*sādhya*) I use terms such as target or victim, but the texts range in vocabulary for those who suffer the results of magic: a woman or general female (*strī*)--including a young woman (*abala*, *kanyā*), a courtesan (*gaṇikā*), and so forth; a man (*manuṣya*)--effecting kings (*rājan*), servants (*kiṃpuruṣa*), eunuch (*kliba*); elements--such as fire and water; or commodities--like oil or cloth. The target may be general or implied and the practitioner unspecified, but a ritual actor and victim are always present in the magic operation.

'Spells' are mantras:[26] words of powers used in incantations, consecrations,

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26 More often than not I use the term 'mantra' instead of spell, for 'mantra' has become a common word in English, and its meaning is more specific than 'spell' to the reader. See Meyer and Smith's designation of magic and magic texts as texts of ritual power and spells as words of ritual power. Meyer, Marvin W, and Richard Smith. *Ancient Christian Magic: Coptic Texts of Ritual Power.* San Francisco: HarperSanFrancisco, 1994.

worship, and perlocutionary speech.[27] Tantra magic mantras have many forms and

functions, but they are not used in the manner of Vedic transcendental sacrifice or liturgy,

not for Bhakti emotion-generating, not to invite a divine vision, not for tantra

transformation of body and soul.[28] Some tantra mantras are read aloud or chanted,

constituting steps during in a larger ritual; such step include consecrating ingredients and

tools, setting out the ritual space, or preparing the practitioner. Other mantras accompany

offerings to deities and supernatural creatures. Other mantras are words that make the

ritual effective when declared or repeated at the conclusion. Mantras may contain deity

invocation, sequences of imperative verbs declaring six-results type actions, victim

names, and sets of seed syllables, some readable (*bijākṣaras*)--such as '*oṃ*', '*hūṃ*', '*phaṭ*'--

and some stacked, muddled consonants (*piṇḍa*)--such as '*ṛkṣlvyūṃ*'. Some pragmatic rites

are mantras without accompanying actions or offerings; in such case, speaking or

inscribing the mantra is the ritual act itself. Mantras are found in most rituals but not all

rituals. Mantras sometimes declare an explicit target (*sādhya*) by name; others have a

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27 Tambiah describes speech acts, locating the role of magic speech, following the pioneering work by
Austin. 1) A locutionary act is a sentence that is true or false in a referential sense. 2) And illocutionary act
is an uttering that has a conventional force that does something. They are not subject to true or false, but
are judged as happy/unhappy, valid/invalid, correct/defective.3) A perlocutionary speech act "this refers to
what we bring about or achieve by saying something" it is the intended and unintended consequence of
words spoken by the speaker. (220-1) Magic mantras fit into perlocutionary speech. Tambiah, S.J. "Form
and Meaning of Magical Acts: A Point of View" Modes of Thought: Essays on Thinking in Western and
Non-Western Societies. London: Fabre & Faber, 1973. 199-229
28 Magic mantras perform magic, and are accordingly different from other mantras that are used in Vedic
worship/sacrifice (*yajña*), in temple or domestic rituals to deities (*pūjā*), or in mantra craft for acquiring
siddhis and gnostic transformation found in tantras. I would not categorize the aforementioned as magic.
This is opposed to scholars who argue that mantras are not magic; if these scholars studied magic mantras
the mantras would prove sufficiently magic. Burchett, P. E. "The 'Magical' Language of Mantra." *Journal
of the American Academy of Religion* 76.4 (2008): 807–843. Alper, Harvey P. *Mantra*. Albany, N.Y.: State
University of New York Press, 1989. Alper, Harvey P. *Understanding Mantras*. Albany, N.Y.: State
University of New York Press, 1989.   Nor are these mantras devoid of meaning; the meanings and
requested actions are quite clear though often book-ended by non-semantic *bija* mantra language. Staal,
Frits. *Rules without Meaning: Ritual, Mantras, and the Human Sciences*. New York: P. Lang, 1990.

filler word designating a target's name ought to be inserted: '*devadatta*' and '*amuka*' are the most common, both meaning "so-and-so".

'Concoctions' are combinations of herbs, natural substances, animal products, and/or traces of human beings (i.e. footprint dust, body fluids, hair or nails, and so forth). Some concoctions are independent of ritual acts, effective by mere combination, and other concoctions create ingredients used in subsequent actions: ink for writing ritual words and diagrams, unguents for smearing, and offerings to oblate. Concoctions sometimes must be applied outside the ritual act of creating them: they often must contact a target to 'poison' food, drink, or environ.

A 'technique' is a ritual action in the overall operation: preliminary bathing or mantra installation on the body, mantra repetition, inscribing a spell to create a yantra, combining substances, creating and manipulating simulacra, fire oblation, and tribute offerings. Other techniques are unique, found in a single rituals, and defy category. Techniques that cause effects without appeal to invisible beings are 'mechanical' because they are effective under their own potency, without influence human or otherwise.[29] A

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29 Goudriaan describes such recipes as "automatic" when he writes about the contents of the *Kāmaratna*. These mantras do not have a deity name nor is their a presiding deity over the ritual or text, "the mantra must have been though to work automatically." However, he notes that most recipes are complicated by long mantras. Along with these simple automatic mantras he includes erotic magic that increases potency, cures venereal disease, infertility, and assist in childbirth. He describes the "*kautuka*" category in the *Kāmaratna* along with the presumably automatic erotics: "collected under the head "*kautuka*" in the latter part of the text figure the cure of diseases of the eyes and other ailments, the ability to detect hidden treasures or to render oneself invisible, and the treatment of wounds caused by snakebite or attacks of venomous insects. The manipulation of Yakṣinīs who procure all kinds of earthly goods can also be found here." (123) In his description of the *Kāmaratna* Goudriaan condenses the two later parts of my three-fold magic constituency. I would argue that such rituals require more careful study and are magical topics in their own right, but Goudriaan must be ever applauded for his range of knowledge and groundbreaking work on magic which most indologists discarded as a worthless topic for study. Furthermore, these rituals are not "automatic" because they require actions--intentional actions that are often quite long and intense. Merely removing a deity name from a mantra, according to Goudriaan, would thereby make the whole ritual automatic, since the invocation is removed. Throughout the magic tantras I have seen the exact same

mechanical technique should not be considered less powerful, less effective, or less prestigious than a more 'spiritual' or 'religious' technique that manipulates unseen powers or invokes a recognizable deity, i.e theurgy rites. Ritual catalogs make no value distinction value between mechanical and theurgy rituals, neither should the interpreter. Mechanical rituals are not lowly or vulgar; they are presented on the same folios as theurgy rituals.

General magic techniques well-known outside magic tantras include *mantra*, *yantra*, *mudrā*, and *homa*. Unfamiliar techniques include ritual acts deploying persuasive analogies;[30] impure ingredients and transgressive combinations; herbal, animal, and mineral concoctions; demonological crossroad locations, impure ritual spaces; inauspicious dates, astrological conjunctions, seasons, and ill portents that, instead of auspicious dates and events, determine a ritual calendar.

Procedures and ingredients are dictated by telos. This usually appears straight-forward: subjugating a woman by piercing the head, heart, and/or vulva of a simulacrum;

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rituals used with a mantra and without a mantra, the rituals are not made automatic as much as the diety-component is added or removed. The ritual performed without invocation is thereby mechanical—it is effective based on its inherent power and its perfect performance. The term automatic may mean under it's own power, but the impetus remains upon the practitioner and performing the ritual completely. Goudriaan, Teun, and Sanjukta Gupta. *Hindu Tantric and Śākta Literature*. Wiesbaden: Harrassowitz, 1981. 30 Tambiah critiques the notion that magic is failed or incorrect scientific predictive reasoning. "The corresponding objectives in (magical) ritual are 'persuasion', 'conceptualization', 'expansion of meaning' and the like, and the criteria of adequacy are better conveyed by notions such as 'validity', 'correctness', 'legitimacy', and 'felicity' of the ceremony performed." In this way, magic rite perform persuasive analogies in ritual and use performative, illocutionary actions that by doing and speaking them constitute a change in the world. He argues, "most 'magical rites' (as indeed most rituals) combine word and deed and that the rite is devoted to an 'imperative transfer' of effects, which some might phrase as the 'telic' and others as the 'illocutionary' or 'performative' nature of the rite." (1973:219) Tambiah, S.J. "Form and Meaning of Magical Acts: A Point of View" <u>Modes of Thought: Essays on Thinking in Western and Non-Western Societies</u>. London: Fabre & Faber, 1973. 199-229 The semantic logic in magic tantras is that magic actions act out the wish or desire and ultimately cause that change. The change, however, is not required for the magic ritual to be effective; acting out the wish or frustrated desire cause a release of pain and frustration, and are thus always already effective once performed.

cooling fevers by dropping a fever-taming amulet into cool water; eradicating residents by fumigating an area with foul smelling, urine treated, cursed incense.   Other techniques are not so obvious: attraction rituals often combine acrid substances and ferment them in the head of a snake, painting an image of a scorpion causes death by constipation, or smearing skin with consecrated frog fat immobilizes fire.

Examining ritual procedures nuances the interpretation of effects; likewise, examining effects nuances interpretation of procedures. For example, a ritual labeled eradication (*uccāṭana*) that oblates wings of a crow and owl (who are natural enemies in South Asian literature and lore) results in subjugation (*vaśya*) caused by dissent (*vidveṣaṇa*). Smashing together ash-covered bricks and then burying them in the ground may be merely called immobilization (*stambhana*), but the ritual actually immobilizes clouds; knowing the nuanced result, we see that it tranquilizes storms (*meghaśānti*, *meghanāśana*) by making a thunderclaps and clouds but then burying the mini-storm making instruments to remove storm-danger.

Systematic vs. Encyclopedia Verses and Tantras with Examples

A detailed description of six results rituals constitutes the chapter following this one. In studying the six results, I distinguish between systematic and encyclopedic texts' strategies, their rhetoric types. While I limit my presentation in consequent chapters to encyclopedic material, a robust description of this distinction is required at the outset.

Systematic verses present multiple variables to bring about single results, thereby

creating second-order theories of ritual and establishing magic lore. By contrast,

encyclopedic verses catalog full discrete rituals grouped according to similarities among

results. This distinction also classifies entire tantras. Systematic tantras organize

multiple variables for multiple results in single verses or tight text units, such as

describing the appropriate time of day to perform a ritual according to the desired result

or results. Encyclopedic tantras are grimoires that catalog discrete rituals with specific

effects bearing little organization other than grouping rituals that have similar effects or

techniques. Systematic content is organized based on variables, but encyclopedic rituals

are organized based on results. The distinction will become clear after the examples

below.

Systematic rituals appear to stand alone, presenting lore as the science of magic.

Authors extracted principles of variation from the study of encyclopedic tantras, making

systematic tantras a second-order discourse. They are the culinary arts, magic principles,

theory, lore, magic śāstra. Three composition strategies are common in systematic

tantras: (1) the 'systematic variable' in which a set of variables is correlated with a set of

results, (2) the 'rolling variable' is a single ritual followed by verses that each provide a

variation that alters results,[31] and (3) overall 'lore' that ranks rituals, nuances

31 An excellent example of a 'rolling variable' is found in the BPK. First the *sādhaka* sets out the mantra
and then varies specific sequential seed syllables and ritual actions to effect different results. The root
mantra is *oṃ kṣmlvryūṃ klīṃ jaye vijaye ajite aparājite jhmlvryūṃ jambhe bhmlvryūṃ mohe mmlvryūṃ
stambhe hlvryūṃ stambhini klīṃ hrīṃ krauṃ vaṣaṭ* // "[Next, the *sādhaka*] inscribes the [aforementioned]
yantra upon a female skull (*strikapāla*). In the space of the '*klīṃ*' [in the mantra above] he draws the so-
called World-Lord [syllable, i.e. *hrīṃ*]. He should heat [the skull] during the three auspicious temporal
conjunctions in a khadira-wood fire. This attracts a lovely woman (*ramākṛṣṭiḥ*). (5) He should inscribe [the
aforementioned using ink made from] poison and reddish plants (*kṣveḍarakta*) that yantra upon human skin
with '*hūṃ*' in the place of the *māyā* syllable, i.e. *hrīṃ*, (*māyāsthāna*). During mid-fortnight, [should he]

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symptomatology, suggests substitutions, and sequences rites to achieve results when

results are not apparent.[32]

Encyclopedia tantras are grimoires. Discrete short rituals--mostly a single verse

or a few verses--are grouped based on results. Murder rituals, subjugation rituals, dissent

rituals, and so forth are collected Rituals are sometimes grouped by similar techniques:

types of diagrams, herbal concoctions, mantras, homa rituals, and so forth. They are

cookbooks, grimoire catalogs.[33] Three composition strategies are common: (1) three part

cook it it using [flames kindled] , this will repel [a target] (*pratiṣedha*). (6) He should inscribe the yantra
upon *bibhīta* bud, but in the place of the '*huṃ*', he should inscribe the letter after '*ma*' [i.e. 'ya'] including a
'*ra*' [sound, i.e. '*rya*',] connected with the names of two people. [The bud and mantra-yantra] is tied up
with the commingled hairs of a buffalo and a horse and then buried in the ground (*sthāpayedbhūmyāṃ*).
This creates enmity between the two [people]. (7-8) In place of the ['*rya*'] syllable above, he should
inscribe a '*ya*' with a *visarga* [i.e. *yaḥ*] conjoined with the name [of the target] (*sanamakam*) using a crow-
wing stylus and [ink] made from mixed cremation-ground charcoal, red poison (*viṣārūṇa*), and crows feces
(*dhūkāriviṣṭhā*). This is written on a cloth (*dhvajayantraṃ*) and hung from tree limbs (*vṛkṣāṇāṃ baddham*)
[like crows perched upon a tree; doing so] eradicates enemies (*uccāṭanaṃ ripoḥ*). (9-10) In the place of the
yaḥ-syllable [in the aforementioned mantra], he should place the '*nabha*' [syllable, i.e. *ha*, and] inscribe
[the yantra] upon a male skull bowl (*nṛkapālapuṭa*) using a bone stylus made from a corpse (*pretāsthi*).
[Commingled] blood of an elephant and a donkey (*śṛṅgīgaralarakta*) [should be used for ink]. Enraged
(*roṣāt*), [the practitioner] fills [the skull bowl] with ashes and buries it in a cremation ground. After seven
days this effects the forcible eradication of a hostile clan. (11-12) In the place of the '*nabha*' [in the earlier
yantra], he should place the '*phaḍ*' syllable, and inscribe [the yantra] using Neem and Sun-plant saps for
ink upon a rag acquired from a charnel ground   With an angry mind, [the sorcerer] buries the yantra in a
cremation ground. As long as it remains in the earth, the enemy [target] will wander (*paribhrāmati*) the
earth, like a crow. (13-4)" (4.5-14) The variations continue and the mantra in the final variation looks quite
different from the initial root mantra.

32 This third type, 'lore', is well-represented in the "later half" of Tripathī's <u>Uddīśatantra,</u> verses 2.1-89,
found after the six results grimoire section but before description of fantastic acts and enchanted items.
Topics include: the sequences of results to be performed if results are not apparent, sequences of results not
found in the prior six-results section, signs of perfection (*siddhilakṣana*), ranking of perfections,
symptomatology of afflictions (*doṣa*) caused by magic as correlated with placement of seed syllables in
mantra, symptomatology based on number of mantras repeated, and lore for bestowing faults and gaining
fruits.

33 These befuddling texts represent the majority of magic tantras I have studied in manuscript catalogs.
They are first order recordings of observed spells, handed down vernacular traditions, and ritual
innovations. Systematic tantras are second-order in that they extract principles from these spells. The
principles come from pandits and western scholars reading and creating systems from these catalogs. The
systematic tantras could precede composition of the encyclopedic, for the encyclopedic tantras are the data
upon which systematic ones have been written. Encyclopedic sources are the material out of which the
systematic ones were compiled. Scholars have long neglected encyclopedic texts due to the non-standard
language, bewildering content, and non-resemblance of western notions about grimoires. It is high-time to
dedicate our research to these wonderful creatures who scuttle about the dank pools of the Sanskrit

discrete verses with mantra, thereby including ritual actions mantra, and result; (2) long

discrete verses; and (3) simple discrete verses without all three parts.

I present examples below of encyclopedic and systematic verses from inside and

outside the Uḍḍ-corpus, and I describe the different rhetoric of each text type. Tripathī's

Uḍḍīśatantra, which is translated in full in the appendix to this dissertation, has both

encyclopedic and systematic sections, proving that the designation can be applied to

whole texts and text sections. As a rule, my dissertation does not study systematic

tantras, focusing on older and less refined encyclopedic grimoires. I study cooks, not

chefs; sorcerers, not pandits.

Systematic Examples

Systematic variables for the six results are well represented by topics in the

systematic section of Tripathī's *Uḍḍīśatantra.* Many correspond to systematic variables

in other magic tantras: directions to be faced, times of day and season, days of the week,

astrological conjunctions and signs, elements, colors for deities, stances of deities,

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universe. To paraphrase Stephen J. Gould, they may not teach us about the wonderfully evolved forms of Hinduism observed today, but they do speak to us about a scuttling-bustling ritual world perpetually at the margins of Sanskrit discourse. Describing the Burgess shale finds, Gould could be describing the work of anyone studying Sanskrit manuscripts and the darker corners of Indology: "The animals of the Burgess Shale are holy objects—in the unconventional sense that this word conveys in some cultures. We do not place them on pedestals and worship from afar. We climb mountains and dynamite hillsides to find them. We quarry them, split them, carve them, draw them, and dissect them, struggling to wrest their secrets. We vilify and curse them for their damnable intransigence. They are grubby little creatures of a sea floor 530 million years old, but we greet them with awe because they are the Old Ones, and they are trying to tell us something." (54) Gould, Stephen Jay. *Wonderful Life: The Burgess Shale and the Nature of History.* New York: W.W. Norton, 1989.

syllables, syllable placement, gender of mantra language, marking on mats, material for mats, hand gestures, visualized actions of deities, shapes and directional orientation of offering pits, materials for pots, rosary bead and thread materials, fingers used to manipulate rosaries, methods of mantra repetition, oblation materials, appropriate tongues and names of flames, and oblation ladle shapes and lengths. (1.14-163)

I extract and describe three groups of systematic verses from Tripathī's *Uḍḍīśatantra* and the Jain *Bhairavāpadmāvatīkalpa* to present the form and functions of systematic ritual discourse: variables include (1) time of day, (2) rosary materials and fingers used during rosary recitation, (3) and hand gestures and mat markings. Similarities below do NOT uncover a universal system of tantra throughout South Asia; systematic verses demonstrate similar logic, but they are not correspondent. When comparing systematic lore one does not uncover a set of clear equivalencies and variables for desired results.[34]

Tripathī describes four times of day appropriate for six results; the *Bhairavapadmāvatīkalpā* describes six times of day appropriate for six results. I will examine the verses side-by-side, noting similar strategies and divergent variables for presenting systematic principles on the same topic.   First, Tripathī's *Uḍḍīśatantra.*

Subjugation during the early part of the day (*pūrve'hni*), dissent and also eradication (*vidveṣoccātana*) during middle of the day (*madhyahna*), prosperity

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34 Brian K. Smith grapples with this same problem in studying Vedic sources. He finds that there are seemingly endless variation and substitutions for ritual substances and categories, portraying a wide range of not logic but logics for classifying the universe. Ultimately Smith reduces all the systems to correspond with caste. Smith, Brian K. *Classifying the Universe: The Ancient Indian Varṇa System and the Origins of Caste*. New York: Oxford University Press, 1994.

and tranquilizing at the end of the day (*dināsyanta*), and murder rites [should be done] at twilight (*saṃdhyākāla*).[35] (Uḍḍ 1.28)

Next, the *Bhairavapadmāvatīkalpā*.

In the morning (*pūrvāhṇa*), the subjugation rites. At midday (*madhyāhna*), the destruction of love (*prītināśanaṃ*). In the afternoon (*parāhna*), eradication. At midday (*sandhyā*), dispelling (*pratiṣedha*). Tranquilizing rituals at midnight (*ardharātra*). At dawn (*prabhāta*), prosperity increase.[36] To reverse the subjugation rituals and perform the other rites, he employs the right hand.[37] (BPK 3.6-7)

Morning and midday results overlap. Morning is the time for subjugation. Midday is the

time for rituals that destroy relationships: dissension and eradication destroy intimacy and

separate the intimate, both destroy love (*prītināśana*). Tripathī does not set out

systematic times for the night, correlating six results only to four daytime points. The

Bhairavapadmāvatīkalpa correlates six times of day and night with six results.

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35 *vaśyaṃ pūrve 'hni madhyāhne vidveṣoccāṭane tathā / śāntipuṣṭī dinasyānte saṃdhyākāleca māraṇam //* 1.28 //

36 The commentary correlates variables and rites with seasons, i.e. Autumn for mid-day dispelling rites. Other results correspond to seasons as well, but my interpretation will focus on the times of day. Neither Tripathī's root text nor commentary correlate this verse with seasons. The BPK commentary follows. *'pūrvāhṇe' ityādi / pūrvāhṇakāle vasantartau vaśyākṛṣṭistambhanakarmāṇi kuryāt / 'madhyāhne prītināśanam' madhyāhnakāle grīṣmartau vidveṣaṇaṃ kuryāt / 'uccāṭanaṃ parāhṇe' aparāhṇe varṣartau uccāṭanaṃ kuryāt / caḥ samuccaye / 'sandhyāyāṃ pratiṣedhakṛt' sandhyākāle śaradṛtau niṣedhaṃ kuryāt / 'śāntikarmārdharātre ca' ardharātre hemantartau śāntikarma kuryāt / caḥ samuccaye / 'prabhāte pauṣṭikaṃ tathā' prabhātasamaye śiśirartau pauṣṭikaṃ karma kuryāt / 'vaśyaṃ muktvā' vaśyakarma varjayitvā / 'anyakarmāṇi' itarākṛṣṭikarmāṇi 'savyahastena' dakṣiṇahastena 'yojayet' kuryāt, vaśyakarmaiva vāmahastena yojayed ity arthaḥ //* 3.6–7 // An earlier verse in Tripathi groups seasons and times of day along with variables. "After sunrise there are undertaken ten 24-minute units in sequence. The units of seasons begin with spring and occur every day, during the day and night (*ahorātraṃ dinedine*): spring, summer, rainy season, fall, cold season, and the cool season." (1.16) Each season corresponds to a portion of each single day. "The cold season is the time for pacification rites, the spring for subjugation rites, the cold season for immobilization rites, the summer for dissent rites, the rainy season for forcible eradication, and the fall is the time for killing rites." (1.17) *sūryodayātsamārabhya ghaṭikādaśakaṃ kramāt / ṛtavaḥ syurvasantādyā ahorātraṃ dinendine // vasantagrīṣmavarṣāśca śaraddhemantaśaiśirāḥ //* 1.16 // *hemantaḥ śāntake prokto vasanto vaśyakarmaṇi / śiśiraḥ stambhane jñeyo grīṣme vidveṣa īritaḥ / prāvṛḍuccāṭane jñeyā śaranmāraṇakarmaṇi //* 1.17 //

37 *pūrvāhṇe vaśyakarmāṇi madhyāhne prītināśanam / uccāṭanaṃ parāhṇe ca sandhyāyāṃ pratiṣedhakṛt //* 3.6 // *śāntikarmārdharātre ca prabhāte pauṣṭikaṃ tathā / vaśyaṃ muktvānyakarmāṇi savyahastena yojayet //* 3.7 //

Prosperity increase is logically placed at dawn, but midnight murder is softened to tranquilizing; tranquilizing and murder, as is often the case, show common origins.

Both grimoires contain long systematic sections on rosary bead materials and recitation practices. The _Uḍḍīśatantra_ sets out a standard list of six results to which are added two other, more general results; these eight results are correlated with rosary bead materials. The _Bhairavapadmāvatīkalpa_ sets out only five materials and elliptically describes the results as "pacification and so forth" (_śāntyādyarthe_); Bandhuṣeṇa's commentary prescribes eight results for the five materials. Furthermore, regarding rosary practice, Tripathī describes eight results correlated with four thumb-and-finger combinations, and the _Bhairavapadmāvatīkalpa_ prescribes five actions with five fingers. I remain confused how to use the thumb on the thumb to move rosary beads.

> Use coral or diamond bead for mantra repetition [affecting] either subjugation or prosperity. For attraction perform mantra repetition using elephant teeth as beads. To cause dissent or eradication string beads made from horse teeth upon a thread made from the victim's hair and perform mantra repetition. In order to kill an enemy, one should perform mantra repetition using a rosaries made from the teeth of an ass or a dead man [acquired] from an empty battleground.
> To perfect dharma, amour, and wealth (_dharmakāmārtha_) one should use [a rosary] made from shell-beads. To perfect all forms of amour and wealth (_sarvakāmārtha_) perform mantra repetitions [using a rosary of] lotus seeds. A mantra repeated upon a a rudrākṣa-seed rosary bestows all results. Rosaries made of crystal, pearl, _rudrākṣa_-seeds, coral, or son-granting plant (_putrajivan_ {Putrajivan Roxbhurghi}) seeds accomplish learning (_sārasvatāptaye_).[38] (Uḍḍ-1.103-107)

38 pravālavajramaṇibhirvaśyapauṣṭika yorjapet / mattebhadantamaṇibhirjjapedākṛṣṭikarmmaṇi // 1.103 // sādhyakeśasūtrayuktaisturaṃgadaśanodbhavaiḥ / akṣairmālāṃ pariṣkṛtya vidveṣoccāṭane japet // 1.104 // mṛtasya yuddhaśūnyasya daśanairgarddhabhasya ca / kṛtvā 'kṣamālāṃ japtavyaṃ śatrumāraṇamicchatā // 1.105 // kriyate śaṃkhamaṇabhirdharmakāmārthasiddhaye / padmākṣaiḥ prajapenmaṃtraṃ sarvakāmārthasiddhaye // 1.106 // rudrākṣamālayā japto mantraḥ sarvaphalapradaḥ / sphāṭikī maukttikī vāpi raudrākṣī vā pravālajā / sārasvatāptaye śastā putrajīvaistathāptaye // 1.107 //

For tranquilizing and prosperity,[39] immobilization, and subjugation one should use the tip of the thumb (*vṛddhāgra*). For attraction, one uses the thumb and ring-finger [upon the rosary] to perform mantra repetition. For both dissent and eradication one should use the thumb and the index finger. Murderous sorcery uses the thumb and the little finger. [40] (Uḍḍ- 1.112-113)

Compare the verse above to the following from *Bhairavapadmāvatīkalpa*.

The wise one performs 108 repetitions of mantra using [rosaries beads made of] crystal (*sphaṭika*) for pacification and, so forth respectively, coral (*pravāla*), pearl (*muktā*), gold (*cāmīkara*), and the son-granter seed [jewel] (*putrajīva*).[41] (3.11)

[To perform the six magic acts using a rosary] the rosary beads [rest upon] a finger and are moved with the thumb. In the rites of liberation (*mokṣa*), sorcery (*abhicāra*), pacification, subjugation, and attraction, [the fingers], starting with the thumb, are employed in sequence.[42] (BPK 3.12)

Both sources correlate rosary materials with specific results. Though similar, the lore diverges, and the *Uḍḍīśatantra* has greater detail. Both the *Bhairavapadmāvatīkalpa* and the *Uḍḍīśatantra* prescribe coral for pacification. Certain *Bhairavapadmāvatīkalpa* and *Uḍḍīśatantra* rosary results resonate for they accomplish learning and are the domain of Sarasvatī. The *Bhairavāpadmāvatīkalpa* commentary expands the concise root verse: tranquilizing is accomplished using crystal beads, subjugation by coral, prosperity by pearl, immobilization by gold, and hatred, eradication, and dispelling by the 'son-granter' plant.[43] There is little inherent correspondence between result and bead material in these

39 I follow the hindi commentary in rendering 'ādi' in śāntyādi as tranquilizing and prosperity increase.
40 śāntyādistaṃbhavaśyeṣu vṛddhāgreṇa ca cālayet / aṃguṣṭhānāmikābhyāṃ tu japedākarṣaṇe manum // 1.112 // aṃguṣṭhatarjanībhyāṃ tu vidveṣoccāṭayorjapet / kaniṣṭhāṃguṣṭhayogena māraṇe japa īritaḥ // 1.113 //
41 Sphaṭikapravālamuktāphalacāmīkaraputrajīvakṛtamaṇibhiḥ / aṣṭottaraśatajāpyaṃ śāntyādyarthe karotu budhaḥ // 3.11 // Comm. deviates from the order of rituals above, as does the text by starting with śānti. The commentary reads is found in ft note below.
42 mokṣābhicāraśāntikavaśyākarṣeṣu yojayet kramaśaḥ / aṅguṣṭhādyaṅgulikā maṇayo 'ṅguṣṭhena cālyante // 3.12 //
43 *sphaṭikakṛtabhaṇibhiḥ śāntikakarmaṇi / pravālakṛtamaṇibhiḥ vaśyākarṣaṇayoḥ / muktāphalakṛtaiḥ*

two tantras. The *Uḍḍīśatantra* follows a common pattern in which increasingly hostile

rituals use increasingly noxious ingredients, but the *Bhairavapadmāvatīkalpa* softens this

lore, avoiding overt descriptions of aggressive rituals and prescribing only five pleasant

materials. Softened Śaiva lore is common in Jain tantra.

Both tantras describe the use of finger combinations when holding and counting

off the beads of the rosary depending upon the desired result. The *Uḍḍīśatantra* is

straightforward and in need of no further comment, save that that the use of the tip of the

thumb is used to move the beads over the required finger. The commentary to the

Bhairavapadmāvatīkalpa clarifies its obscure root verse on the fingers: freeing (*mokṣa*)

uses the thumb; sorcery (*abhicāra*), the cursing or index finger; tranquilizing (*śānti*) and

increase (*puṣṭi*), the middle finger; subjugation (*vāśya*), the naming or ring finger; and

attraction (*ākarṣa*), the little finger.[44] Jains euphemistically connect the thumb to 'freeing'

(*mokṣa*), a stand in for murder (*mārana*) using the thumb and little finger in the

Uḍḍīśatantra. Fingers for rosary practice do not correspond in the two sources.[45] The

pauṣṭikakarmaṇi / 'cāmīkara' suvarṇakṛtamaṇibhiḥ stambhanakarmaṇi / putrajīvakṛtamaṇibhiḥ
vidveṣaṇoccāṭanapratiṣedhakarmaṇi / eteṣāṃ kṛtamaṇibhiḥ 'aṣṭottaraśatajāpyaṃ' aṣṭādhikaśataṃ jāpyaṃ
'śāntyādyarthe' śāntikaṃ ādi kṛtvā 'budhaḥ' prājñaḥ 'karotu' kuryāt // 3.11 //
44 *'aṅguṣṭhena cālyante' mokṣārthī aṅguṣṭhena cālayet / abhicārakarmaṇi tarjanyā, śāntikapauṣṭikayoḥ*
madhyamāṅgulyā, vaśyakarmaṇi anāmikāṅgulyā, ākarṣaṇakarmaṇi kaniṣṭhāṅgulyā cālayet // 3.12 // The
use of finger gestures here corresponds to that found in the *Bhūtaḍāmaratantra*. Here is a translation from
the Tibetan version that shows similarities in *mudrā* lore. "Having intertwined all of his fingers, he should
extend his index fingers. This is the seal of the peaceful Katayana: it is a spell of attraction. Regarding the
seal of the great Katayana: block up the two index fingers, having drawn together all of the fingers. This
will summon the goddesses without exception. Having done this very seal, then the middle fingers should
be stretched out, and then pull in both thumbs: this is the goddess who kill everyone. The seal of the
powerful lady will delight the perfected and will demolish the powerful. By the mere binding of the this
seal, instantly one will become perfected." Throughout the magic tantras the thumb is used for killing, the
index finger for cursing and sorcery, the middle finger for pacific rites, the ring-finger for subjugation, and
the hook-like gesture of extending the index finger is used for attraction.
45 The Damara tantra translated by Ram Kumar Rai contains the flowing verse on fingers used in the six
acts, presumably for mantra with rosary. Rai translates, "In the Rituals of Śānti (Pacification) the used of
Tarjanī finger, in the Pauṣṭika rituals the use of Madhyamā and Aṅuṣṭh, and in the Māraṇa (Liquidation)

Uḍḍīṣatantra is more coherent, suggesting that Jain authors struggled to adapt a practice from earlier Śaiva tantras.

Mat markings (*āsana, piṭha*) and hand gestures (*mudrā*) are presented in close proximity in both tantras. Six similar results are correlated with six similar variables in both texts. The Hindi title for and commentary upon this section in the *Uḍḍīṣatantra* argues these *āsana*s are *haṭhayoga* positions--the positions are explained in detail in the *Uḍḍīṣatantra* commentary--but examining the verses together closely and comparing the two sources demonstrates that the term "*āsana*" refers to a mat and not a position for sitting or meditating.[46] The *Bhairavapadmāvatīkalpa* is more concise than inconsistent and repetitive *Uḍḍīṣatantra* verses. First, the proximate verses in the *Uḍḍīṣatantra*.

> I will now explain the mat-symbols (*āsaṇaṃ*)[47] prescribed for the rituals. Prosperity increase rituals bear result via the lotus symbol. For pacification, the *svastika*. For attraction, prosperity increase, and dissent, the rooster symbol (*kukkuṭāsana*). For Eradication, the half-*svastika*, drawing the bottom half [of the

etc. the use of Anāmikā and the Aṅguṣṭha are said to be auspicious. *Determination of the use of the Fingers in the Ṣaṭkarmas*" *śāntike pauṣṭike caiva abhicārikakarmāṇi // tarjanyādisamārūḍhaṃ kuryādyantrāt kramaḥ sudhīḥ / tatrāṅguṣṭhasamārūḍhaṃ sarvakarma śubherataḥ // iti ṣṭakarmaṇi aṅgulinirṇayaḥ samāpta //* Rāya, Rāmakumāra. *Damara tantra: text in Nagari script with an English translation.* Varanasi: Prachya Prakashan, 1988. p.8.

46 What is commonly described as modern position-based yoga or haṭha yoga is far from the yoga practiced throughout Indian history. David White has convincingly demonstrated that the Haṭha yoga of positions is thoroughly modern, rooted in nineteenth and twentieth century 'body-culture' and creative readings of yoga texts. The types of Haṭha yoga common today were not found in the time of the Uḍḍ-corpus composition, but they are well known to modern pandit commentators and their vernacular glosses. White, David Gordon. *The Yoga Sutra of Patanjali: A Biography.* Princeton : Princeton University Press, 2014. Also, White, David Gordon. *Yoga in Practice.* Princeton: Princeton University Press, 2011. Contrast this depiction with the posture-based yoga of Iyengar that inspired Tripathī's commentary reading āsana as positions rather than mat. Iyengar, B. K. S. *Light on Yoga: Yoga Dipika.* New York: Schocken Books, 1979.

47 Tripathī insists in his commentary these are yoga type sitting positions and stretches his gloss to fit that interpretation. Furthermore, he provides five Hindi language yoga root text instructions for the bodily positions with his own Hindi gloss. The source for these Hindi "root text" is not provided. To repeat, the root verses refer to mats and not yoga-positions.

svastika]. Murderous sorcery and immobilization, use no mat symbol (*vikaṭa*). For subjugation use the shining lamp (*bhadra*) symbol.[48] (Uḍḍ 1.70-2)

The six hand gestures (*ṣaṇmudrā*) appropriate for each ritual result starting with pacification are as follows in sequence: lotus, noose, club (*gadā*), pestle, arrowhead (*aśani*), and the sword.[49] (Uḍḍ 1.75)

The *Bhairavapadmāvatīkalpa* displays similar verses.

The hand gestures 'hook', 'lotus' (*saroja*), 'blossom' (*bodha*), 'sprout' (*pravāla*), 'conch', and 'vajra' correspond to rituals effecting attraction, subjugation, pacification, dissent, suppression, and killing.[50] (BPK 3.8)

The various mat symbols (*pīṭha*) [correspond to the six results]: 'Staff', 'Svastika', 'Lotus', 'Wild Cock' (kukkuṭa), 'Ax,' and 'Bright-lamp' (*uccabhadra*).[51] (BPK 3.9a)[52]

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48 *ākṛṣṭe pauṣṭike tadvadvidveṣe kukkuṭāsanam / arddhasvastikamuccāṭe arddhasthāpanapārṣṇikam // 1.71 // māraṇe stambhane tadvadvikaṭaṃ parikīrttitam / vaśye bhadrāsanaṃ teṣāṃ kathyate cātha bhāvanā // 1.72 //* The next two verses clearly describe these *āsanas* as mats. "In the subjugation rites, one should use a sheep skin mat. For attraction, a tiger-skin mat. For eradication, a buffalo hide mat. And likewise, for dissent, a horse hide mat. For murderous sorcery, a buffalo-leather mat. For liberation rites (*mokṣa*), one ought to use a elephant skin mat. Otherwise, for all acts use a red wool mat." *vaśye meṣāsanaṃ proktamākṛṣṭau vyāghracarma ca / uṣṭrāsanaṃ tathoccāṭe vidveṣe turagāsanam // 1.73 // māraṇe māhiṣaṃ carma mokṣe gajājinaṃ bhavet / athavā kambalaṃ raktraṃ sarvakarmasu kārayet // 1.74 //*
49 *ṣaṇmudrāḥ kramaśo jñeyāḥ padmapāśagadāhvayāḥ / musalāśanikhaṅgākhyāḥ śāṃtikādiṣu kramsu // 1.75 //*
50 *aṅkuśasarojabodhapravālasacchaṅkhavajramudrāḥ syuḥ / ākṛṣṭivaśyaśāntikavidveṣaṇarodhavadhasamaye // 3.8//* The commentary renders *vadha* as *pratiṣedha* or *niṣedha* throughout, as opposed to the literal death, killing, or striking. Commentary reads thus: *'aṅkuśa' aṅkuśamudrā 'ākṛṣṭi' ākarṣaṇakarmaṇi / 'saroja' sarojamudrā 'vaśya' vaśyakarmaṇi / 'bodha' jñānamudrā 'śāntika' śāntikapauṣṭikayoḥ / 'pravāla' pallavamudrā 'vidveṣaṇe' phaṭkarmaṇi / 'sacchaṅkha' samyakśaṅkhamudrā 'rodha' stambhanakarmaṇi / 'vajra' vajramudrā 'vadhasamaye' pratiṣedhasamaye / iti ṣaṭkarmakaraṇe etā mudrāḥ 'syuḥ' bhaveyuḥ // 3.8 //*
51 *Daṇḍasvastikapaṅkajakukkuṭakuliśoccabhadrapīṭhāni / udayārkaraktaśaśadharadhūmaharidrāsitā varṇāḥ // 3.9 //* The commentary places *vidveṣa* and *uccāṭana* together with the ax. The full commentary on mats reads: *'daṇḍa' daṇḍāsanam ākarṣaṇakarmaṇi / 'svastika' svastikāsanam vaśyakarmaṇi / 'paṅkaja' paṅkajāsanaṃ śāntikapauṣṭikayoḥ / 'kukkuṭa' kukkuṭāsanam vidveṣoccāṭanayoḥ / 'kuliśa' vajrāsanaṃ stambhanakarmaṇi / 'uccabhadrapīṭhāni' vistīrṇabhadrapīṭhāsanam niṣedhakarmaṇi / ity etāny āsanāni ṣaṭkarmakaraṇe yojanīyāni // rṇaṃ niṣedhakarmaṇi / ity evaṃvidhā varṇāḥ ṣaṭkarmakaraṇe prayoktavyāḥ / ity āsanavarṇabhedāḥ kathitāḥ // 3.9 //*
52 Comm. glosses *pītha* with *asana*. *Daṇḍa* is for *ākarṣa*. Svastika is for *vaśya*. *Paṅkaja* is for *śānti* and *pauṣṭi*. *Kukkuṭa* is for *vidveṣa* and *uccāṭana*. *Kuliśa* is the *vajrāsana* and is used for *stambhana*. *Uccabhadrapīṭhani* is the seat of *vistīrṇabhadra* and is used for *niṣedha*. *Udayārka* is the dawn-color and

First, mat symbols. The *Uḍḍīśatantra* correlates the lotus with increase; *svastika* with tranquilizing; rooster with attraction, increase, and dissent; bottom half *svastika* with eradication; no symbol for immobilization and murder; and, finally, the lamp with subjugation. The *Bhairavapadmāvatīkalpa* and its commentary correlate the staff with attraction, *svastika* with subjugation, lotus with tranquilizing and increase, wild cock with dissent and eradication, ax and vajra with immobilization, and bright lamp with dispelling.[53] The two texts share four of the same marks: *svastika*, lotus, wild-cock, and lamp; however, correlation with results is not the same.[54]

Next, hand gestures (*mudrā*). The *Uḍḍīśatantra* presents six results, starting with tranquilizing, and correlates them with gestures known as lotus, noose, club, pestle, arrowhead, and sword. Tripathī's Hindi commentary asserts the finger gesture (*anuṣṭhān kare*) known as 'the lotus' is used for tranquilizing, 'noose' for subjugating, 'club' for immobilizing, 'pestle' for dissent, 'arrowhead' or 'lightning bolt' (*vajra*) for eradication, 'sword' for murder. The root verse of the *Bhairavapadmāvatīkalpa* is more elaborate. The

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is used for *ākṛṣti*. *Rakta* is the color of the *japā* flower and is used for *vaśya*. *Śaśadhara* is the color of the *candrakānta* (moon-lovely) used for *śānti* and *pauṣṭi*. *Dhuma* is *dhumra* color used for *vidveṣaṇa uccātana*. *Haridra* is yellow and is used for *stambhana*. *Asita* is black used for *niṣedha*. Considering these symbols are visual, the *āsanas* must be mats marked symbols.

53 Comm. *'daṇḍa' daṇḍāsanaṃ ākarṣaṇakarmaṇi / 'svastika' svastikāsanaṃ vaśyakarmaṇi / 'paṅkaja' paṅkajāsanaṃ śāntikapauṣṭikayoḥ / 'kukkuṭa' kukkuṭāsanaṃ vidveṣoccāṭanayoḥ / 'kuliśa' vajrāsanaṃ stambhanakarmaṇi / 'uccabhadrapīṭhāni' vistīrṇabhadrapīṭhāsanaṃ niṣedhakarmaṇi / ity etāny āsanāni ṣaṭkarmakaraṇe yojanīyāni //*

54 For the lotus, Uḍ claims increase, and BPK claims tranquilizing and increase, closely related. And for the wild cock, Uḍ claims attractions, increase, and dissent, and BPK claims a similar range: dissent and eradication. However, the svastika is tranquilizing in Uḍ and subjugation in BPK, which somewhat connect; the bright lamp is dispelling and subjugation, also somewhat connected. The BPK does not contain the no mark, nor the varja, nor the half svastika, and the text also ignores the most aggressive results.

gesture known as 'the hook' effects attraction, 'lotus' for subjugation, 'blossom' for pacification, 'sprout' for dissent, 'conch' for suppression, and 'lightning bolt' for killing. While both texts have, for once, only six variables, the variables do not align.

The preceding are key examples of systematic verses in Śaiva and Jain tantras. Each systematic verse presents its content as a universal science of magic revealed by Śiva to Rāvaṇa or inspired and composed by Malliṣeṇa dedicated to Padmāvatī.[55] Scholars--academics and pandits--wrongly approach magic tantras as a universal science of magic.[56] Correspondences and variables differ: between religious traditions (Jain and Śaiva tantras), within a religious tradition (Śaiva Uḍḍ-corpus and Śaiva *Dattatreyatantra*), and even between texts with the same title (Uḍḍ-corpus). There would be no differences within and across traditions is the science of magic was universal through South Asia.

Despite clear differences, systematic magic tantras across religious and sectarian boundaries use the same strategies to generate verses and lore. Namely, authors correlate and extract numerous variables to effect varied results. For example, a ritual that stakes a simulacrum with '*hrīṃ*' consecrated thorns may effect dissent, subjugation, and murder; thereby '*hrīṃ*' syllables, manipulating thorns, and simulacra piercing are inserted into separate verses that list methods of dissent, subjugation, and murder. Such principles are extracted by authors after study of prior ritual catalogs. In another example, a pandit may extract different shapes of ritual pits (*kuṇḍa*)--triangular, circular, four-sided, and six-

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55 The intro verses and commentary to the BPK describe Malliṣeṇa writing a text dedicated to Padmāvatī, but the JMK describes Jvālāmālinī revealing the text to Indranandi.
56 See my earlier chapter on prior studies of the tantra.

sided--and creates a verse arguing that triangular pits are used to murder, circular for

prosperity, square to subjugate kings, and hexagonal to attract women. From many

discrete rituals, thereby, the tantra scholar creates a hybrid verse that displays a science of

ritual. This is a sort of "ritual bricolage" that contains "debris of extant rituals in various

ways."[57]

How is systematic content used? Systematic lore clarifies unclear variables in

rituals, provides tools to complete incomplete verses, or can be used to generate

innovative new rites. Systematic tantra texts and verses may set forth the most numerous

and diverse results of tantras--they expanding the number and taxonomy and nuance

results--but they are built upon the encyclopedia categories. But what sort of texts are

found in that other class of tantras: the encyclopedic catalogs, grimoires, the so-called

original magic tantras,[58] cook-books to literally and figuratively screw your neighbor?

Encyclopedic Examples

The distinction between encyclopedic and systematic is not polar; it is not

either/or; magic tantras often have encyclopedic AND systematic sections. For example,

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57 David White, personal correspondence, April 2015.

58 There are three types of texts seemingly outside tantra *sādhana*. 1) original tantras like *Dattātreya* or *Damara* tantras, including *kalpas* that worship mantras and worship to a single deity like the *Ākaśabhairavakalpa*; 2) *nibandhas* "digests: that are compilations from other sources; and Handbooks (*saṃvaratantra*) with Sanskrit mantras and *ślokas* but mostly in the vernacular. The handbooks may actually be older and of better composition. It is hard to figure out what is an original tantra. (Goudriaan and Gupta 1981: 113) This set of distinctions does not hold up, and Goudriaan says so. I get the sense that any of the handbooks can be called original tantras because other tantras derive material from their lore, but the reverse is not so.

after the short narrative introduction, Tripathī's *Uḍḍīśatantra* contains systematic verses (11.14-163), then an encyclopedic catalog of six results (1.164-1.234), yet another set of systematic principles (2.1-89), and concludes with an encyclopedic catalog of fantastic feats and magic items (2.91-111). Many Uḍḍ-corpus texts are solely encyclopedic catalogs, disorganized jumbles of six result operations followed by appendix catalogs of fantastic feats and magic items. I have encountered no purely systematic Uḍḍ-corpus text.

Encyclopedic verses prescribe discrete techniques with explicit, usually singular, results. Rituals may be grouped in proximity or sequence due to similar techniques or results, but numerable variables and results are not found in single verse units as found in systematic sources. Below, I highlight several encyclopedic rituals from various Uḍḍ-corpus sources and compare them to similar rituals in the *Bhairavāpadmāvatīkalpa*. Rituals are similar. Notable differences demonstrate a pan-Indian discourse on magic, but they disprove a pan-Indian, universal science of magic. Three common types of encyclopedic rituals are found in magic tantras: (1) the three part discrete rituals, i.e. technique, mantra, result); (2) the long discrete ritual, pulling together more than three components, or multiple cycles of three components, into longer text units, and (3) the simple discrete ritual that contains a short verse with elements of the three but not all three. These composition patterns are found throughout encyclopedic magic tantras. I have selected the examples below based on similar herbal methodologies, erotic results, and use of mantra.

Bhairavapadmāvatīkalapa chapter nine, titled "The Section on Herbal Magic to

170

Subugate Women and So Forth" (*stryādivaśyauṣadhaparicchedaḥ*), catalogs subjugation

rituals, especially subjugation via herb lore. Subjugation includes bewildering

techniques, attracting rites, and fantastic feats; operations at hand all deploy herbal

concoctions and results resonate with subjugation. The hallmark of encyclopedic sources

is exhaustive content; authors freely sacrifice coherent organization for added content.

> A combination of white blossomed abrus precatorious (*sitagañjā*), white sensitive
> plant (*lajjarikā*), and Rudra's locks (*rudrajaṭā*) is placed into the mouth of a dead
> snake;[59] after three days [the victim] is forcefully attracted.[60] (BPK 9.7)
>
> White mustard (*siddhārthā*) and vitex negundo (*nirguṇḍikā*)[61] [are combined in a
> pouch] that is hung in some household door or entrance to a market on a Sunday
> during Pauṣya; consequently, he will be victorious at [commerce, i.e.] buying and
> selling.[62] (BPK 9.41)

Notice that the two rituals above display techniques and results but no mantra, placing

them in the second category, that of simple discrete rituals.

Tripathī's *Uḍḍīśatanta* contains a short subsection on subjugating women in the

second category as described above.   The following is a three-part ritual, but its elements

are scattered. The simple mantra was likely added late in the text's evolution by the same

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59 The commentary argues that these three roots are deposited into the mouth of a black snake who has
died, not a snake purposely killed for this ritual. The Śaiva sorcerer would have no such compunction.
mṛtabhujagavadanamadhye' pañcatvaprāptakṛṣṇasarpāsyamadhye. The ingredients are glossed thus,
'lajjarikāṃ' samaṅgāmūlam / 'saṃnidhāya' samyag nidhāya / 'sitaguñjāṃ' śvetaraktikām / kiṃviśiṣṭām?
'rudrajaṭāsammiśrām' rudrajaṭāsaṃyuktām /
60 *mṛtabhujagavadanamadhye lajjarikāṃ saṃnidhāya sitaguñjām / rudrajaṭāsammiśrām ākṛṣya*
dinatrayaṃ yāvat // 9.7 //
61 Comm. on herb glosses *nirguṇḍikā' sitabhūtakeśī / 'siddhārthāḥ' śvetasarṣapāḥ /*
62 *nirguṇḍikā ca siddhārthā gṛhadvāre 'thavāpaṇe / baddhaṃ puṣyārkayogena jāyate krayavikrayam //*
9.41 // Comm. gloss on procedure: *gṛhadvāre' svaveśmadvāre / 'athavā āpaṇe' vipaṇau / 'baddhaṃ*
puṣyārkayogena' puṣyanakṣatre ravivāreṇa yoge baddhaṃ cet / 'jāyate krayavikrayaṃ'
vastukrayavikrayaṃ bhavaty eva //

redactor who added the transition verse in 1.177. Nothing in the root catalog of rituals

suggests an inherent mantra or mantra practice for ingredient consecration. The redactor

is able to forge a three-part structure from several simple discrete ritual by adding a basic

mantra and overarching narrative verse.

Now I will explain the quintessence of methods, the mere knowledge of which makes a woman into a slave (*kiṃkarī*). The spell: "*Oṃ*! Reverence to Goddess Kāmākhyā! May such and such a woman be subjugated to me! *Svāhā*!"[63] This is perfected by 108 repetitions.[64] (1.177-8)

A man should sprinkle [a combination of] brahma-staff (*brahmadaṃḍī*) [and] cemetery ash upon the body of a woman who is [consequently] subjugated. This was declared by none other than Śaṃkara.[65] (1.179)

Grind together the black lotus (*kṛṣṇotpala*), bees wings, tagara root, the white crow-shank plant [i.e. Abrus Precatorious] (*sitakākajañghā*) and place it upon the head of an elegant young woman who will instantly become [his] slave.[66] (1.180)

Grind up rock salt, terminalia bellerica liquor (*ākṣika*), and pigeon shit (*kapotamala*). Smear it upon a penis (*liṃga*) [before] making love to a young woman or a new bride.[67] She will never approach another man, even mentally. She shall be a slave [to the man who now] appears to her in a sublime and captivating form [lit. the form of the Heart-Stealing God] (*atimanoharadivya-mūrtiḥ*).[68] (1.181)

While the verses make gestures toward organization and systematicity, the original

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63 Mantra: *oṃ namaḥ kāmākhyādevi amukī me vaśamānaya svāhā*

64 *athātaḥ saṃpravakṣyāmi yogānāṃ sāramuttamam / yasya vijñānamātreṇa nārī bhavati kiṃkarī // 1.177 // mantraḥ--oṃ namaḥ kāmākhyādevi amukī me vaśamānaya svāhā // aṣṭottaraśatajapena siddhiḥ // 1.178 //*

65 *brahmadaṃḍī citābhasma yasyā aṅge kṣipennaraḥ / vaśībhavati sā nārī nānyathā śaṃkaroditam // 1.179 //*

66 *kṛṣṇotpalaṃ madhukarasya ca pakṣayugmaṃ mūlaṃ tathā tagaraja sitakākajaṃghā / yasyāḥ śirogatamidaṃ vihitaṃ vicūrṇaṃ dāsī bhavejjhaṭiti sā taruṇī vicitram // 1.180 //*

67 The phrase '*taruṇīṃ ramate navoḍām*' may refer to a young new bride or to a young woman AND/OR a young bride. The target is clearly a maiden, though she may not necessarily be a bride. She could be a courtesan, prostitute, one's own bride, the bride of another, or merely a desirable young woman.

68 *sidhūtthamākṣikakapotamalāṃśca piṣṭvā liṃgaṃ vilipya taruṇī ramate navoḍhām / sā 'nyaṃ na yāti puruṣaṃ manasāpi nūnaṃ dāsī bhavedatimanoharadivyamūrtiḥ // 1.181 //*

catalog verse (1.179-181) was a catalog of unrelated herbal lore to subjugate women, and

it resembled the *Bhairavapadmāvatīkalpa* above. The ambiguity of subjugation rites and

erotic subjugation results will be describe in the subsequent chapter on the six results.

Erotic magic catalogs are ubiquitous and are almost always encyclopedic.

Zadoos's *Uḍḍāmeśvaratantra* contains simple erotic concoction rituals of a piece with the

earliest erotic literature, such as the concoction section at the end of the *Kāmasūtra*. The

rituals below contain techniques and results but no mantras or yantras, no invocation of

deities written or spoken; placing them in the last type, the discrete mantra without all

three components.

> Now, I will expound upon the supreme discourse on methods; the mere
> discernment of which renders a woman a slave. (5.9b-10a)
> *Uśira* and sandal mixed with sugar applied using [a brush] made from elephant
> hair causes [the subjugation of] all women. (5.10b-11a)
> Should he smear [her] vulva (*bhaga*) with *kumkum* mixed only with camphor,
> then her whole body, including her vulva, shall be his own. (5.11b-12a)
> Cloves (*lavaṃga*), salt (*saindhava*), *kṣaudra*, long pepper (*pippalī*), and black
> pepper (*maricaṃ*)[69] smeared upon a man's member (*gātra*) makes him like an
> elephant's trunk (*gajahastavat*).[70] (5.12b-13a)

The verses are connected by erotic scope, not by overall subjugation or immobilization:

the organizing verse merely argues that the techniques below cause a woman to be

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69 This particular concoction seems more suited to driving a woman away than making her a slave.
Perhaps the astringent qualities stimulate male physiology, but they are more similar to *drāvaṇa* rituals that
drive away a woman after coitus.

70 *adhunā saṃpravakṣyāmi yogānāṃ sāramuttamam // 5.9b // yena vijñātamātreṇa nārībhavati kiṅkarī /
uśīraṃ candanaṃ caiva madhunā saha saṃyutam // 5.10 // gajahastaprayogo 'yaṃ sarvanārīprayojakaḥ /
kevalaṃ śaśinā yuktaṃ kuṅkumaṃ lepayet bhage // 5.11 // nijavajjāyate sāṅgaṃ yāyate yonisañcayam /
lavaṅgaṃ saindhavaṃ kṣaudraṃ poppalī maricāni ca // 5.12 // narasya lepayet gātraṃ sa bhaved
gajahastavat / 5.13b /* Sets of similar verses are found throughout Uḍḍ-corpus texts.

rendered a slave to the practitioner (*nārībhavati kiṅkarī*). The results

(*sarvanārīprayojakaḥ*, *nijavajjāyate sāṅgam*, *gātraṃ sa bhaved gajahastatvat*) deviate

from the usual language of the six results but are implicitly connected via resemblance to

erotic subjugation, the subjugation of women.

Encyclopedic tantras are flexible. Verses can be moved, categorized and re-

categorized with ease to expand any section. Encyclopedic verses are not bound in

proximity by techniques around them, they are arranged only by similarity of results.[71]

Where systematic sources aim for coherence and asserting a structured system,

encyclopedic sources include as many verses as possible. The flexible structure, or lack

of structure, enables encyclopedic sources to expand exponentially: much to the chagrin

of those seeking a science of magic, and much to the joy of sorcerers wanting spells for

any occasion.[72] Encyclopedic tantras are the most numerous of magic tantras.

Encyclopedic grimoires are the most numerous tantras in manuscript repositories. Owing

to their language and structure, such texts could easily be expanded, be reproduced, and

be disseminated; their ubiquity demonstrates they were always relevant. It is all just

Śiva's sloppy revelation.

The most common encyclopedic verses contain three parts: mantra, ritual

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71 This could not be said for systematic verses that must be surrounded by similar types of variables or results, or must at least be presented in a relevant order of results. Encyclopedic verses and sections require internal coherence, but they can be easily arranged and moved at a whim. Systematic material is fixed in place for it requires coherence to surrounding material. Yet again, encylopedic material represents older material and an older, less coherent and less rigid text genre.
72 David White and I discussed how the dynamic encyclopedic and encyclopedic in reference to alchemical material. White argues, "These tend to be encyclopedic, offering a series of different recipes for a single or similar result, e.g., binding mercury. But then at times, attempts are made at systematization, particularly in those that self-identify as ayurvedic, as opposed to tantric, works." Personal communication, April 2015.

instructions, and result. Most pragmatic rituals use this style. While a poet may find

such verse of inferior quality, the sorcerer delights in the simplicity of presentation and

completeness of the verses. I provide three examples of three-part rituals from three

encyclopedic Uḍḍ-corpus sources.

Tripathī's subjugation section contains a sequence of three-part discrete rituals.

Mantras are unique and invoke different deities but use a similar structure.[73] Each

technique invokes a different deity, uses different techniques, and has different victims,

but are all grouped together based on similar results. The first technique is combined

with a spell dedicated to Uḍḍāmareśvara that immediately follows a concoction and

result.

> Combine five portions each of panic grass (*priyaṅga*), tabernaemontana coronaria (*tagara*),[74] costus speciosis (*kuṣṭha*),[75] and snake-hair plant (*nāgakeśara*),[76] and [the intoxicating] black dhattura. The pill is made in the shade and placed into [victim's] the food or drink to subjugate a man or woman for their entire life. (1.171-2ab)

> The spell-knower should perform the spell for twenty-one days. (1.172c) The spell: "*Oṃ*! Obeisance to glorious Uḍḍāmareśvara! Bewilder Bewilder! Assemble Assemble! *Ṭha ṭha*!"[77] The *mantrin* mentally repeats the spell with unwavering attention 30,000 times; this subjugates all people. (1.173)

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73 Other portions of Tripathī's catalog use a similar structure, but the mantras are so similar that they appear to be not joined from independent rituals as much as filled-in based on archetypes to specific deities such as Rudra or Agni. Section on immobilization (1.198-204) have such similar mantras to Rudra that it appears a redactor invented the mantras or applied a general mantra to the catalog. This an instance of forced systematcity, and the simple discrete techniques are provided with mantras to achieve the more atisfying three-part mantra.

74 Indian valerian.

75 An indian herb identified by modern term Costus, also listed as Costus arabicus, alternately Saussurea auriculata.

76 Identified as Mesua Roxburghii; a Mesna Roxburghii is described in *Kāmasūtra* as an ointment to make a man appear more attractive.

77 mantra: *oṃ namo bhagavate uḍḍāmareśvarāya mohaya mohaya mili mili ṭhaḥ ṭhaḥ*

Technique, mantra, result: the three-part style. But the order of the three parts is not

consistent, as seen below. The three-part ritual is remarkably flexible because three

different components from three different sources can be combined to create an elegant

and complete ritual. That said, components must resonate. The concoction-pill above

contains intoxicating ingredients, and the spell to Uḍḍāmareśvara describes bewildering.

The result is given twice, one from the poisoning by pill, the other by repetition, but both

men and women to be subjugated. Resonating components solidify the three-part ritual.

> Perform seven mantra consecrations at the beginning of the new moon in the
> *Puṣya* lunar asterism. This worship will cause the subjugation of any and all
> people who have previously injured [the *mantrin*]. (1.174) The spell "*Oṃ*!
> Obeisance to Him that Subjugates All People! Do your thing! Do it! *Svāhā*!"[78]
> Wood-apple leaves and sweet-lime are ground up with goat milk [and used to
> draw] a *tilak* that subjugates the world. (1.175)

Three parts here are found in a different order. The context is given (which is usually

found at the beginning), then a result, then the mantra, then a technique, and finally a

result. Resonating results of general subjugation unify the three parts. Three-part rituals

are sometimes not readily observed in three parts.

> Now I will explain the quintessence of methods, the mere knowledge of which
> makes a woman into a slave (*kiṃkarī*). The spell: "*Oṃ*! Reverence to Goddess
> Kāmākhyā! May such and such a woman be subjugated to me! *Svāhā*!"[79] This is
> perfected by 108 repetitions. (1.177-8)

This final verse sets forth the result, mantra, and technique. The technique is not a

concoction or an offering but the repetition of the mantra, which is itself a ritual act. In

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78 Mantra: *oṃ namaḥ sarvalokavaśaṃkarāya kuru kuru svāhā*
79 Mantra: *oṃ namaḥ kāmākhyādevi amukī me vaśamānaya svāhā*

this last case, the classification as a three-part ritual, instead of a discrete ritual declaring

mantra and result, depends on the classifying mantra repetition as one of the three parts.

Techniques from Tripathī are not terribly clear and verses run into one another;

consequently, the division of verses is an interpretive act.

Zadoo's _Uḍḍāmareśvaratantra_ uses the three-part structure to great end,[80] making

it one of the most representative Uḍḍ-corpus texts. I find Zadoo's _Uḍḍāmareśvaratantra_

a better overall representative of content and style in Uḍḍ-corpus manuscripts than the

published _Uḍḍīśatantras._[81] A long translated quote may be forgiven since the source has

never been translated into English and is a representative text of the magic tantra genre.

Now I will speak concisely about destroying grain (_śasya_)   The mere
performance of this creates a blazing thunderbolt. Should it be strike a field, the
grains there will be utterly destroyed. The sorcerer by means of this method [is
like] Indra casting [his weapon]. The mantra is effected by108 repetitions, it
should be performed in this way.
    Oṃ! Reverence to the Lord Uḍḍāmara! Destroy [with] a lightning-strike!
    May the lightning (_vajra_) be empowered by Indra! _Huṃ phaṭ svāhā_![82]
This method is performed according to aforementioned rituals. Indeed, casting
[the lightning bolt] by this method upon foliage will destroy plant life.[83] (2.218b-

80 The most extensive list of mantra, ritual, and results in Zadoo is contained under sections titled _yakṣinī-sādhana_ practices of a piece with the _Bhūtaḍāmara._ _Yakṣinī-sādhana_ sections have a distinct structure. A ritual is described, then a mantra invoking a goddess, then the conclusion praise of the ritual, and finally the result. The results are also often divided into three parts as found in the _Bhūtaḍāmara_ literature; the specifics of the result depending on the specifics of the relationship between the summoned goddess and practitioner: sister, consort, mother.
81 Another version of this text has been published recently, reproducing Zadoo's text but adding a Hindi commentary. The commentary by Bṛjeśhakumar Śukla, an eminent Sanskrit scholar from Lucknow, is helpful in rendering and affirming translations, but few solutions are offered to the more obscure sections of Zadoo. Furthermore, the commentator is as befuddled as I am by the final chapters that are written in a Kashmiri dialect of Sanskrit. I have lost the publication information for this helpful text, and it has not been cataloged in the west; I have a physical copy of the text but it is not available to me at the moment.
82 _Oṃ namo bhagavate uḍḍāmareśvarāya vajraṃ vināśāya vajraṃ surapatirājñāpaya huṃ phaṭ svāhā_
83 _atha śasyavināśaṃ ca kathayāmi samāsataḥ // 2.18 // yenaiva kṛtamātreṇa vajraṃ kṛtvā vicakṣaṇaḥ / kṣetre saṃpātayed yasmiṃstasmiñśasyavināśanam // 2.19 // māhendreṇa kṣipet tatra prayogeṇa tu mantravit / atha mantraṃ punarvakṣye prayogeṣu prayojakam // 20 // aṣṭottaraśatenaiva mantreṇānena_

21)

Listen up, Son! I will explain aforementioned eradication rites, by the mere performance of which will eradicate [a victim] from his village. A wise man gathers dirt from the crossroad of a village, then he purifies [the ritual space] in the four directions using cow dung and the dust gathered. He builds a pyre of wood and oblates the wings of a crow and a kookoo 1,000 times. Then he gathers the ashes. Making a fist filled with ashes, he flings [the ashes] about in streams. He does this with 100 repetitions of mantra.

> Oṃ! Reverence to lord Big Black Howler, destroyer of the three cities! Burn burn! Melt melt! Cook cook! Kindle kindle! Bewilder bewilder! Intoxicate intoxicate! Eradicate eradicate! Auspicious Great Howler, empower this! Goddess who Bewilders and hold all words [I implore you to act]! *Kheṃ kheṃ*! *Huṃ phaṭ svāhā*!

> [Whether] in a village or in a city, [magic] ash casting causes enemies to flee. No doubt.[84]

> The aforementioned ash [technique] repels [an enemy] who lives in a city. Now I will describe the method for causing baldness (*kulvīkāra*). Listen up! The mere performance of this method causes baldness. Having combined foot-print dust in equal parts with cow-dung and ghee the wise man makes an image of his enemy in the form of a bull; [the image is] consecrated by 21 repetitions of the following mantra. Should [the image] be cut apart with a sharp sword, the victim will become bald.[85] (2.27-9)

> Oṃ! Reverence to Lord Uḍḍāmara, the hurricane of desires! [Affect] so-

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mantrayet / oṃ namo bhagavate uḍḍāmareśvarāya vajraṃ vināśaya vajraṃ surapatirājñāpaya huṃ phaṭ svāhā // imaṃ yogaṃ prayuñjāno vidhipūrveṇa karmaṇā / parṇānāṃ caiva yogena kṣipet parṇaṃ vinaśyati // 21 // Grain destruction magic may also be found in the *Jvālāmālinīkalpa*

84 *punaruccāṭanaṃ vakṣye śṛṇu putra yathātathā / yenaiva kṛtamātreṇa grāmasyoccāṭanaṃ bhavet // 2.22 // grāme caturṇāṃ ca pathāṃ mṛdamādāya buddhimān / gomayenākṛtiṃ kṛtvā grāmasya ca caturdiśaḥ // 2.23 // citākāṣṭhānalaṃ kṛtvā kokilākākapakṣakaiḥ / hutvā cāhutisāhasraṃ tato bhasma samāharet // 2.24 // abhedena samutsārya kṛtvā muṣṭiṃ sabhasmakam / śatavārābhijaptena anenaiva tu mantritaḥ // 2.25 // oṃ namo bhagavate mahākālarudrāya tripuravināśanakāraṇāya dahadaha dhamadhama pacapaca mathamatha mohayamohaya unmādaya-unmādaya ucchedaya-ucchedaya śrīmahārudra ājñāpayati śabdakarī mohinī bhagavatī kheṃkheṃ huṃ phaṭ svāhā // grāme vā nagare vāpi bhasmaprakṣepaṇena ca | ucchedanaṃ bhavatyeva ripūṇāṃ nātra saṃśayaḥ // 2.26 //*

85 *dūrīkṛtaṃ punarbhasma nagare vasate punaḥ / kulvīkāraṃ pravakṣyāmi śṛṇu yogaṃ samāsataḥ // 2.27 // yena yojitamātreṇa punaḥ kulvo bhaviṣyati / pādapāṃśusamāyuktairantarā ghṛtagomayaiḥ // 2.28 // vṛṣabhasya punaḥ śatroḥ kṛtvā caivākṛtiṃ budhaḥ / ekaviṃśativāraṃ hi mantreṇānena mantritām // 2.29 // chedayet tīvraśastreṇa tataḥ kulvo bhaviṣyati /* It is tempting to render that last line "he will become bald as if shaved by a razor", but the ritual implies more action.

and-so! *Cchaḥ cchah*! *Svāhā*![86]

The sorcerer should performed the spells just as written [above]. Should he mix sugar and ghee
and earth, then earth bathing [the ritual space] in cow's milk, his victim's health is restored.[87] (2.30-1)

Grind up the roots and seed of the thorn-apple plant (*kanaka*) with ghee, house-sparrow (*gṛhacaṭaka*) dung, and *karañja* seeds. From eating that powder consecrated by 21 mantra repetitions by the sorcerer causes intoxication. Having deposited [the consecrated powder] in food or drink, [the poisoned edibles cause] intoxication, no doubt.

Oṃ! Reverence to lord Uḍḍāmara! Intoxicate so-and-so! Intoxicate!
Cchaḥ chaḥ! *Svāhā*![88]

Having ground the hundred-flower plant (*śatapuṣpikā*) with goat milk, goat blood, and ghee, he should drink this and his health is restored.[89] (2.32-4)

The four rites and mantras show the wonderful diversity of techniques and deities used in magic tantras. In fact, the results in the rituals above do not appear to be related: destruction of a commodity via lightning, eradication that includes causing causing baldness and and causing intoxication. These rituals, in fact, are unified by invoking Uḍḍāmara and their shared three part structure. The later two rituals introduce remedy techniques to restore health compromised by aggressive magic. Remedial counteractions should be considered neither rare nor common. Should remedy verses be more common, we could advance a four-part ritual type that includes the remedy as the fourth part, but

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86 *Oṃ namo bhagavate uḍḍāmareśvarāya kāmaprabhañjanāya amuka cchaḥ cchaḥ svāhā*
87 *prasthitānāṃ ca karaṇe mantreṇānena mantravit // 30 // kṛtvā madhu ghṛtāktaṃ ca sthāne hyatra prayojayet / snātvā ca gavyadugdhena tataḥ svastho bhaviṣyati // 31 //*
88 *oṃ namo bhagavate uḍḍāmareśvarāya amukaṃ unmādaya unmādaya cchaḥ cchaḥ svāhā |*
89 *atha unmattīkaraṇam / mūlaṃ kanakabījasya ghṛtacūrṇaṃ samantataḥ / gṛhacaṭakasya viṣṭhā ca tathā karañjabījakam // 32 // etadunmattakaraṃ cūrṇaṃ bhakṣaṇāttatkaraṃ vrajet / ekaviṃśativāraṃ ca mantreṇānena mantritam // 33 // khāne pāne pradātavyamunmattaḥ syānna saṃśayaḥ / oṃ namo bhagavate uḍḍāmareśvarāya amukaṃ unmādaya unmādaya cchaḥ cchaḥ svāhā // ajākṣīreṇa śoṇitena pibettu śatapuṣpikām // 34 // ghṛtena saha vā pītvā tataḥ saṃpadyate sukham / ityunmattīkaraṇam //*

such components are not ubiquitous in the way mantra, technique, and result are ubiquitous.

I will provide one more Uḍḍ-corpus example, this one from an unedited manuscript I acquired in Nepal. *Uḍḍīśatantra* (NAK A0144-19 and A0145-01) is a near perfect specimen of an Uḍḍ-corpus text: it has the characteristic introductory verses and metaphors, uses encyclopedic organization of rituals, and it contains the full range of six results, fantastic feats, and conjuring. It is one of the longest Uḍḍ-corpus texts I have examined. Containing over 100 folios, the text was written, copied, and compiled by the impressively-titled Śrī Mahāmahopādhyāya Parivrājakācārya Śrī Śrī Nātha. Three verses are translated from my not-at-all-critical edition.

> "*oṃ hrīṃ ha oṃ hrīṃ ru phaṭ phaṭ svāhā*" : this mantra terrifies all seizers. "*oṃ saṃ sāṃ sīṃ suṃ sūṃ seṃ saiṃ soṃ sauṃ saṃ saḥ raṃ rāṃ riṃ rīṃ oṃ rūṃ reṃ raiṃ roṃ rauṃ raṃ raḥ amṛtavat sa se svāhā.*": This mantra is said 1008 times to consecrate water. In the morning he should rise [early] and drink that nectar. It will obstruct all diseases, which [now] can no longer afflict him. Poisons and venom, charms made from tiger hair and eyes, are reduced to ash in his belly. Everything is made tranquil, all humans love him. He is perfectly healthy // 14 //
> "*oṃ bhavate rudrāya caṇḍeśvarāya hrīṃ hrīṃ hrīṃ phaṭ svāhā*": this mantra destroys all ghosts and witches (sarvabhūtaḍaniī). It kills all snakes. // 15 //
> "*oṃ hrīṃ hrīṃ hrīṃ phaṭ svāhā*": this mantra used 10,000 or 1000 time in homa offerings with *karavīra* (oleander) flowers along with honey and ghee will grant whatever he wants // 16//[90]

 Mantras above use seed-syllable mantras of varied length and complexity and a straight-

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90 Uḍḍiśatantra A0144-19 and A0145-01 reads thus. *oṃ hrīṃ ha oṃ hrīṃ ru phaṭ phaṭ svāhā // sarvagrahānām api trāsanamantraḥ / kulaprahāsaṃ oṃ saṃ sāṃ sīṃ suṃ sūṃ seṃ saiṃ soṃ sauṃ saṃ saḥ raṃ rāṃ riṃ rīṃ oṃ rūṃ reṃ raiṃ roṃ rauṃ raṃ raḥ amṛtavat sa se svāhā / (4) iti mantrenodakaṃ aṣṭottaraśatābhimantritaṃ prātar utthāyapivet sa sarvavyādhinā pīḍitopivanmapalito (?) bhavati rasāyanam etat / viṣasthāvarajaṃgama-kavimaṃ mākṣikaṃ vyāghralomādikaṃ udarasthaṃ bhasmībhavati // śānti karoti sarvajanapriyo bhavati / svadhārūpadhānaṃ // 14 // oṃ bhavate rudrāya caṇḍeśvarāya hrīṃ hrīṃ hrīṃ phaṭ svāhā / sarvabhūtaḍākinī vināśanamantra // sarṣapraprahārena yāti // 15 // oṃ hrīṃ hrīṃ hrīṃ phaṭ svāhā / anena karavīrapuṣpena homaḥ ghṛtakṣaudrayutena shasram ayutaṃ vā ipsitārthaṃ labhyate / api ca // 16 //*

forward mantra invoking Rudra Caṇḍeśvara. Techniques are simple and results less

specific than those prior: invulnerability and universal love from folk, destruction of

dangerous creatures, and granting general desires. The first is a complicated three-part

ritual with many results, the second a simple discrete ritual, the third a brief three-part

ritual with vague results. The language and organization is less refined than most of the

Uḍḍ-corpus texts in this dissertation, but the verses above are well-representative of the

majority of magic rituals in the tantras.

Introduction to the Contents. The Three *Uḍḍīśatantra*s

I present the six results based on three published *Uḍḍīśatantras*, designated

hereafter by commentators' name: Tripathī, Śivadatta, and Śrivāstava. The three are mass

publications with a common name. Manuscript provenance is undetermined; publishers,

editors, and commentators leave unspecified—or they only elliptically describe--their

sources. I have not identified manuscript attestations, though I have recognized verses

from all three texts in Uḍḍ-corpus manuscripts.[91] There will be some repetition from my

description of the six results above; such repetition may be forgiven in service of a full

description of the source texts.

After a long systematic discourse, Tripathī sets forth a coherent, encyclopedic

catalog of six result verses. The rituals in this catalog are scattered throughout Śivadattta

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91 Divining the manuscript provenance had proved difficulty. Tracking uḍḍ-corpus manuscripts is
    desirable but daunting.

and Śrivāstava, the other two sources. Tripathī's core catalog provides a limiting

structure to the otherwise snaggled ocean of texts and techniques. Tripathī's catalog may

be relatively recent, but it is well-representative of innumerable *ṣaṭkarman* catalogs in

and outside the Uḍḍ-corpus.

According to his introduction, Tripathī's *Uḍḍīśatantra* was commented upon and

set to print in Murādābād in Bombay.[92] The text reproduces a prior Sanskrit source

published by order of Seṭh Khemarāj Śrīkṛṣṇadās at the Bombay Veṅkaṭeśvara Steam

Press. I have no access to this earlier publication nor the manuscript source. The

Bombay Asiatic Society catalog lists several *Uḍḍīśatantra* manuscripts, one of which

may be the source of the Bombay Veṅkaṭeśvara Steam Press version. Tripathī's complete

Sanskrit root text is reproduced with an original Hindi commentary in the omnibus

Rāvaṇa's Unadulterated, Primeval Collected Scriptures (*Asalī prācīna Rāvaṇa*

saṃhitā).[93] I have not encountered Tripathī's commentary elsewhere. It is clear, faithful

to the root text, and contains several useful, though occasionally erroneous, footnote

annotations. An English translation using overly philosophical language, and thus of little

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92 See the Hindi language publisher and author introductions to Tripathī's text.Tripāṭhī Śyāmasundaralāla. *Uḍḍīśatantra*. Kalyāṇa [Mahārāṣṭra: Gaṅgāviṣṇu Śrīkṛṣṇadāsa, 1965.
93 This large text includes six sections: 1) the account of Rāvaṇa's life (*rāvaṇa ñivan vttāṃt*), 2) prognostication as a result of planets and astral houses (*graha-rāśyānusār phalādeś*), 3) prognostication as a result of stars and asterisms (*rāśi-nakṣatrānusār phalādeś*), 4) the *Uḍḍīśatantra* composed by Rāvaṇa (*rāvaṇ viracit uḍḍīśa taṃtra*), 5) the *Kriyoḍḍīśatantra* [consisting of] a dialogue between Śiva and Pārvatī (*kriyoḍḍīśa taṃtra (śiva-pārvatī saṃvād*), and 6) discourse on male erotics composed by Rāvaṇa (*rāvaṇa viracit arkaprakāś*) including the closing prayers titled "Hymn to Stomping Śiva composed by Rāvaṇa (*rāvaṇ viracit śiva tāṇḍava stotram*). Guptā, Sandīpa et al. *Asalī prācīna Rāvaṇa saṃhitā*. Dillī: Manoja Pôkeṭa Buksa. The *Uḍḍīśatantra* reproduced here is identical to Tripathī's *Uḍḍīśatantra*. The *Kriyoḍḍīśatantra*, another magic tantra ancillary to the Uḍḍ-corpus, mirrors several other published versions and bears a number of manuscript attestations. The *Asalī prācīna Rāvana saṃhitā* displays no publication date, though the worldcat database estimates it was published in the 1990s. The general appearance, typeface, and advertisements suggest a publication date no earlier than 1995: an ad for a computer skills textbook lists the window 95 operating system in its curriculum.

use, has recently been published.[94]

Tripathī's *Uḍḍīśatantra* is divided into two halves, the *pūrvārdham* and the *uttarārdham*. The first half (*pūrvārdhaṃ*) has itself two parts. After the introduction are systematic verses on variables for desired results; this is the first part of the first half. The remaining sixty-nine verses constitute the second part of the first half; it is an encyclopedic catalog of six-result techniques arranged under eight headings: pacification, subjugation, immobilization, bewildering, dissent, eradication, attraction, and murder.[95] Nearly all sixty-nine verses are found scattered through Śivadatta and Śrivāstava.

The later half of the text (*uttarārdhaṃ*) describes ritual results not easily categorized under the six results: burning, crushing, and blinding, and so forth. The later half also contains systematic verses prescribing ritual remedies for procedure errors, methods for counteracting magic, and additional recourse when desired results do not arise. The conclusion of the later half describes fantastic feats and enchanted items (*kautuhalakarman*, *indrajāla*), magic slippers (*pādukāsādhana*, *jalopari-bhramaṇamantra*), alchemical concoctions (*guṭikā*, *rasāyana*), and revivification rites (*mṛtasañjivanī-vidyā*). Other *Uḍḍīśatantras* append many catalogs, sometimes quite long, after comprehensive expositions six result rituals. Lists of fantastic feats and

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94Mishra, Giri Ratna. *Laṅkeśa Rāvaṇa's Uḍḍīśa Tantra = Uḍḍīśatantra: With Sarveshwari English Commentary & Introduction*. N.p., 2015. This translation of the root text has little to do with the root text. Apparently 2015 was a banner year for the Uḍḍīśatantra for yet another translation was published, but I have yet to consult it. Rāvaṇa et al. *Ravan sanhita: mantra, tantra and yantra : kali kitab : black book : totke based on "Ravana's Uddish mahatantra."* N.p., 2015.

95 In the body of the text Tripathī sets out eight results in this order, but in his introduction he uses the term *ṣaṭkarmaṇi* and writes an index verse that lists pacification, subjugation, immobilization, dissension, eradication, and murderous sorcery. *śāntivaśyastambhanāni vidveṣoccāṭane tathā / māraṇāntāni śaṃsanti ṣaṭ karmāṇi manīṣiṇaḥ // 1.9 //* Index verses differing from actual contents of the text is common, if not universal, in magic tantras.

enchanted items are used by authors to expand texts. New material can be easily added

to the end of the manuscript, including additional six results lore inserted outside the

structure initially declared and even after the terminus of an initial six result catalog.[96]

Śivadatta wrote his "Śivadatti" Hindi Commentary that 'adorns' ('*śivadattī'*

hindivākhyā-vibhūṣitam) the Sanskrit text.[97] According to the introduction, he edited the

Sanskrit text from a manuscript with help from his teacher, Paṇḍit Śrī Hīrāmaṇi Miśra.

Śivadatta apparently works from a single manuscript. Śivadatta's text is published by the

Krishnadas Academy in Vāraṇasī [sic]. Varanasi is also Śivadatta's writing location. The

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96 Zadoo's *Uddamareśvaratantra* in the KSTS sets out several index verses. Murder is missing from two
of the first index verses, but it is the first topic with its own heading in the body of the text, starting in the
first chapter, not unlike the result order in Śivadatta. The first is 1.3-5: "[Tell me about] the many results
such as pacification, prosperity, subjugation,eradication, intoxication and immobilization." (1.3)
vaśīkaraṇamuccāṭaṃ mohanaṃ stambhanaṃ tathā / śāntikaṃ pauṣṭikaṃ vātha karaṇāni bahūni ca // 3 //
The list has six elements, murder and the term 'ṣaṭkarman' are absent. " Great Lord, [describe] deprivation
of sight, hearing, knowledge, action, [those results] that stake (*kīlaka*) a victim. God-lord, speak to me
about causing immobilizing and making desiccated brought about by visualization and mantra." (1.4-5)
cakṣurhāniṃ maheśāna śrutihāniṃ tathaiva ca / jñānahāniṃ kriyāhāniṃ kīlakaṃ ca tathāparam // 4 //
kāryastambhaṃ sureśāna śoṣaṇaṃ pūraṇaṃ tathā / mantradhyānaṃ viśeṣeṇa tatsarvaṃ vada me prabho //
5 // Verses 1.11-2 Describe a six fold system of subjugation. "First, the afflicting by ghosts; second,
intoxication; third, the mutiny; fourth, eradication; fifth, banishing from a village; sixth, immobilizing
water and immobilizing fire: these are the greatest subjugation results." (1.11-12) p*rathamaṃ*
bhūtakaraṇaṃ dvitīyonmādanaṃ tathā / tṛtīyaṃ dveṣaṇaṃ cātha turyamuccāṭanaṃ tathā // 11 //
grāmoccāṭaṃ pañcamaṃ ca jalastambhaṃ ca ṣaṣṭhakam / vahneḥ stambhakaraṃ cātha
vaśīkaraṇamuttamam // 12 // And, finally, a lists of many results are effected by *vidyā*, mantra, and ritual,
including sorcery (*abhicārika*) and herbology. The list of results includes blindness, muteness, and
deafness, burning demons, damaging swords and weapons, purifying water, death, removing sweetness,
intoxication, spooking horses and elephants. Attracting me and snakes, destroying fire, destroying crops.
Placing oneself into a womb, entering the body of another, perfecting the vampire-slippers, and
manipulating vulva fires. (1.14-17) *andhīkaraṇaṃ mūkīkaraṇaṃ badhirīkaraṇaṃ tathā / bhūtajvarasya*
karaṇamastraśastrasya dūṣaṇam // 14 // jaladoṣapraśamanaṃ dadhno madhuvināśanam / vināśaṃ
mattakaraṇaṃ gajavājiprakopanam // 15 // ākarṣaṇaṃ bhujaṅgānāṃ mānavānāṃ tathā dhruvam /
vahnervināśanaṃ kuryāt parṇānāṃ hi vināśanam // 16 // gardabhasyātmakaraṇaṃ [kh: garbhasya
stambhīkaraṇaṃ] parakāyapraveśanam / vetālapādukāsiddhimulvakājjvalanaṃ tathā // 17 // The
encyclopedic nature of this text is assured from its multiple organizing verses at the outset. No standard list
verse it legitimates its wide-range of contents, some contained in the body, some are not. Introductory lists
along with the standard metaphors of the Uḍḍ-corpus are included in *Uddiśatantra* A0144-19 and A0145-
01. The manuscript of which appears like Zadoo compounded with the *Uddīśatantras* below.
97 Rāvaṇa, and Śivadatta Miśra. *Uḍḍiśatantram: "Śivadattī"Hindīvyākhyāvibhūṣitam*. Vārāṇasī:
Kṛṣṇadāsa Akādamī, 1998.

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manuscript basis for the Sanskrit root text must be located in a Varanasi manuscript repository or private collection. Śivadatta's Sanskrit root text is carefully edited into clear, workaday Sanskrit. His commentary rarely strays from the root text, and he imposes a consistent numbering system of chapter and verse, unlike Śrīvāstava. An ornate Sanskrit introduction, using rich *purāṇa* imagery, describes Kailash, where Śiva reveals the text to Rāvaṇa. Śiva declares the same six results index verse found in Tripathī: tranquilizing, subjugating, immobilizing, dissent, eradication, and murder.[98] However, the text itself presents seven results in the following order: murderous sorcery / destruction, bewildering, immobilization, dissent, eradication, subjugation, and attraction. Destruction (*nāśana*) rituals are presented alongside murderous sorcery, portraying an earlier taxonomy in which tranquilizing was not included and murder (*māraṇa*), which includes destruction (*nāśana*), was the first element in the list. Śivadatta appends chapters to manipulate *yakṣinīs* and another chapter describing fantastic acts and enchanted item (*indrajāla*); he thereby fills out the three categories I argue compromise Indian magic![99]

Śrīvāstava's *Uḍḍīśatantra* is the longest text, his commentary the most long-winded, but his is the most original presentation among the three *Uḍḍīśatantras*.[100] His is also the most recent. Śrīvāstava adds extensive Hindi introductions, commentary, and appendices to his source; he also pens Hindi-language chapters on various topics not

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98 Sivadatta's index verses: *śāntivaśyastambhāni vidveṣoccāṭane tathā / māraṇāntāni śaṃsanti ṣaṭkarmāṇi manīṣiṇaḥ* // 1.16 // "The wise declare the six results to be tranquilizing, subjugating, immobilizing, dissent, eradication, and murder."
99 Indian tantra magic consists of three emic elements: (1) the six acts, (2) conjuring goddesses, and (3) fantastic feats and enchanted items.
100 Śrīvāstava, C.M. *Uḍḍīśa Taṃtra Sādhana Evaṃ Prayog*. New Delhi: Manoj Publications, 2007.

found in the root text. In contrast to pandits Tripathī and Śivadatta, Śrīvāstava is an

author: he does not merely gloss a root text, but he shapes an original, modern

interpretation of the *Uḍḍīśatantra* and tantra magic.[101] He does not disclose manuscript

sources, but sources are also likely located in Varanasi. Both he and Śivadatta write in

that Holy City on the Ganges.

Śrīvāstava's Sanskrit root text contains most of Śivadatta's content, but it also

reproduces Tripathī's verses not found in Śivadatta. Śrīvāstava presumably draws upon

multiple sources or upon a single longer and later source than the other two sources, for

he both reproduces but also adds a wide swath of material. Unlike Tripathī or Śivadatta

who present clear, occasionally elegant, Sanskrit root texts, Śrīvāstava's Sanskrit is rough;

some verses are unintelligible and have no attestations from the other two *Uḍḍīśatantras*.

Sanskrit root verses are riddled with spelling and euphonic combination (*sandhi*) errors[102]

that are consistent with manuscripts, suggesting he reproduces the shoddy Sanskrit of a

manuscript or many manuscripts. Verses are presented without numbers, just as

manuscripts set out verses without number (Śivadatta and Tripathī utilize a coherent and

consistent numbering scheme). His only categories are chapter titles and sub-headings

that he composed in Hindi. On the other hand, Śrīvāstava may not have consulted

manuscripts at all but copied poorly edited published editions. When chapters have

sparse root text verses or when he expands the contents of a chapter (chapters are usually

dedicated to a single result), Śrīvāstava attaches Hindi appendices called 'other rituals'

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101 His tone is light in original Hindi sections and introductions. But whereas he is literal in verse by
verse commentaries, his original sections and introductions push the interpretation away from the source
and toward a modern, apologetic representation of the magic tantras.
102 Verses here are not numbered; consequently, I will refer to page numbers in Śrīvāstava.

(*anya prayog*). Aappendices present vernacular ritual descriptions that are usually

consistent with Sanskrit root verses in the other tantras. This suggests a Hindi gloss of

other Sanskrit sources or that Śrivāstava describes vernacular tantra techniques consistent

with root text.

Śrivāstava reproduces the same index verse listing the six results the other two

texts;[103] however, like Śivadatta, he presents seven results body of the text. As usual, the

seven results do not correspond to the index verse. Śrivāstava's encyclopedic chapter

headings include, in order, attraction, dissension, bewildering, subjugation,

immobilization, eradication, and murder. Before the six results catalog, Śrivāstava

presents a forty-page long Hindi language systematic introduction on general tantra,

preliminary practices, and mythology.[104] After the six results catalog, Śrivāstava adds

Sanskrit, Hindi, and Hindi/Sanskrit chapters describing fantastic magic (*indrajāl*

kautuka), tantra practices for one's own benefit (*sādhanātamak taṃtra prayog*), cosmetics

(*sauṃdarya-saṃbaṃdhi*), gynecology and obstetrics (*strī-saṃbaṃdhī prayog*), additional

<u>*Uḍḍīṣatantra*</u> rituals (*pramukh uḍḍīśa taṃtra prayog*), and tantra medicine (*kalp ke*

taṃtra prayog).

I present Śrivāstava's introductory essays at the end of each six result description.

The essays are modern interpretations of tantra magic. While straying widely from the

root texts, the short essays prove to be insightful representatives of the persisting, modern

103 Śrivāstavas text is a corrupt version. *śāntivaśyastambhanāni vidveṣoccāṭanaṃ tathā / māraṇaṃ tāni śamasanti ṣaṭ karmaṇimanīṣiṇaḥ* // p. 37
104 These chapters are written in Hindi or a combination of Sanskrit and Hindi. When Sanskrit verses are reproduced, as usual they are not cited.   In later chapters Śrivāstava even includes Hindi language root verse with his own gloss and commentary.

discourse of tantra magic in contemporary South Asia. Śrivāstava's interpretive strategies align with the dominant paradigm in contemporary emic tantra magic discourse, which is modern, psychological, and consistent with orthodox, translocal Hinduism. Tantra magic is massaged to fit house-holding, bourgeois readers familiar with Hindi religious literature that is derived but divergent from medieval Sanskrit sources.[105] The majority of practices extracted from magic tantras are based on mantra, though they sometimes prescribe symbolic or visualized ritual practices. Literal practice and interpretation of magic is rarely encouraged and is usually prohibited. Rituals whose results alter the physical world are re-coded as psychological. While a historian of religion may read rituals and mantras as single semantic units, modern pandits cheerfully extract the mantras from the rituals; after all, tantras are considered mere strong-boxes to preserve and transmit the mantras. Mantras, not rituals, are considered the true power of the tantras. Modern readers encounter Śrivāstava's introductory essays shaped by the author's and the readers' own post-enlightenment suppositions.[106]

Anesthetizing or deodorizing tantras is not just performed by secondary scholars[107] or brāhmaṇas tempering and colonizing wild ritual cultures; all religious

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105 The audience may have familiarity with Sanskrit source texts. They may even have a rudimentary knowledge of the Sanskrit language, akin to westerners with grammar-school Latin. That said, the Hindi passages are considered authoritative and few readers attempt to interpret obscure Sanskrit spell craft in the root verses; mining the source for mantras is the most common use of sanskrit root texts.
106 This is not unlike indologists who privilege Sanskrit over vernacular, usually ignoring vernacular writing altogether. Privileging Sanskrit over Hindi emphasizes the earliest forms of the text historically and philologically, which is ideal for the indological project; however, ignoring vernacular writing on Hindi presents the false, and convenient, claim that tantra is dead in India and only historians and indologists can properly study the tantras. Surveying vernacular literature as well as studying religious practices "on the ground" reveals living tantra practices and traditions, and while these traditions diverge from the hoary Sanskrit texts of old, they are no less valid than the content of older texts.
107 The debate rages on in scholarship. Christian Wedemeyer argues, using well-trod semiotic arguments, that tantra rituals describing transgression are not to be interpreted literally but symbolically. Wedemeyer,

groups "dress-up" grubby grievous grimoires. Buddhist hermeneuts turn literal rituals

into visualized techniques. Jains make "soft murder" out of lethal rituals. Such ritual

interpretation strategies continue today but from a particular modern perspective.

Śrivāstava interprets in the manner of mystics, scholars, and *śāstris* before him,[108] but he

also adds modern science such as describing bewildering via hypnotism or dissent via

political ideology. Abhinavagupta and Kṣemarāja aestheticized tantra ritual, but

Śrivāstava does something different. Namely, Śrivāstava emphasizes mantras, and he

describes performing rituals only for socially positive results; he provides few

prescriptions of physical ritual acts and stresses mental performance. The anesthetizing

of tantra continues in the present, but aestheticization is replaced by mental act akin to

Protestant prayer.[109]

Tantra practices found in root texts--literal rituals against physical and non-

physical targets—continue to be practiced outside urbane environments. They are

practiced in villages, remote areas, and by/for urban non-elites. The vernacular tantra of

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Christian K. *Making Sense of Tantric Buddhism: History, Semiology, and Transgression in the Indian Traditions.* New York: Columbia University Press, 2013. Wedemeyer does not describe magic in which those same "transgressive" substances are not used for transgression but in rituals to change the world. He interprets tantra without tantra. Symbolic interpretation is far from the minds of the authors of the magic tantras, and the symbolic argument by scholars reveals more about interpreting scholars than the texts they interpret.

108   I interviewed an Namboodri Brahmin tantrika in Kerala about the six results. In his ritual practice, he substitutes pleasant offerings for dangerous ones; for example blood offerings are replaced with vermillion and lime juice. The hostile ritual results are only used against noncorporeal malignant creatures, demons and the like, in line with Jain tantra interpretation strategies. Overall, he stressed, once again, the power of mantra over ritual, and he cited the mantras in this family tantras as the source of his power. He had no interest in traditional or literal performance of the rituals in his family tantras.

109   Some would argue that the contemporary vernacular writing presents a form of tantra in line with the manner in which the early western interpreters of tantra presented tantra. While this is undeniably true, considering that most Indians declare the greatest scholar of tantra to be Arthur Avalon, it is not absolutely true. South Asians interpret tantra from the inside; their interpretations are valid developments in the tantra tradition throughout South Asia.

bhopas, *nāths*, *jogis*, and god-men persist today. Hot-off-the-presses books on magic tend to trade more in hypnotism than exorcism, but magic remains a more potent force than mentalism in the still existent traditional world of South Asia, whether in jungle, plains, or mountains.

What is the Uḍḍ-corpus?

The term Uḍḍ-corpus[110] refers to a set of inter-related texts: *Uḍḍīśatantra*, *Uḍḍāmeśvaratantra*, *Uḍḍāmareśvaratantra*, *Uḍḍāmaratantra*, and *Vīrabhadratantra*.[111] The aforementioned texts, in order, are translated "The Leaping Lord Tantra", "The Tantra of the Bellowing Lord", "The Tantra of the Lord who Bellows", "The Bellower Tantra", and "The Tantra of the Shining Hero". I will refer to the texts by their Sanskrit titles below.

Other than the *Vīrabhadra*, each title starts with the syllable '*Uḍḍ*'. The prefix '*ut*' is added to the root '$\sqrt{ḍī}$' or '$\sqrt{ḍam}$' to create the '*uḍḍī-*' or '*uḍḍām-*' syllables. Uḍḍ-corpus texts are not merely classified by the combination of '*ut*' and a '*ḍ*'-syllable, for '*ḍī*' and '*ḍam*' have meaning in the titles. According to Monier-Williams the term '$\sqrt{ḍī}$' means 'to fly', and '$\sqrt{ḍam}$' means 'to sound (as a drum)' with a strengthened causative '*ḍām*' meaning "to make sound". The roots '$\sqrt{ḍī}$' and '$\sqrt{ḍam}$' have been confused in the etymology of '*ḍākinī*', usually translated 'flyer' but just as easily translated 'bellower';[112] as such, the two

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110 The term Uḍḍ-corpus is mine; there is no Uḍḍ-saṃhita or the like.
111 Goudrian called this the Uḍḍīśa cluster. See ft nt above
112 White writes, "It has also been suggested that *ḍākinī* is generated from the root ḍam (sound) rather

roots share a semantic range outside the Uḍḍ-corpus, not merely in these text's titles. The

roots '√ḍī' and '√ḍam' naturally connect in texts dedicated to noisy, uttered spells

cavorting with airborne supernatural beings. The root '√dam' (to tame) should not

interpret the title, for the root used is '√ḍam' .[113]   The *Dattatreyatantra* describes a group

of texts called *ḍāmaratantra*s and lists the *Uḍḍīśatantra* as a constituent;[114] *ḍāmara* is a

long-standing tantra categorization. Rāvaṇa, demon lord of Laṅka, authors these texts,

and his name--due to his noisy recitation of the Vedas and magic spells--means

"Screamer". The most common deity in the Uḍḍ-coprus is Rudra, whose name means

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than the more widely accepted *ḍi (fly)." (2012:164) To this end, White describes that a quality of
sorcerers, sorcery, and powerful female beings is their noisiness, recalling the Greek term for sorcerer
'*goes'* and the modern occult references to the power-daemons of Goetia.   Goeia is a Greek term for a sort
of howling demon sometimes working as tutelary daemon.   The demons of Goetia were made popular in
the west by Crowley, but the mid-17th century grimoire called the Lesser Key of Solemon was a grimoire
that contained detailed lists of the Goetia and their invocation. The lesser key of solomon is divided into
five parts, the first two are the ars goetia and the ars theurgia goetia. Mathers, S. L. MacGregor, Aleister
Crowley, and Hymenaeus Beta. *The Goetia: The Lesser Key of Solomon the King : Lemegeton--Clavicula
Salomonis Regis, Book One*. York Beach, Me.: Samuel Weiser, 1995. Skinner, Stephen, David Rankine, and
Thomas Rudd. *The Goetia of Dr Rudd: The Angels & Demons of Liber Malorum Spirituum Seu Goetia
Lemegeton Clavicula Salomonis : With a Study of the Techniques of Evocation in the Context of the Angel
Magic Tradition of the Seventeenth Century*. London: Golden Hoard, 2007.   The definitive work on the
Lesser Key of Solomon is Peterson, Joseph H. *The Lesser Key of Solomon Lemegeton Clavicula
Salomonis*. Newburyport: Red Wheel Weiser, 1999.
113 Tibetans mistranslate the *Bhūtadāmaratantra* as the *Bhūtadāmaratantra*, 'byung po 'dul byed kyi
rgyud. The *ḍāmara* in question is the same as Śiva's noisy drum **ḍāmaru**, and a proper English translation
of the text title is the Ghost-Hooligan Tantra. Alexis Sanderson suggest the translation of *ḍāmara* as
'hooligan'.
114 From the *Dattātreya* tantra manuscript found in Nepal (NGMPP E2234/4). "Dattātreya questioned
Śaṃkara, Lord of the world, God-of-Gods, Great Ruler, seated at the summit of the Kailāśa. Joining his
hands reverentially, he asked, "Favor the devotees whom worship you!Proclaim the dark mantra
(*kālamantra*) [lore] for the benefit of your devotees!" O Big Black (*mahākāla*), this mantra-tantra is
appropriate for this dark age (kali). Speak it, Great God! These spells, ritual diagrams, and hostile
exertions (*abhicāraka*) are found variously in the world. They are declared in the Āgamas, Purāṇas, Vedās,
and Ḍāmara [scriptures]. [Such scripture include the] *Uḍḍīśa*, *Merutantra*, *Kālacandeśvara*, *Rādhātantra*,
Tāratantra, *Amṛteśvara*. In this age, the use of stakes without mystic potency (vīryavivarjita) will effect all
the results [as if] a brāhmaṇa [had performed them] for personal gain. O Śiva, also tell [me] about tantra-
vidyā without spells and stakes. That tantra-*vidyā* instantly causes results (*siddhiḥ*).   Bestow your favor
upon me!" (1.1-7)

"Howler".[115] Noisiness describes well the innumerable rounds of mantra repetition

prescribed. The tantra path is often labeled the "Mantra Path" (*mantramarga*), re-

iterating the ubiquity of chanting spells in these practices. Mantra practitioners surely

were a noisy lot.

Etymology similarities in titles does not establish connection; texts must

reproduce cognate verses and/or content to establish connection. Uḍḍ-corpus texts share

characteristic introductory verses. They share ritual content: often they reproduce the

same verses but sometimes identical rituals are presented with completely different

language.[116] The Uḍḍ-corpus is incorporated via common content; all are magic tantras by

genre. The weight of such similarities amounts to more than influence, more than the

texts informing one another, but reveal a tradition of Uḍḍ-corpus texts.[117] These texts

115 As we shall see, Rāvaṇa is a common author or character to whom Śiva declares these magic and
medicine texts, though the texts often alternate between him and the goddess as the audience of the
revelation.

116 When an author can merely reproduce a prior composed verse, that author almost universally will do
so. When identical techniques have different Sanskrit language this suggests some unknown past textual or
vernacular common content. It seems possible but not likely that an author like Śrivāstava would read a
Sanskrit verse in another tantra and proceed to reproduce the technique in Sanskrit. It is much more likely
that upon encounter a verse of interest, he would merely reproduce the verse.

117 The problem of influence, affinity, comparison, textual pedigree, and the like are thorny topics. Smith
argues in "In Comparison a Magic Dwells", that we are drawn to a unique thing by its very strangeness but
then remember having seen something like it before or then discover later something familiar; from this
observation of internal intellectual processes, Smith argues that comparison is a result of memory in the
process of research. For the the scholar, "his subjective experience is projected as an objective connection
through some theory of influence, diffusion, borrowing, or the like." (26) Patton, Kimberly, ed. *A Magic
Still Dwells*. Oakland: University of California Press. Psychological assertions are re-cast as historical
ones. Comparison of likes usually leads to arguing for influence, but merely comparing text or thing A and
text or thing B does not establish influence but only affinity. Here, Smith refers to Ihab Hassan's famous
article. Hassan, Ihab H. "The Problem of Influence in Literary History: Notes towards a Definition." *The
Journal of Aesthetics and Art Criticism* 14.1 (1955): 66–76. Hassan describes the difference between
influence, in which an author or text has been affected by another author or text or tradition, and affinity:
when we say that A has influenced B, we mean that after literary or aesthetic analysis we can discern a
number of significant similarities between the works of A and B. We may also mean that historical, social,
and perhaps psychological analysis of the data available about A and B reveal similarities, points of contact,
between the "lives" or "minds" or the two writers. So far we have established no influence; we have only
documented what I shall call an *affinity*." (68) Influence, he argues, presupposes "a causal and direct

circulated and expanded, content separated and combined, and they establish a

subcontinent-wide discourse.

I present only published texts in this dissertation, but I have collected over fifty of

the hundreds, probably thousands, of Uḍḍ-corpus manuscripts found throughout South

Asia. Study of the manuscripts led me to posit this Uḍḍ-corpus classification. I have

found Uḍḍ-corpus manuscripts as far north as Nepal and as far south as Tamil Nadu.

Most manuscripts are written in Devanagari script on paper, revealing their youth, but I

have found manuscripts in older scripts such as Maithili, Newari, and Nandinagari

written on palm leaf, suggesting greater age. Published texts of the

Uḍḍāmareśvaratantra and *Uḍḍīśatantra* do not present identical content or structure.

Manuscripts with one title often contain content common to a published text with a

different title. Many *Uḍḍīśatantra* manuscripts resemble the Zadoo's

Uḍḍāmareśvaratantra , published in 1947, rather than the many published *Uḍḍīśatantras*.

One *Uḍḍīśatantra* manuscript often closer resembles various *Uḍḍāmaratantras*, and a

single *Uḍḍāmeśvaratantra* often contains identical content from numerous

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relationship between a writer's intention, traceable to his social and historical matrix, and finished work."
(70) Yet we cannot propose that author A influenced author B unless they are known to have met, and we
can only posit that the work of author A influenced the author B and his/her work if we are sure that the
work of author A is cited in a text or was known to have been consulted by author B. In the Uḍḍ-corpus we
know that all three authors consulted earlier texts (for they are not the authors of the root text) that share
common verses; common verses are reproduced between all these texts. Without direct knowledge of the
manuscript sources consulted, however, we can not posit where the influence came from and we cannot
argue that any of these authors definitely influenced the other (for there is no evidence of them reading
works by the other or knowing the other pandits). The texts share an affinity based on the context and
show the influence of certain somehow connected earlier Uḍḍ-corpus texts, they are a part of a common
tradition that claims the Uḍḍ-corpus. Hassan argues, "Similarity is taken with reference to a developed
system of norms, a *tradition*; causality is discarded in the favor, not of correlation, but of the more flexible
and significant notion of *development*, the modification of a tradition into another." (75) In reference to
this, I propose that the tradition claiming the Uḍḍ-corpus is the larger tradition of the magic tantras.

Uḍḍīśatantras. All the texts, despite their titles, claim other Uḍḍ-corpus sources in

chapter colophons or in the body of the text.[118] Almost every Uḍḍ-corpus text claims the

Vīrabhadratantra as a source, yet several chapters of an *Uḍḍīśatantra* will claim the

Uḍḍāmareśvaratantra as a source and vice versa; this is especially apparent in

manuscripts even though published editions have colophons edited for consistence.

Frequent back-and-forth borrowing prohibitively complicates any search for an Uḍḍ-

corpus ur-text. The literary culture producing magic tantras did not place great

importance on unique or consistant titles. I have yet to encounter a single, early source

that all Uḍḍ-corpus texts--or even most Uḍḍ-corpus texts--stem from. Belonging to the

Uḍḍ-corpus is established by sharing 'family resemblances' not by fitting into 'family tree'

of textual development and branching recension.

Uḍḍ-corpus texts have characteristic opening verses. The openings may be longer

or shorter, but they all resemble the opening of Tripathī's *Uḍḍīśatantra*.

Rāvaṇa Said

Rāvaṇa spoke to Śiva, seated upon the peak of Mount Kailaśa. "My lord, tell me

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118 Variations in colophons include various sources. Zadoo chapter one, consistent with all other
colophons, reads that the *mahātantra* called *Uḍḍāmareśvara* is derived from the *Virabhdreśvaratantra*. *iti
pārvatīśivasaṃvāde vīrabhadreśvaratantroddhṛte uḍḍāmareśvaramahātantre prathamaḥ paṭalaḥ // 1 //*.
The first colophon in Śivadatta names the text the *Uḍḍīśatantra* but does not a source other than the
dialogue between Rāvaṇa and Śiva. Śrivāstava has no colophons. Tripathī variously names his source text
as *Vīrabhadra*, *Uḍḍāmareśvara*, and *Uḍḍīśatantra*. Goudriaan argues that the Uḍḍiśatantra is derived from
the (1) *Uḍḍāmara* or *Uḍḍāmareśvara* tantra, alias *Mantracintāmani*, (2) the *Uḍḍīśatantra* alias
Rāvanoddīśa, (3) the *Vīrabhadratantra*, alias *Mantrakośa*, and having a corrupt version found in *Uḍḍīśa
Vīrabhadra*, and (4) the *Kriyoddīśatantra*. The *Uḍḍīśottarakhaṇḍa* is a *kaula* text not about sorcery, the
"same can be said of" an *Uḍḍāmareśvaratantra* found in Orissa. Goudriaan also argues that the *Uḍḍāmara*
or *Uḍḍāmareśvara* contain a dialogue between Śiva and Pārvatī, but the *Uḍḍīśatantra* has a dialogue
between Śiva and Rāvaṇa. (Goudriaan 1981:120). As I have noted before, dialogue partners often switch in
these texts making Goudriaan's argument not consistently valid.

now this perfected occult wisdom (*tantravidyā*)." (1.1)

Īśvara Said

Dear one, you have asked this good question for the benefit of the masses. I will reveal this tantra called the *Uḍḍīśa* in your presence. (1.2)

When injured what can the man do if he does not know this *Uḍḍīśa*? Should he go from where he stands up to mount Meru, the oceans will flood the earth. (1.3)

Having begun the methods from this great methodology (*mahāyogā*)) he surely will fell the sun to the earth, just like the Vajra of Indra, the noose of Varuṇa, the staff of Yama, and the burning spear of Agni. (1.4-5)

Like the night without a moon, the day without a sun, or a kingdom without a lord, such is the man without a guru. (1.6)

No wisdom (*vidyā*) written in a book confers perfection upon men. Indeed, without a guru there can never be authority (*adhikāra*) in scripture. (1.7)

[This tantra] is foremost among the scriptures and effects the six pragmatic ritual results (*ṣaṭkarman*). It perfects the results of practice in accordance with all the tantras. (1.8)

Names of the Six Magical Acts

The devout praise six ritual results (*ṣaṭkarmāṇi*): pacification, subjugation, and immobilization, along with stupefaction and enmity-bestowing, and, finally, murderous sorcery. (1.9)[119]

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119 Tripathī 1.1-9. Śivadatta contains many of these verses in his introduction 1.1-1.16, but he adds further descriptions of the setting where Śiva reveals the text to Rāvaṇa. Śrivāstava contains the same 16 verses as Śivadatta. From Tripathī: *rāvaṇa uvāca kailāsaśikharāsīnaṃ rāvaṇaḥ śivamabravit / tantravidyāṃ kṣaṇaṃ siddhiṃ kathayasva mama prabho // 1.1 // īśvara uvāca sādhuṃ pṛṣṭaṃ tvayā vatsa lokānāṃ hitakāmyayā / uḍḍīśākhyamidaṃ tantraṃ kathayāmi tavāgrataḥ // 1.2 // uḍḍīśaṃ yo na jānāti sa ruṣṭaḥ hiṃ kariṣyati / meruṃ cālayate sthānātsāgaraiḥ plāvayenmahīm // 1.3 // indrasya ca yathā vajraṃ pāśaśca varuṇasya ca / yamasya ca yathā daṇḍo vahneḥ śaktiryathā dahet // 1.4 // tathaitanvaimahāyogānprayojyodyama-kramaṇi / sūryaṃ tu pātayedbhūmau nedaṃ mithyā bhaviṣyati // 1.5 // śaśihīnā yathā rātri ravihīnaṃ yathā dinam / nṛpahīnaṃ yathā rājyaṃ guruhīnastathā manuḥ // 1.6 // pustake likhitā vidyā naiva siddhipradā nṛṇām / guruṃ vināpi śāstre 'sminnādhikāraḥ kathaṃcana // 1.7 // agre 'bhidhāsye śāstre 'sminsamyak ṣaṭkarmalakṣaṇam / sarvatantrānusāreṇa prayogaphalasiddhidam // 1.8 // śāntivaśyastambhanāni vidveṣoccātane tathā / māraṇāntāni śaṃsanti ṣaṭ karmāṇi manīṣiṇaḥ // 1.9 //*

Tantras often use dialogue format; they usually describe a goddess as the questioner and a god as the revealer. Uḍḍ-corpus texts have two conversation pairs: 1) Śiva and a Goddess or 2) Śiva and Rāvaṇa, demon lord of Laṅka.[120] Dialogue participants often shift during the course of a text so that so the a dialogue between Śiva and Parvatī switches frequently to Śiva and Rāvaṇa and vice-versa. Tripathī's introductory verses are common in style and content to many tantras, but certain key verses and imagery--flooding even if a man is perched upon Meru, analogies to divine accoutrements, metaphors for the disciple without a guru, and so forth[121]--are common to all Uḍḍ-corpus texts. Such verses are criteria for Uḍḍ-corpus identification; a cluster of these generic verses identifies an Uḍḍ-corpus text, merely containing a single one does not. Uḍḍ-corpus texts require common introductory verses along with exposition on the 'six results' and overt concern with pragmatic ritual.

Narrative verses may indicate textual innovation or flourish by the author, the presence of a seam where the author inserts text from another source, or it may signal importance of a section. Narrative verses also suggest the age of the text. Śivadatta

120 Goudriaan argues one is the *Uḍḍīśatantra* and the other is the *Kriyoḍḍīśa*.
121 A number of these common verses listed from Śivadatta: *sarveṣāṃ hitakartāraṃ devadevaṃ nirāmayam / ardhacandrojjvaladbhālaṃ pañcavaktra subhūṣitam // 1.10 // pustake likhitā vidyā naiva siddhipradā nṛṇāṃ / gurum vinā hi śāstre 'smin nā'dhikāraḥ kathāñca // 1.14 // uḍḍīśaṃ yo na jānāti sa ruṣṭaḥ kiṃ kariṣyati / meruṃ cālayate sthānāt sāgare plāvayenmahīm // 1.28 // śaśihīnā yathā rātrī ravihīnaṃ yathā dinam / nṛpahīnaṃ yathā rājyaṃ guruhīnaṃ ca mantrakaṃ // 1.35 // indrasya ca yathā vajraṃ pāśaśca varūṇasya ca / yamasya ca thathā daṇḍo bahneḥ śaktiryathā bahet // 1.36 // thathite ca mahāyogāḥ pryojyāḥ kṣemakarmaṇi / sūryaṃ prapātayet bhūmau nedaṃ mithyā bhaviṣyati // 1.37 // Zadoo's ḍḍamareśvara 1.19-23: guptāguptatarāḥ kāryā rakṣitavyāḥ [k: vīkṣi] prayatnataḥ / uḍḍīśaṃ yo na jānāti sa ruṣṭaḥ kiṃ kariṣyati // 19 // sumeruṃ cālayet sthānāt sāgaraiḥ plāvayenmahīm // sūryaṃ ca pātayedbhūmau nedaṃ mithyā bhaviṣyati // 20 // yathaivendrasya vajraṃ ca pāśaṃ hi varuṇasya ca / yamasya ca yathā daṇḍaṃ kuberasya gadā yathā //21 // vahneḥ śaktiryathā proktā khaṅgastu nirṛteryathā / yathā vāyoścāṅkuśaṃ hi triśūlaṃ [k: śūlapāṇestriśūlakam] śūlapāṇinaḥ // 22 // skandasya ca yathā śaktirviṣṇoścakraṃ sudarśanam / tathaite ca mahāyogāḥ prayuktāḥ śatrukāraṇe // 23 //

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presents a long description of Śiva's abode using *purāṇa*-style Sanskrit. Tripathī merely

locates Śiva on Mt. Kailash and proceeds directly to the conversation between Śiva and

the demon lord. Śrivāstava presents a spare description of Śiva speaking to his goddess-

wife and also to Rāvaṇa, but he also writes Hindi-language philosophical meditation on

mythology and creation.[122] Redactors add details to texts; the reader may assume that if

Śivadatta and Tripathī have a common source, then some redactor in Śivadatta's text

history has expanded the more spare version Tripathī reproduces. Texts are more likely

to expand than contract, and tantras tend to agglomerate with age; therefore, the simplest

text should be considered the earliest.

Uḍḍ-corpus texts are Śaiva by frame, but various goddesses appear, ranging from

the well-known Kālī to wild yoginīs, i.e. Jayā, Rambhā, and so forth, the wild goddess

found throughout tantra magic from Śaivism to Jainism. Also appear un-named goddess

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122 The third chapter describes the revelation of the Sanskrit *Uḍḍīśatantra* and introduces the six magical
acts, earlier chapters are prescribe basic preliminary practices (such a bathing, selecting a location, and
general mantra techniques) in hindi with a few disconnected and unattributed Sanskrit quotes. The Sanskrit
source also provides a sparse description of Śiva and his mountain abode. Tripathī has very few "set-up"
verses for the dialogue; Śivadatta sets out a long, ornamental, formal Sanskrit description; Śrivāstava is
between the two, but his hindi introduction is long and representative of his brahman-izing attitude toward
the tantras. It reads, "[In the beginning] there was Śiva, the creator of creation, and Bhagavatī Śivā, mother
of the earth, [having] limitless compassion. Out of their grace (kṛpā), the gods--Brahmā, Viṣṇu, and Śiva--
arose to engage in creation, persistence, and destruction. Before creation, that brahma-egg
(*brahmāṃḍanāyaka*) that will become the universe was singular, containing feminine and masculine
brahmāṇḍa within itself. Out of concern for the world that singularity became two-fold. In the form of
the divine couple they manifest creation, releasing both word and meaning (*śabdārthamayī sṛṣṭi*). They are
the very form of Brahmā, and the collected tantras arise in the the form of conversations. In fact there is no
actual division between the gods Brahmā, Viṣṇu, and Śiva. Determination of singular qualities among them
is only for the benefit of man's minds. There is actually no difference. In order to explain [cosmology]
there are such things (*tattva*) as *śakti* and so forth. These [tattvas] are the divine-emanation for [the
processes] of will (*svacchā*) and manifestation (*vilās*)." The essence of tantric scripture (*tantraśāstra*) is the
dialogue between this couple out of concern for the well-being of the world. The produced a discourse on
proper [ritual] action (kartavya karma) in the form of the questions and answers in their mutual
conversation. This is necessary because if a mother and father do not teach their children then who will?
After Brahma himself manifested, he naively asked, "Who am I? From where did I come? Who bore me?
Who is my father?" Because he did not know the answers, they graciously taught him." (35)

yakṣinīs of lonely places and great power who are the earliest and widest strata of invisible beings worshiped throughout South Asia. Lists of yoginī/yakṣinīs and are identical to those found in the Śaiva *Bhūtaḍāmaratantra* (and also the earlier Buddhist version); such lists are located in many tantras. The Uḍḍ-corpus is ostensibly Śaiva, but individual texts and sections portray diverse deity orientations: Rudra, Varuṇa, Gaṇapati, Durgā, Kālī, Baṭuka, Bhairava, and so on. Any effective deity, just like any effective technique, will be incorporated to get the job done; the essence of tantra is ritual effectiveness. Magic tantras demonstrate the fluidity of medieval religious boundaries: all manner of Hindu deities are found alongside ostensibly Buddhist, Jain, or amorphous yakṣa deities.

A tentative chronology for the magic tantras would start with general grimoires collecting rituals for interaction with yakṣa-deities and mechanical rituals. Next, Buddhist tantras bearing four result categories (usually *śānti*, *vāśīkaraṇa*, *stambhana*, and *abhicāra*). Unorganized Śaiva grimoires may have predated Buddhist four-result texts. Four-category texts gave rise to six-categories structures, i.e. six results tantras, by Śaivas when organizing ritual catalogs. Six results tantras organized vast quantities of rituals via the six results rubric, and authors developed sub-classifications of the six results to incorporate seemingly endless variations on results. Redactors added appendices of magic rituals outside the scope of the six magic results. The study of encyclopedic texts led to systematic lore and systematic grimoires. As texts evolve, redactors do not remove rituals but add rituals by shoe-horning them into a six result category or

depositing them in ever-expanding appendices.[123] Now I turn to a detailed examination of

the six results in the Uḍḍ-corpus.

123 This differs from texts on the siddhis in which authors came to add fantastic rites to the siddhis just as
the magic tantras add them to the six magic results, but the lists of siddhis later remove these fantastic rites
whereas the magic tantras continue to retain and expand them.

Chapter Four -- The Six Results in Three *Uḍḍīśatantras*

I describe in the chapter below the six ritual results in three *Uḍḍīśatantras*. Prior

secondary studies focused solely on results, but I describe rituals in entirety, including

ingredients, procedures, spells, and results.[1]   I structure my presentation using the sixty-

nine verse ritual catalog found in Tripathī. Section titles below, based on six results

constituents, are reproduced from Tripathī in the order he presents them; eight constituent

results, therefore, comprise the six results (*ṣaṭkarman*). After examining Tripathī's eight

constituent results, I set out and describe parallel verses for each result in Śivadatta and

Śrivāstava whose cognates are not attested in Tripathī. Almost all Tripathī's ritual content

from the section in question is found in the other two grimoires, so treating of Tripathī I

am also treating content found in the other two grimoires. I present, when useful,

material from Hindi commentaries. At the end of each section, I summarize Śrivāstava's

lively Hindi introductions to each result. These introductions provide a modern

interpretation to the six results, demonstrating continuing contemporary discourse on the

magic tantras.

I cannot conclusively prove Tripathī's core verses are older or based on an ur-text

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1 Chapter 3, "Prior Studies of the Six Results", presents a history of methods and methodological problems
in the study of magic in the tantras. Careful study of these prior secondary sources in comparison with the
primary study of the texts prove prior secondary studies inadequate. The methodology in this dissertation
is a result of my dissatisfaction with and rejection of prior methods.

the other texts consult, but I suspect this is so, for Tripathī was published earlier than the others and contains a core set of rites reproduced in the other two. Using Tripathī to organize my presentation is arbitrary, not based on a clear historical or philological argument, but it proves an effective synchronic presentation. I must admit that Tripathī was the first *Uḍḍīśatantra* I studied in depth; its usefulness to organize the other texts is a happy accident. The reader should not infer a diachronic argument regarding the ages of texts whose manuscript source are uncertain.

Tripathī presents his sixty-nine verses after a long systematic description of ritual results employing an encyclopedic presentation of ritual theory. (1.14-163) After the six results catalog is another set of systematic principles, a list of fantastic acts and items, revivification methods, and alchemical preparations. (2.1-111). I will not describe material outside explicit treatment of six results operations. Systematic material from Śivadatta and Śrivāstava are also excluded just as I exclude such material from Tripathī.

The table below displays correspondences between the core Tripathī six results catalog and the other two *Uḍḍīśatantras*. Tripathī's *Uḍḍīśatantra* catalog (1.164-23) is a coherent depiction of the six results. He presents short spells, techniques, and results; the rituals are grouped under clearly titled headings based on results. Other magic catalogs are grimoires with similar short contents but little organization; Zadoo's *Uḍḍāmareśvaratantra* is a representative example. Tripathī' may present an earlier source that influenced the *Uḍḍīśatantras* of Śrīvastava and Śivadatta, but, as I said above, this can not be proved with the data at hand. Śrivāstava and Śivadatta do not incorporate all Tripathī's content; notably, they do not repeat tranquilizing lore (*śānti*). Neither

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Śrivāstava nor Śivadatta work directly from Tripathī or Tripathī's source text.

I present a list below of ritual results found in Tripathī and the correspondences with the two other tantras. The first column lists topics in Tripathī's sixty-nine verses; the second column lists the page numbers where Śrivāstava locates Tripathī; and the third reproduces cognate verses from Tripathī in Śivadatta.

Tripathī verses and ritual titles	Śrivāstava page numbers	Śivadatta cognate verses
1.164-1.169 *Śanti* section	n/a	n/a
1.170-173 *Vaśīkaraṇa* start	52-3	7.1-4
1.174 *Vaśi* with mantra	n/a	n/a
1.175 General *Vaśi*	53	7.5
1.176 King Subjugation	53	7.10
After 1.176 Subjugation Mantra	n/a	After 7.12
1.177 Woman Subjugation	55	7.13
1.178-9 Subjugation rite and mantra	n/a	n/a
1.180 Woman Subjugation	55	7.16
1.181 ibid	55	7.18
1.182 Lord Subjugation	56	7.31-2ab
1.183-4 ibid	56	7.33-4
After 1.184 mantra and begin Immobilization	71	After 4.11
1.185-6 Immobilize as if by creeper vines	71	4.10-11
1.187 Immobilization of fire mantra	70	n/a
1.187 Immobilization of fire ritual	70	4.8
1.188 Immobilization of fire	n/a	n/a
Before 1.189 Weapon immobilization mantra	n/a	n/a
1.189 Weapon immobilization ritual	71	4.14

1.190 ibid	71	4.15
Before 1.191 Army immobilization mantra	73	after 4.24
1.191-94ab Army Immobilization	73	4.21-24
1.194cd added regulation verse	n/a	n/a
Before 1.195 Army repulsion mantra	73	after 4.27
1.195-7 Army Repulsion rituals	74-5	4.25-27
1.198 Immobilizing water ritual and mantra	n/a	n/a
before 1.199 Immobilizing clouds mantra	n/a	n/a
1.199 Immobilizing clouds	72 approx.	4.16 approx.
1.200 Immobilizing boats ritual and mantra	n/a	n/a
1.201 Immobilizing men ritual and mantra	n/a	n/a
before 1.202 Immobilizing sleep mantra	n/a	n/a
1.202 Immobilizing sleep ritual	72	4.17ab approx.
before 1.203 Immobilizing cattle mantra	n/a	n/a
1.203 Immobilizing cattle ritual	72	4.18
before 1.204 Immobilizing beasts mantra	n/a	n/a
1.204 Immobilizing beasts ritual	72	4.19
before 1.205 Bewildering mantra	n/a	n/a
1.205-7 Bewildering rituals	n/a	n/a
1.208 Bewildering *tilak*	49 approx.	n/a
1.209 Bewildering *tilak*	50	3.11
before 1.210 Dissension mantra	44	after 5.15
1.210-1 Dissension using opposing wings	45	5.3-4
1.212-3 Dissension using opposing hair	46	5.5-6
1.214 Dissension using opposing teeth	n/a	n/a
before 1.215 Eradication mantra	76	after 6.8 approx.
1.215 Eradication ritual	77 approx.	6.6 approx.
1.216-7 Eradication	77	6.3-4ab
Before 1.218 Attraction mantra	42 approx.	n/a
1.218-9 Attraction ritual	43 in Hindi	n/a

	appendix	
1.220-1 Attraction ritual	42 in Hindi appendix	n/a
1.222-5 Introduction to Murderous Sorcery	80	1.40-3
1.226 Mantra, Yantra, and Murder Ritual	n/a	n/a
before 1.227 Murder doll mantra	80 approx.	after 1.48 approx.1.
1.227-31 Murder Doll Ritual	80-1	1.44-8
before 1.232 *Ārdrapaṭī Vidyā*	84	after 1.62
before 1.232 *Ārdrapaṭī Vidyā* regulations	n/a	after 1.62
1.232ab regulation verse	n/a	n/a
1.232cd-35 Bloody Cloth Murder ritual	84	1.1-4 (numbering restarts); alternate numbering 1.63-66

The table above displays cognate verses in one direction, from Tripathī to the

other two *Uḍḍīśatantras*. Śivadatta and Śrivāstava contain material not found in Tripathī,

as shown in the list below. The left and right columns list the contents of the Śrivāstava

and Śivadatta in the order presented in the respective text; the center column lists

common material to the two tantras. I document Śivadatta by chapter and verse and

Śrivāstava by page numbers. Approximately 90% of Śivadatta is found in Śrivāstava.

Śrivāstava's is not only a longer text, but the author draws from a wider range of

unspecified sources; consequently, this source has the greatest amount of unique lore.

Śrivāstava also presents rituals in Hindi-language ritual appendices (*anya prayog*) to each

chapter. Hindi appendices present cognate rituals to Tripathī and Śivadatta that are not

found in Śrivāstava's root text.

Śrīvāstava _Uḍḍīśatantra_ with descriptions	Common material in Śivadatta and Śrīvāstava	Order of topics/chapters in Śivadatta
Chapters. 1 and 2. Little Sanskrit content, mostly Hindi introductory _sādhana_ lore.	N/A	Chapter. 1 introductory dialogue (1.1-15), summary of content (1.16-39), and _māraṇa_ (1.40-86)[2].
Ch. 3 Opening dialogue and introduction of content. (pg 35-40)	Chapter 1, verses 1.1-39 corresponding to pg. 35-40.	Ch.2 general lore, various six acts (2.1-25)
Ch. 4 Attractions (41-3)	Ch.8, 8.1-7 corresponding to 41-2.	Ch. 3 Bewildering (3.1-11)
Ch. 5 Enmity Bestowal (44-7)	Ch. 5, 5.1-15 corresponding to 45-6 with order rearranged.	Ch.4 Immobilization (4.1-2)
Ch. 6 Bewildering (48-50)	Ch. 3, 3.1-11, corresponding to 48-50.	Ch. 5 Enmity Bestowing (5.1-15)
Ch. 7 Subjugation (52-68)	Ch. 7. 7.1-12 corresponding to 52-54. 7.13-8 to 55-56. 7.14-18 to 66. 7.37-43 to 123-4. 7.44-5 to 144. 7.46-50 to 125. 7.56-64 to 145-6.	Ch. 6 Eradication (6.1-10)
Ch. 8 Immobilization (69-75)	Ch. 4, 4.1-27 corresponds to 69-73)	Ch. 7 Subjugation (7.1-65)
Ch. 9 Eradication (76-78)	Ch. 6, 6.1-10 corresponds to 76-78	Ch. 8 Attraction (8.1-7)
Ch. 10 Murderous Sorcery (79-89)	Ch.1 and 2, 1.40-62 and the concluding section 1.1-16 (i.e. 1.63-88) corresponds to 79-80 with change in order. 2.17-21 to 86-88. 2.23-25 to 88.	Ch. 9 Yakṣinī rituals (9.1-46)
Ch. 11 Yakṣinīs abounding in power (śakti) (90-98)	Ch. 9. 9.1 corresponds to 90-94.	Ch. 10 Fantastic Rritulas (indrajāla) (10.1-94)
Ch. 12 Fantastic Spectacular	Ch. 9 and 10. 9.28-46	

2 Śivadatta's _mārana_ sections in chapter one consists of 1.40-62 and then 24 more verses with varied numberings. I will refer to the numbering as if it was consistent, i.e. 1.40-86.

rituals (indrajāl kautuka) (99-110)	corresponds to 106-110. 10.1-49 to 99-106.	
Ch. 13 Tantrs methods for sādhana (sādhanātmaka taṃtra prayoge). Sanskrit mantras, hindi instruction. (111-9)	N/A	
Ch. 14 Cosmetology (sauṃdary-saṃbaṃdhī prayoga). Hair care, dermatology, firming breasts, etc. (120-4)	N/A	
Ch.15 Relationships with Women (strī-saṃbaṃdhī) (125-144)	7.46-50 corresponds to 125. 10.46-40 corr. 139-40. 10.50-13 = 134. 10.54 = 133. 10.55=134. 10.56=133. 10.57-9=132. 10.60=130. 10.61-2=131. 10.63-4=132. 10.66=129. 10.67=129. 10.68-80=134-136 (largest correspondence). 10.82-3=136. 10.84=136. 10.85=136. 10.86=137. 10.87=137. 10.89=137. 10.90=129 10.91-3=142 Double attributions: 10.66=129,130. 10.82-3=136, 140. 10.84=128,136,141. 10.85=136,141. 10.86=137, app. 141.	
Ch. 16 Afterward to Uḍḍīśa. (145-57). Sexual content, related to erections, vaginal lubrication, and orgasm.	7.20-30 corresponds to 153-5.	
Ch. 17 Concluding ritual lore (kalp ke tantra prayog). Some sanskrit, most of root	2.1-10 corresponds to 170-1.	

text here is in hindi.		

Śrivāstava and Śivadatta chapter titles well-represent magic tantras. For the six results (*ṣaṭkarman*), Śrivāstava lists six and Śivadatta lists seven constituents; neither text includes pacific results, such as tranquilizing (*śānti*) and increase (*puṣṭi*), as independent sections. Only Tripathī has an independent tranquilizing (*śānti*) section. Both Śrivāstava and Śivadatta texts contain long appendices of fantastic feats and conjuring in addition to the six results; regarding these appendices, Śrivāstava organizes appended content more coherently than Śivadatta. Such appendices expand magic tantra to include, for example, extensive erotic magic and cosmetology or attracting and dominating female daemons as personal wish-granters (*yakṣinī/yoginī sādhana*), i.e. conjuring. Appendices expand magic categories without limit. Erotic magic and cosmetology extend the magical discourse toward practical iatrochemical processes for altering and enhancing the human body. Fantastic acts include invisibility potions, slippers for walking over water, seven-league boots, and alchemical preparations; all of which have pragmatic value but are outside the scope of this study on the six results. Tripathī's *Uḍḍīśatantra* contains a section on the fantastic acts and items, but few verses correspond to the other two tantras.

(1) Tranquilizing (*śānti*)

Śānti rituals tranquilize and pacify. The term *śānti* derives from the Sanskrit root √*śam*, meaning to quiet, tranquilize, calm, or pacify. By euphemism and intensifying, the

root meaning extends to include aggressive actions such as to conquer, remove, or kill. Violence lurks in tranquilizing; the spirit being, be he disease or demon, who is to be tranquilized aims to kill the victim, and successful tranquilizing destroys the tormentor. The root √*śam* meaning 'to quiet' is a euphemism for immolation in Vedic sacrificial killing, apt for bloodless strangulation of a beast.[3] Magic tantras often group destruction (*nāśana*) rites under tranquilizing (*śānti*) rituals.[4] Index verses consistently list tranquilizing as the first result, but in the body of texts murderous sorcery (*māraṇa*) followed by destruction rites, which resemble tranquilizing, are found in the first position. Murderous sorcery was once the first rather than last of the six results. When overt slaying rituals were moved to the end of texts, destruction rituals (*nāśana*) that were usually placed adjacent to murder remained at the fore, re-branded as tranquilizing. Because these destruction rituals are found in close proximity to murder rituals in most texts, I describe them under murderous sorcery toward the end of the chapter. While I translate the term *śānti* as 'tranquilize', all shades of meaning should interpret these rituals, for such rituals have wide range of effects: they remove sins and impurities, remedy faults, appease angery deities, and remove malicious afflictors.

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3 Mclymond summarizes this Vedic euphemism. "The verb most frequently used to describe the death of the animal offering in a *paśubhanda* (animal sacrifice) is śam, which means "to quiet" rather than "to kill." Consequently, people who kill the animal victim are literally called "quieters" (*śamitra*) not slaughterers." McClymond, Kathryn. *Beyond Sacred Violence: A Comparative Study of Sacrifice*. JHU Press, 2010. Doniger argues that a ritual nonviolence creeps over once bloody horse sacrifices (*aśvamedha*) in the Ṛg Veda "that is also expressed in a concern that the victim should not bleed or suffer, or cry out (one reason why the sacrificial animal was strangled). The euphemism for the killing of the horse, pacifying (shanti), further muted the growing uneasiness associated with the killing of an animal." Doniger, Wendy. *The Hindus: An Alternative History*. New York: Penguin Press, 2009. p. 116 The root is also found in the merciful Śiva, Śambhu.

4 As a euphemism *mokṣa* also means killing, but it is synonymous with *māraṇa* and not *nāśana*; consequently, *mokṣa* is not grouped under *śānti*.

The sister rite to tranquilizing is increase (*puṣṭi*), which is purely positive. Tranquility and increase (*śāntipuṣṭi*) are usually grouped together as a single category in magic ritual catalogs.[5] None of the *Uḍḍīśatantras* at hand include 'increase' as an independent ritual result with its own section in the root tantras. Systematic verses continually group the two together to the point that *śāntipuṣṭi* becomes a ubiquitous, positive operation.

Despite including tranquilizing in introductory index verses, Śivadatta and Śrivāstava do not include a section on tranquilizing in their *Uḍḍīśatantras*, and neither text reproduces Tripathī's tranquilizing mantras. Full sections on tranquilizing are not common in the magic tantras--though its inclusion in index verses is ubiquitous. Most magic tantras, especially those presenting the six results, focus on aggressive operations.

Before describing Tripathī's tranquilizing rituals a few words on counteracting aggressive magic are required.[6] Tranquilizing counteracts pervasive aggressive magic implemented intentionally by sorcerers or implemented unintentionally by humans such as casting of the evil-eye. Beni Gupta's classic ethnography of popular religion in

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5 Early in the systematic first half of Tripathī's *Uḍḍīśatantra* tranquilizing and increase are presented in quick succession. Note the simple treatment of *śānti* and nuanced description of *puṣṭi*. "And now the proper application [of the rituals according to the day]. Pacifying rites (*śāntikarman*) are said to be done on Wednesday, Friday, and Monday. And likewise they are to be done on the second, third, fifth, and seventh [date of the fortnight]. Prosperity producing rites (*puṣṭi*), including increase of wealth and progeny, should be done on Monday or Thursday. [They should be done] on the sixth, fourth, thirteenth, and the ninth, and also on the tenth and the eighth [date of the fortnight]." (1.18-19) *prayogā vidhinā kāryāstacca saṃprocyate 'dhunā / dvitīyā ca tṛtīyā ca pañcamī tathā / budhejyakāvyasomāśca śantikarmaṇikīrtitāḥ // 1.18 // gurucandrayutā ṣaṣṭhī caturthī ca trayodaśi / navamī pauṣṭike śastā cāṣṭamī daśamī tathā / puṣṭirdhanajanādīnāṃ barddhanaṃ parikīrtitam // 1.19 //* Other instances of increase can be cited in this text that never lists increase in its index verses or section headings.

6 Very few rituals have counteracting techniques. The BPK argues that rituals performed in reversed, i.e done with the right instead of the left hand, are reversed, i.e. counteracted. Toward the end of Tripathī a systematic section, the author describes counteracting rituals. Alongside a number of rites that use secreted or buried fetishes addendum verses argue that if the secreted item is removed or dug up, then the victim will return to health; this is most common under murderous sorcery and destruction.

Rajasthan including vernacular Hindi scripture provides nuance for my presentation of

tranquilizing magic. Gupta writes generally about tantra magic lore in Hindi grimoires.[7]

Gupta does not describe tranquilizing (*śānti*) *per se* as found in the Uḍḍ-corpus. She

describes counter-spells to remedy sorcery (*abhichar*) and possession; here tranquilizing

is counteracting. Counter-spells divert the result of the "planned calamity or trouble or

damage. . . . It is on this kind of credulity that both types of magic thrive and the belief in

the art of white and black magic survive." (1979:200) The magician, usually a local

magician-exorcist using vernacular spells, a *bhopa*, performs counter-spells energized by

his control of deities and spell mastery.[8] Hostile magic effects are tranquilized, the *bhopa*

and his spells are tranquilizers; however, the sorcerer is not targeted himself for counter-

action nor is his identity betrayed to the victim.[9] The *bhopa* may counteract damage from

a spell, but he does not disclose the identity of the original malicious sorcerer, "for fear of

causing a chain of troubles and complications. He simply promises that the patient will

improve, and thus, the purpose of the magicians working on behalf of both parties is

easily served." (1979:200) In this way, *abhicar* and counter-*abhicar* are not magic in the

manner defined in this study, but they are representative of the anthropology of magic

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7 Gupta, Beni. *Magical Beliefs and Superstitions*. Delhi: Sundeep, 1979.   Gupta extracts most of her data from the <u>Mantramahārnava</u>, which clearly reproduces Uḍḍ-corpus material.

8 This represents two sides of theurgy. Power and effectiveness is done by coercion of gods, by perfect performance of ritual technology, or both.

9 Glucklich describes a situation in which a man's cow hexed by a witch by "means of some mantra or with his evil eye." A tantric guru offers a remedy but asks whether he wants his cow to give milk again or to punish the witch. The man states that he wants both, but the guru insists upon choosing to remedy the cow. After a ritual to counteract the hex is performed and the cow gives milk again, another man comes to the guru complaining about severe pains. The guru responds, "You have been coveting the property of your neighbors instead of being satisfied with what you have. Go home and avoid even looking at your neighbor's things, and your trouble will disappear." The guru then tells the milkman, "There was no need for revenge. His own actions took revenge upon him." Glucklich, Ariel. *The End of Magic*. New York: Oxford University Press, 1997. p.39-40.

and sorcery in and outside India. Furthermore, the *bhopa* avoids complex strings of conjure-curse and counter-conjure-curse found in the <u>*Atharvaveda*</u>.

Tranquilizing possession takes the tone of ritual results in the magic tantras, namely subjugation and eradication; ritual telos in magic tantras blends six results categories.[10] Exorcism, classified as tranquilizing, resembles subjugation magic (*vaśīkaraṇa*) because tranquilizing a seizer-deity requires subjugating the afflicting creature. Gupta describes how mantras, worship, and tribute offerings to multiple deities are required to tranquilize a state of possession and the possessor deity. During Navaratra, to remove their affliction, women possessed by witches are taken to a holy site dedicated to Bhairav, but the mere proximity of this potent deity may not be enough. Sorcerers draw a yantra in which the name of the victim is inscribed in the center surrounded by seed syllables and the names of goddesses who are known to possess women: Maya, Rama, Bala, Kameshwari, and so forth. After ritual performance, signs of improvement should appear. Attaining signs of improvement requires feeding virgins and young boys. (1979:200-1) In another instance, a mantra to Kamakshi-Maya is inscribed and manipulated to bring forth a *yoginī* who is asked to end the symptomatology of the affliction or stop it before it begins; Pañcamukhi Hanuman is also invoked for this purpose. (1979:201)

Sorcery also requires tranquilizing. Gupta uses the Hindi-Sanskrit term '*abhicar*' for aggressive magic, sorcery. *Abhicar* is counteracted by tranquilizing rites, and

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10 For instance, when seducing a victim a sorcerer may use dissension to separate the victim from prior amorous engagements; he may then use attraction to draw the victim to his presence; and then he uses subjugation to make the victim into a sex slave.

abhicar's effects are the exact injuries and afflictions to be tranquilized in the magic

tantras. Gupta culls rituals from the *Shat Karmayoginam Chakram* section of the <u>Mantra</u>

<u>Maharnava</u> [sic],

> Ordinarily a sorcerer specializes in Abhichar by continuous repetition of the
> spells. There are spells for causing long-drawn wasting ailments, a sudden
> excruciating and mysterious pain, insanity, epilepsy, apoplexy etc. It is for his
> client to choose the injury he desires to inflict on his enemy. If the sorcery
> practises from his own personal motive, he makes the choice of injury himself. A
> sorcerer is believe to be capable of causing any of these injuries to a person. He
> charges his client fee or a present in proportion to the nature of the injury he is
> asked to inflict.[11] [sic]

This description summarizes the life of the sorcerer; he works in public to heal and in

private to destroy. Tantra practitioners wandered the medieval subcontinent selling magic

services to support their individual religious practices, create in-roads into frontier

cultures, encourage patronage, and garner individual wealth. In these times, individuals

suffered constant anxiety over these dreadful techniques and the constant onslaught of

supernatural dangers; the tantras addressed this by including tranquilizing in addition to

aggressive magic. Godmen of India continue to perform the acts above. In modern

times, sorcerers (*sādhus*, *swamis*, *aghoris*, *babas*) emphasize potent mantras, empowered

amulets, and relics from departed gurus.

Many <u>Uḍḍīśatantras</u> include tranquilizing in index verses but never describe the

rituals; Tripathī opens his grimoire by describing, in detail, tranquilizing rituals that

remove dangers. Tripathī presents a general tranquilizing mantra for tranquilizing: "*Oṃ*!

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11 Gupta 183

Tranquilize Tranquilize! Destroy all misfortune! *Svāhā*!"[12] One hundred thousand

repetitions permanently tranquilizes anything (*sarvaśāntibhaved*). (1.164)

The mantras in the next two rituals use seed syllables without explicit verbs.[13]

The ritual's effect is declared after the mantra and ritual instruction. The first mantra

pacifies diseases, asking that immortal nectar be bestowed upon the target

(*amṛtavarccase*).

> "*Oṃ saṃsāṃsiṃsīṃsuṃsūṃsesaiṃsoṃsauṃsaṃsaḥ vaṃvāṃviṃvīṃvuṃvūṃveṃ-*
> *vaiṃvoṃvauṃ vaṃvaḥ haṃsaḥ*! Bestow nectar upon you! *Svāhā*!" This is the
> spell. [The practitioner] should drink a dish of water consecrated with 108
> repetitions of this spell. [From] when he wakes at dawn he will be relieved from
> all disease for one year.[14] (1.165)

Dangers are myriad and are not limited to disease. The next mantra uses a string of seed

syllables without a specified command to pacify many assailants: ghosts, cruel men, and

dangerous wild animals.

> "*Oṃ haṃhāṃhiṃhīṃhuṃhūṃhoṃhauṃhaṃhaḥkṣaṃkṣāṃkṣiṃkṣīṃkṣuṃ-*
> *kṣūṃkṣeṃkṣaiṃkṣoṃkṣauṃkṣaṃkṣaṃ haṃsaḥ haṃ*." This is the spell. This
> mantra destroys the act of an evil one (*duṣṭasya carita*) including moving and
> non-moving creatures as well as man-made poison. Ghosts (*bhūta*), ghouls, wild
> protectors (*rakṣasa*), evil-minded men, tigers, lions, bears, jackals, snakes,
> elephants, horses, and all manner of beasts are destroyed by merely [repeating the
> spell] mentally. The power of this spell annihilates any and all ghosts and seizers

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12 Mantra: *oṃ śānte śānte sarvāriṣṭanāśini svāhā*.

13There appears to be a distinction in magic mantras between those who bear semantic meaning and those
who are only seed syllables. Those with semantic meaning often invoke a deity and include imperative
verbs that exhort a results. Mantras can have various parts: (1) seeds syllables, including the usual '*oṃ'*
and '*svāhā'* at beginning and end, (2) invocation to a deity whose name and epithets are declined in dative
or vocative (multiple deities may be included), (3) the target, victim, or one who benefits from the spell,
and (4) imperative verbs that declare results. Mantras usually contain the first and the fourth, but they
many only contain the first.

14 "*Oṃ saṃsāṃsiṃsīṃsuṃsūṃsesaiṃsoṃsauṃsaṃsaḥ vaṃvāṃviṃvīṃvuṃvūṃveṃvaiṃvoṃvauṃ vaṃvaḥ*
haṃsaḥ amṛtavarccase svāhā /" iti mantraḥ // anena mantreṇa udakaśarāvaṃ aṣṭhottaraśatābhimantritaṃ
pibet, prātarutthāya sarvavyādhirahitaḥ saṃvastareṇa bhaviṣyati // 1.165

(*bhūtavigraha*).[15] (1.165-8)

Dangers progress from general actions from evil ones(*duṣṭasya carita*)--men, beasts, and man-made poison--operating in the cultured human world of villages and cities, to the deadly beasts of the wilds-- ghosts and ghouls, bandits and bears. The mantra is effective on a broad spectrum: all these creatures may ruin his home, his edibles, his seat, or his field.

> The final mantra is expiatory, pacifying the wrathful (*sarvakrodhopaśamani*).

> "*Oṃ*! Pacify, tranquilize, and quiet all the Hostile Ones! *Svāhā*!"[16] Thirty seven repetitions of this mantra shall cleanse the face [from faults and sins.][17] (1.169)

Tripathī's commentary argues the mantra is repeated to consecrate water, and when the water washes the face then all manner of angry beings are pacified (*sab bhāṃtike krodhkī śāṃti hotī hai*). This mantra can pacify an angered human or god who the actor has wronged; alternatively, it is a remedy (*prāyaścitta*) for a ritual fault or mistake, cleansing the face of faults, saving face.

(2) Subjugation (*vaśīkaraṇa*).

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15 *"Oṃ haṃhāṃhiṃhīṃhuṃhūṃhoṃhauṃhaṃhaḥ kṣaṃkṣāṃkṣiṃkṣīṃkṣuṃkṣūṃkṣeṃkṣaiṃkṣoṃkṣauṃkṣaṃkṣaṃ haṃsaḥ haṃ iti mantaḥ"* // *maṃtreṇānena duṣṭasya caritaṃ sampraṇaśyati /sthāvaraṃ jaṅgamaṃ caiva kṛtritamaṃ viṣameva ca // bhūtapretapiśācāśca rākṣasā durṣṭacetasaḥ // 1.166 // narāśvavyāghrasiṃhādyā bhallukā jambukāstathā / nāgā gajā hayāśvaica sarve paśava eva ca // 1.167 // naśyanti smṛtimātreṇa ye kecidbhūtavigrahāḥ / sarve te pralayaṃ yānti mantrasyāsya prabhāvataḥ // 1.168 //*
16 Mantra: *oṃ śānte praśānte sarvakrodhopaśamati svāhā*. emend. *upaśamani* to *upaśamati*. This is a *prāyaścitta* spell.
17 *"oṃ śānte praśānte sarvakrodhopaśamati svāhā /"* [emend. *upaśamani* to *upaśamati*] *anena maṃtreṇa triḥ saptadhā japtena mukhaṃ mārjayet // 1.69 //*

Subjugation (*vaśīkaraṇa*) places the body, mind, or will of the target under

domain of the sorcerer. The main term *vaśi* in *vaśīkaraṇa* derives from the Sanskrit root

√*vaś,* meaning 'to control', 'to will', 'to declare', or 'to put under one's power'. The term

vaśīkaraṇa, 'doing the subjugation', comes to mean 'placed under power' or 'to be

bewitched magically', in short 'enthralling'. According to Monier-Williams, a *vaśin*--one

having the power of *vaśi*--may be a ruler or king, one who has dominated the senses, or

even one who has been dominated. A subjugated victim becomes a slave (*dāsa*, *dasī*)

under the power of the sorcerer; the subjugated are enslaved but they are also enthralled.[18]

Subjugation ritual targets include a king, a peer, an animal, an underling, or a sexual

partner. Subjugation sections are often the longest in grimoires due to the wide

categories of targets and range of nuanced results. Subjugation can be a 'catch-all'

category--unlike, for instance, murderous sorcery (*māraṇa*) that has an unambiguous

result--that includes bewildering, immobilization, and attraction. Erotic magic is most

often presented under subjugation.[19] Concoctions and medicines/poisons (*auṣadhi*) are

used for many results, in fact the majority of erotic subjugation operations use

concoctions, and a large number such concoctions mechanically. Erotic ritual portions

and, thereby, subjugation sections contain the most extensive herbal magic (*auṣadhi*) in

18 According to Buck 'slave' has such cognates as Danish 'slave, trael'; Swedish 'slaf, träel'; Old English
includes 'præ'; Middle English 'sclave, thral(l)'. Buck, Carl Darling. *A Dictionary of Selected Synonyms in
the Principal Indo-European Languages; a Contribution to the History of Ideas,*. Chicago: University of
Chicago Press, 1949. 1332-4. The term thrall and slave and thereby enthralling have an Indo-European
basis. David White made me aware of this in personal communication, he notes that "thra(e)l is Old
English and Old Icelandic for "slave."
19 Erotic subjugation is psychological subjugation. Other forms of erotic magic for biological
manipulation are classed under immobilization (*stambhana*). The immobilization sub-group called
dispelling/liquefaction (*drāvaṇa*) includes immobilization of semen, speedy ejaculation, female biological
excitement, gynecology, and obstetrics.

the three Uḍḍīśatantras at hand.

A few words on the relative length of sections are in order before I describe Tripathī's catalog. Sections on subjugation are usually the longest in magic tantras, but Tripathī makes immobilization his longest set of magic operations (1.185-204), followed by subjugation (1.170-184), and followed by then murderous sorcery (1.222-235). Śivadatta dedicates sixty-five verses to subjugation, though twenty-odd verses are erotic magic shoe-horned into this category; subjugation is his longest section. Śrīvāstava dedicates seventeen pages to subjugation, including long passages on erotic subjugation; his only longer section is on murderous sorcery (*māraṇa*) that takes up twenty pages but has fewer rituals.

Tripathī's root text introduces subjugation operations and divides victims into three types. Śiva declares, "Now I will tell about the supreme rites of subjugation [against] kings, commoners, and animals. O Rāvana, listen carefully."[20] (1.170) Subjugation methods in this sections include a poison pill, two subjugation mantras, and numerous head-markings (*tilak*). Subjugation methods are divided between subjugating a king, women, and men/husbands; erotic magic is the main constituent for subjugation of men and women in Tripathī's *Uḍḍīśatantra*.

Tritpathī's first method is a poison pill made in the shade (*chāyāyāṃ vaṭikā kāryā*). A practitioner prepares equal amounts of five intoxicating plant ingredients[21] to

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20 *athāgre saṃpravakṣyāmi vaśīkaraṇamuttamam / rājaprajāpaśūnāṃ ca śṛṇu rāvaṇa yatnataḥ* // 1.170 // Śivadatta reproduces this verse without variation. Śrīvāstava reproduces this verse with minor differences: *athāgre kathayiṣyāmi vaśīkaraṇamuttamam / rājā prajāpaśūnāṃ ca śṛṇu rāvaṇa yatnataḥ* // p.52 //
21 Five portions each of panic grass (*priyaṅga*), tabernaemontana coronaria (*tagara*), costus speciosis (*kuṣṭha*), and snake-hair plant (*nāgakeśara*), and [the intoxicating] black dhattura.

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make a pill, and when placed in a victim's food or drink that man or woman who consumes it is enthralled for life. (1.171-2)

The spell invokes the god Uḍḍāmareśvara, hallmark Śaiva god of the Uḍḍ-corpus who has his own tantra, the <u>*Uḍḍāmareśvaratantra*</u>.[22] Uḍḍāmareśvara is often invoked for subjugation.[23] Upon repeating the following spell 30,000 times, all people are subjugated:"*Oṃ*! Obeisance to glorious Uḍḍāmareśvara! Bewilder Bewilder! Assemble Assemble! *Ṭha Ṭha*!"[24] (1.173) Two imperative verbs impel the god to 'bewilder' (*mohaya*) and 'assemble' (*mili*) targets,[25] but not to 'subjugate' them. Bewildering and assembling victims ultimately causes subjugation. Subjugation is deployed as a umbrella term for many operations, and those many operations are argued to be nuanced forms of subjugation.

22 Zadoo's <u>*Uḍḍāmareśvaratantra*</u> presents the first mantra to Uḍḍāmareśvara thusly, "*Oṃ namo bhagavate śrī uḍḍāmareśvarāya amukam uccāṭaya uccāṭaya vidveṣaya vidveṣaya svāhā*."

23 The following ritual is used to bewilder a man in the KSTS <u>*Uḍḍāmareśvaratantra*</u>. *Oṃ namo bhagavate uḍḍāmareśvarāya amukaṃ unmādaya unmādaya cchaḥ cchaḥ svāhā* (2.34b). "He should drink *Śatapuṣpikā* [mixed with] goat milk and blood. Or having drunk it along with ghee, then health should return." (2.34b-35a) Throughout the second chapter of the <u>*Uḍḍāmareśvaratantra*</u>, he is invoked for many effects He is invoked for immobilization: *Oṃ namo bhagavate uḍḍāmareśvarāya jalaṃ stambhaya stambhaya huṃ phaṭ svāhā* (2.7) To create Indra's vajra weapon that will smite enemies: *Oṃ namo bhagavate uḍḍāmareśvarāya vajraṃ vināśāya vajraṃ surapatirājñāpaya huṃ phaṭ svāhā* (2.21a). He is a god declared to be lord of desire who promotes healing; he especially remedies baldness: *Oṃ namo bhagavate uḍḍāmareśvarāya kāmaprabhañjanāya amuka cchaḥ cchaḥ svāhā*. (2.30). To inflict blindness: O*ṃ nama uḍḍāmareśvarāya śarīraṃ andhaṃ kuru ṭhaḥ ṭhaḥ svāhā* (2.35). For general subjugation : "*Oṃ namo bhagavate uḍḍāmareśvarāya svādhikāraṃ sādhaya s ādhaya svāhā* (2.50). To perfect magic eye ointment: *Oṃ namo bhagavate uḍḍāmareśvarāya añjanamantrasiddhiṃdehi me svāhā* (2.64)

24 Mantra: *oṃ namo bhagavate uḍḍāmareśvarāya mohaya mohaya mili mili ṭhaḥ ṭhaḥ*. Verses 1.170-3 are equivalent to Śrivastava 52-3 and Śivadatta 7.1-4.

25 Erotic magic is never far from subjugation operations. Considering the imperative '*mili*' derives from the root √*mil* and shares a root with *melaka* and *mela*, not only congregation but copulation may be interpreted in this command. On this, see White describing the nuanced *yoginīmelaka* in which the heroic practitioners not only congregated but copulated with *yoginī* goddesses. White, David Gordon. *Kiss of the Yogini : "Tantric Sex" in Its South Asian Contexts*. Chicago; London: University of Chicago Press, 2003. Furthermore, White suggests translating *vaśi* with 'enthralling'; this term describes the mental state of subjugation and includes the notion of drawing toward, captivating the mind i.e. bewildering, and sexual-emotional domination. However, enthralling muddies the distinctions between subjugation and other six results.

The second technique uses mantra repetition to subjugate any and all folk who have previously harmed the sorcerer (*baddhvā*, hind. *bāṃdhane se*). During the new moon in Puṣya (December-January), her performs seven-fold consecration using the following mantra: "*Oṃ*! Obeisance to Him that Subjugates All People! Do your thing! Do it! *Svāhā*!"[26] (1.174) This mantra will subjugate all the folk in the world (*sarvalokavaśaṃkara*). The mantra is simple, using clear Sanskrit terms, and is devoid of complicated seed-syllables (*bīja*).

The next techniques create enchanting *tilak*s, forehead markings made from specified ingredients, here, mechanically causing effects. The shape and style for drawing theses markings is rarely described in the magic tantras. *Tilaks* are effective in two ways: most often, those who see the mark on the head of a practitioner are affected by its sight, and, less often, the *tilak* bestows a result upon its wearer. *Tilaks* were ubiquitous in medieval South Asia and continue to be common in modern South Asia; therefore, the presence of a *tilak* on someone's forehead would not rouse suspicions, but, that said, anxiety that a normal-looking *tilak* could transmit magic effects due to its ingredients and preparation was constant.[27] The first subjugation *tilak* confers effects by

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26 Mantra: *oṃ namaḥ sarvalokavaśaṃkarāya kuru kuru svāhā*. This mantra is generally Śaiva, invoking not god by name but only by descriptive epithet. When the sandhi is broken differently, the mantra has seven words: *Oṃ namaḥ sarvalokavaśaṃ karāya kuru kuru svāhā*. The verse does not support the mantra being repeated in some multiple of seven. *puṣyepunarnavāmūlaṃ kare saptābhimaṃtritam / baddhvā sarvatra pūjyaḥ syātsarvalokavaśaṃkaraḥ // 1.174 // maṃtrastu--oṃ namaḥ sarvalokavaśaṃkarāya kuru kuru svāhā //*

27 Making a normal looking item the bearer of a magical load is a common, and presumably effective, principle throughout the magic tantras. Using using amulets, charms, head and body markings that resemble everyday adornment, or which only slightly differ from normal, the sorcerer does not arouse suspicion; he can thereby inflict his magic payload unbeknownst to those around him. The more ubiquitous and innocuous appearing the magic item or fetish, the better for wide and covert implementation avoiding punishment. Sorcery is still illegal, even in the so-called tantra age, a magic age.

its mere sight. It is made from wood-apple leaves and sweet lime, both ground with goat milk. All those who see the *tilak* are subjugated. (1.175)[28]

Thus far, subjugation operations indicate general targets, such as all folk (*sarvaloka*); Tripathī's remaining subjugation rituals target kings, women, men/husbands. These differ from Śiva's prior topical declaration of targets to be kings, commoners, and animals.

Kings are subjugated via a mantra-consecrated, yellow *tilak* made from pleasant substances: saffron, sandal, orpiment, camphor, and cow milk. The consecrating mantra does not exhort a deity: "*Oṃ hrīṃ saḥ*! May so-and-so be subjugated to me! *Svāhā*!"[29](1.176) Subjugation of kings is a lengthy topic in most magic tantras, but Tripathī presents only a single king subjugating ritual.

Tripathī's remaining subjugation rituals are erotic; first, women are subjugated by men, then men by women. Erotic subjugation techniques follow similar patterns throughout South Asia. Namely, 'fierce' and intoxicating concoctions are applied to the body of the target: the applicator is usually the sorcerer-seducer's body. Applied unguents, *tilak*s, and penis-smearing are primary techniques. As seen in my chapter on magic prior to the tantras, erotic magic is a long tradition, warranting a study in its own right; erotic subjugation techniques to follow echo those in the *Kāmasūtra*.[30]

A woman subjugated is made a slave (*kiṃkarī*): "*Oṃ*! Reverence to Goddess

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28 Verse 1.175 is equivalent to Śrivastava p. 53 and Śivadatta 7.5
29 Mantra: *oṃ hrīṃ saḥ amukaṃ me vaśamānaya svāhā*. This mantra is found after verse 7.12 in Śivadatta.
30 Vātsyāyana, Wendy Doniger, and Sudhir Kakar. *Kamasutra*. Oxford; New York: Oxford University Press, 2002. (169-70, 7.2.32-51)

Kāmākhyā! May such-and-such woman be subjugated to me (*vaśamānaya*)!

Svāhā!"[31](1.177-8) This general mantra consecrates the techniques that follow it. As a rule, when a general mantra prefaces a list of techniques, then the mantra consecrates substances and techniques that follow it (*abhimantra*), or its repetition (*japa*) accompanies the ritual actions.

The next three methods subjugate a woman by applying three types of ingredients: potent plants mixed with cemetery ash, black and white substances, and acrid substances. Prepared concoctions are applied in three ways. Apply combined Brahmadaṇḍī plant and cemetery ash to the body of a woman, and she becomes subjugated (*vaśībhavati sā nārī*). (1.179) This first method is the simplest, requiring application without further prescriptions. The next concoction uses black and white substances. Grind together black lotus (*kṛṣṇotpala*), bees' wings, *tagara* root, white crow-shank [i.e. Abrus Precatorious] (*sitakākajañghā*), and then apply the combination to a young woman's head; she will become his slave. (1.180) Head application (*śirogata*) may be enacted by drawing a *tilak*, poisoning a lady's usual *tilak* ingredients, tainting her hair-care products, or blatantly smearing her head. Should her *tilak* be manipulated, this differs from most *tilak* spells; usually victims are affected by seeing the *tilak* on the sorcerer, but here it affects the victim wearing the *tilak*. The last concoction uses acrid substances: rock salt, terminalia bellerica liquor (*ākṣika*), and pigeon shit (*kapotamala*); it is smeared upon an actor's penis before intercourse. Upon making love "to a young woman or a new bride,"[32]

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31 Mantra: *oṃ namaḥ kāmākhyādevi amukī me vaśamānaya svāhā*

32 The phrase '*taruṇīṃ ramate navoḍām*' may refer to a young new bride or to a young woman AND/OR a young bride. The target is clearly a maiden, though she may not necessarily be a bride. She could be a courtesan, prostitute, one's own bride, the bride of another, or merely a desirable young woman. See erotic

she is utterly dominated. "She will never approach another man, even mentally. She shall be a slave [to the man who now] appears in a sublime, captivating form [lit. having the divine from of the Super-Heart Stealer] (*atimanoharadivyamūrtiḥ*)." (1.181)

Erotic magic was not solely a male activity used against women; erotic subjugation rituals also enable women to subjugate men. There is no indication that men used erotic subjugation against other men such as found in Greek erotic magic.[33] Whether female actors were active practitioners or clients to sorcerers-for-hire cannot be discerned; I suspect women were active practitioner sometimes, but usually they were clients of magic-peddlers. Male tantra authors had several reasons to incorporate observed, borrowed, or rumored female rituals: encyclopedic completeness, granting voice to male anxieties toward females, creating a markets for antidotes, and expanding their client base by appealing to those women who desired to dominate men. Erotic magic utilized by women was mostly performed by female courtesans and adulterers, rarely by wives.[34]   The two methods to subjugate men use pungent substances associated with feminine sexual fluids, "fishy" and red-colored, analogous to menstrual fluid.

The first method is a simple unguent applied to a woman's vulva. A combination of pungent and sweet substances--yellow orpiment, fish bile, a peacock crest, honey, and ghee--are applied in secret to the vulva, and "at the time of intercourse (*maithuna*), a man becomes [her] slave." (1.182) The second method is more complicated. Pungent red

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magic in Chapter two, "Magic Prior to the Tantras".
33 Faraone, Christopher A. *Ancient Greek Love Magic*. Cambridge, Mass.: Harvard University Press, 1999.
34 Rituals to secure an upper hand in marriage should not be isolated to subjugating a husband but extended to dominate the mother-in-law, arguably the most powerful figure in a south Asian household. Magic to insure the birth of a son, thereby improving the standing of a wife, would also increase a woman's power in the household.

substances--*Kulattha* pods (Dolichos Uniflorus), wood-apple leaves, orpiment, and red arsenic (*manaḥśila*)--are placed in a copper bowl, fermented for seven nights, and then cooked in oil. The reduced, infused oil is smeared upon a woman's vulva, and then she amorously approaches her lord (*bhartṛ*). "At the culmination of intercourse [her] husband becomes [her] slave, no doubt!" (1.183-184)

Subjugation in Śivadatta and Śrivāstava

Śivadatta and Śrivāstava both treat erotic magic as subjugation. I will present Śivadatta first, noting parallels with Śrivāstava. Next, I will describe subjugation rituals unique to Śrivāstava. Over half of Śrivastava's subjugation chapter is on erotic subjugation! Finally, I will translate Śrivāstava's introductory essay on subjugation. Subjugation rites below present a robust overview of erotic magic techniques in the magic tantras.

Before properly presenting subjugation rituals from Śivadatta and Śrivāstava, I will describe common and simple erotic subjugation operations, which are clearly variations upon one another, found throughout the Uḍḍ-corpus. The ubiquity and simplicity of techniques below set alight the imagination. To subjugate a woman, binding the victim to her lord, making her ever-submissive and amorous, a perfect love-slave, one smears sexual fluids from hand to foot: "At the conclusion of love-making, with one's cupped left hand gather the discharge (*retas*) from the woman and smear it upon the sole

of her left foot. She will become subjugated."[35] (55, 4.17) This simple technique is

found throughout the magic tantras; Zadoo's _Uḍḍāmeśvaratantra_ reproduces it along with

a variant in which the aforementioned actor and victim are reversed:

> After intercourse he gathers his own semen with his left hand and smears it upon
> the left foot of the woman. She will become his slave. After intercourse, should
> [a woman] touch the penis of her lover with her left foot, then as long as he lives
> he will be her slave. There is no doubt.[36] (5.15-6)

Śrivāstava presents four subjugation techniques performed using female sexual fluids or

smearing a vulva with concoctions; women are explicit actors in three of these

techniques. A husband may smear the vulva of his wife (_bhartā_) with _kulathī_, _bilva_

leaves, orpiment, and red-lead before copulation to make a woman his slave; she will

never desire someone younger or better looking.[37] A combination of flowers and horse

urine is smeared upon a woman's body to subjugate men, but smeared upon _neem_ wood

and used to fumigate the vulva causes any man with whom she copulates to become her

slave. (56) Finally, a woman may draw a _tilak_ using her menses, and that will bewilder a

husband (_sā pati mohayed dhruvam_). (57)

Śivadatta on Subjugation

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35 Śrivastava p.55: _savyena pāṇikamalena ratāvasāne yo retasānijabha venavilāsinīnām/ vāmaṃ vilampati padaṃ sahasaiva yasyā vaśyaiva sā bhavati nātravikalpabhāvaḥ //. In Śivadatta; savyaena pāṇikamalena ratāvasāne yo retasā nijabhavena vilāsinīnām / vāmaṃ vilampati padaṃ sahasaiva yasyā vaśyeva sā bhavati nā 'tra vikalpabhāvaḥ // 4.17 //._ Verses are identical save for a few different sandhi breaks.
36 Jagaddhara Zadu Sastri. _The Uddamareshvara Tantram: (a book on magical rites)_. Srinagar: Research Department, 1947. _yaḥ svaretaḥ samādāya ratyante savyapāṇinā / vāmapādaṃ striyo limpet sā tasya vaśagā bhavet // 5.15 // yā bhogaśeṣa kāntasya liṅgaṃ vāmāṅghriṇā spṛśet / yāvadāyurbhaved dāsaḥ sa tasyā nātre saṃśayaḥ // 5.16 //_
37   Śrivāstava p. 56. Tripathī 1.183-4.

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Śivadatta categorizes four types of subjugation: (1) general subjugation[38] that affects all folk (*sarvaloka*), the whole world *(sarvatra vijayī)*, and kings (*rāja*); (2) subjugating women (*strī, taruṇī, dāsī*), including penis smearing for "male enhancement" with subsequent subjugation; (3) subjugation of men by women (*pativaśīkaraṇa*), including cosmetics to make breasts firm, rejuvenating and tightening vulvas, and making pubic hair suitable or unsuitable for coitus; (4) and, finally, penis ointments to whetten a partner or drive her away after intercourse. Later topics are notably dedicated to erotic and cosmetic "medicine."[39] Some erotic subjugation rituals in Śivadatta are repeated in Śrivāstava, but most of Śivadatta's material is unique.

Tantra magic is typically "mantra heavy", but Śivadatta is noticeably light on mantras for these mechanical subjugation rites. Generally, large sections of mechanical rituals without mantras signal tantra borrowing from another source--either a catalog with mantras removed or a mechanical grimoire that never contained mantras[40]--for tantras, especially magic tantras, readily incorporate any useful ritual. Authors, redactors, and commentators shape content into forms appropriate to the era or sectarian tradition in which they write; during modern times, for instance, magic tantras are interpreted to emphasize mantras and downplay ritual. Erotic ritual lore in tantra magic is drawn from earlier sources, such as the *Kāmāsūtra;* however, such techniques in these earlier sources

38 General subjugation in Śivadatta is parallel to Śrivāstava and has a similar organizing system.
39 Compare Śivadatta chapter seven to Śrivāstava chapter fourteen, "*Sauṃdarya-saṃbaṃdhī Prayog*", consisting of beauty methods to improve hair, complexion, and the firmness and appearance of breasts. Śivadatta 7.1-19 on subjugation are repeated by Śrivāstava. I note parallel verses in footnotes below.
40 Mantras may be removed because they are overtly sectarian and may conflict with the tone of a tantra at hand. One mechanical tantra that appears to be magical yet has contains no mantras is the *Āścaryayogamālātantra* by the perennial author Nāgārjuna. Nāgārjuna, and Baladevaprasāda Miśra. *Āścaryyayogamālā tantra*. Bambaī: Khemarāja Śrīkṛṣṇadāsa, 2005. On the many Nāgārjunas in Hinduism, Buddhism, and hybrid Siddha traditions see White: 1996:64-70.

did not set forth mantra-lore (*mantraśāstra*) so presumably did not use spells.[41]

Śivadatta presents two similar, overarching subjugation mantras--after verses 7.4 and 7.65--with quite a range of material between the them. The first mantra, which is a parallel to Tripathī 1.173, is presented after Śivadatta 7.4: "*Oṃ*! Reverence to the Lord, The Hollering Ruler (*uḍḍāmareśvara*)! Bewilder Bewilder! Assemble Assemble! *Ṭhaḥ thaḥ svāhā.*"[42] The second mantra is presented after 7.65: "*Om*! Reverence to Lord Howler, The Hollering Ruler! Madden [them]! Make them gush! Whetten them (*drāvaya dravaya*)! *Ṭhaḥ ṭhaḥ svāhā.*"[43] This second mantra is an erotic enhancement, and the root √*dru* to the imperative '*drāvaya*' and '*dravaya*' must be interpreted as such, in contrast to 'driving off' found in other operations using these terms. Similar rituals, such as 7.59, arouse women; they bring forth female's shiny sexual emissions (*śukramākarṣati śīghrameva*). Erotic magic in Jain tantras and commentaries explain that *drāvaṇa* rituals whetten vulvas and do not drive women off.[44] Interpreting, and sometimes translating,

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41 The earliest discourse on erotic magic is found in the Kāmaśāstras and Ayurvedic texts, neither of which emphasize mantra. The *Kāmasūtra*, for instance, contains an entire chapter on erotic magic but not a single mantra. Erotic magic in the tantras reproduces and extends this mantra-less magic that is more akin to magic medicine than sorcery. The degree of mantra-fication represents the degree of adaptation of techniques into the medieval tantra environment. The hallmark of tantras are their acquisitive and incorporating nature; it is not surprising to observe wholesale borrowing from non-tantra, or external, sources and prior sources, such as earlier *kāmaśāstra* material, without adding mantras or adapting the techniques into a mantra-based practice system. The lore was absorbed without adapting. The path of tantra is ofter referred to as spell-scripture (*mantraśāstra*) or the path of spells (*mantramarga*), though not all tantra lore prescribes spells.
42 *oṃ namo bhagavate uḍḍāmareśvarāya mohāya mohāya mili ṭhaḥ ṭhaḥ svāhā*
43 *om namo bhagavate rudrāya uḍḍāmareśvarāya strīṇāṃ madaṃ drāvaya dravaya ṭhaḥ ṭhaḥ svāhā*
44 The *Bhairavāpadmāvatīkalpa* reads: "Smearing his fingers with the juices of borax (*taṅka*), pippal berries (*pipplikāmā*), amorphophallus campnulatus (*sūraṇa*), camphor, and citron (*mātuliṅga*) whettens vaginas (*strīṇāṃ bhagadrāvam)* [when applied during love-making]." (9.28) Comm. glosses *bhagadrāva* with *bhaganirjharaṇaṃ kurute*. *Drāva* and *drāvaṇam* express the ambivalent of such roots in these magic sources. Such words seem to me to put women to flight, but the gloss with *nijharaṇa* clearly denotes making wetness, causing a flood, a waterfall. The root √*dru* can mean 'to attack, to harm, to set to flight' ; but the term also means 'to liquify, melt, overflow, make gush'. Driving away, like water down a stream or an object carried by water down a stream, and making whet, i.e. 'to cause a flow of liquid', are based on the

ritual results requires examining the ritual itself: a spicy penis ointment drives women off, but a pleasant concoction of feminine-coded substances causes vulva moistening lubrication; both will be observed throughout this dissertation.

Śivadatta's first twenty verses on general subjugation are found in both Tripathī and Śrivāstava, but some erotic subjugation lore is unique Śivadatta. Śivadatta opens by describing "male-enhancement" all too familiar from late-night television and dubious internet pop-up ads: "One cannot delight a woman using a penis to small and light, therefore I will tell the supreme methods for enlarging [the penis] during love making."[45] (7.20) To this end three rituals are prescribed.

> "*Kuṣṭa* plant, young and old m*ātaṅga* plant, ginger (*vacā*), *aśvagandha*, elephant pepper (*gajapippali*), horse-śatra (*turaṅgaśatra*) [are mixed up] with new butter and smeared upon a penis. [This will make the penis] like a club." (7.21)[46]

> "The *lodhra* plant, with *kāśmīra* and *turaṅga* sandal-fragrance and elephant sandal-fragrance are cooked into an oil. [Applied] upon the penis, even of an old man, it will captivate all the young women of the world [i.e. it will be long and firm]." (7.22)[47]

> "One should smear his penis with boar-fat and honey/liquor, and for a month his penis will be firm, strong, and long (*sthulaṃ dṛḍhaṃ ca dīrghaṃ*)". (7.25)[48]

Male desire for a firm, strong, and long penis (even for priapic durations) are found in the

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imagery of flowing water and movement. Elsewhere, *drāvaṇa* rites may repel a woman after intercourse, but this one from context is an erotic enhancement. The application is glossed as reflected in the literal translation: *kam? 'ātmāṅgulilepaṃ' svāṅgulilepam /* Comm. *'ṭaṅkaṇaṃ' mālatītaṭasambhavam / 'pippalikāmā' mahārāṣṭrī / 'sūraṇa' araṇyaśvetasūraṇakandaḥ / 'karpūraḥ' candraḥ / 'mātuliṅgaṃ' bījapūram / teṣāṃ rasaiḥ /*

45 *laghusūkṣmena liṅgena naiva tuṣyanti yoṣitaḥ / tasmāt tatpītaye vakṣye stūlīkaraṇmuttamam // 7.20 //*
46 *kuṣṭhasya mātaṅgabalā'balānāṃ vacāśvagandhāgajapippalīnāṃ / turaṅgaśatrornavanītayogāllepena liṅgaṃ musalatvameti // 7.21 //*
47 *salodhrakaśmīraturaṅgagandhā mātaṅgagandhā paripācitena / tailena vṛddhiṃ khalu yāti liṅgaṃ varāṅganā lokamanoharaṃ tat // 7.22*
48 *vārāhavasayā liṅgaṃ madhunā saha lepayet / sthūlaṃ dṛḍhaṃ ca dīrghaṃ ca māsāt liṅgaṃ prajāyate // 7.25*

earliest of Sanskrit erotic and medical literature and persists in the tantras. Vernacular texts are written and circulated today throughout South Asia on this topic, often quoting or cribbing Sanskrit material. Modern texts borrow from erotic, medical, and magic tantra sources in the same way tantras borrowed from the very same sources.[49]

Subjugation of men by women are found in all three *Uḍḍīśatantras*, but Śivadatta prescribes "erotic cosmetics." Anatomical rejuvenation and cosmetics are means to subjugate men, even men no-yet-encountered. The same holds true in current times.[50]

> One hundred *priyaṅgu* flowers, vermillion, bull's eyes (*baṃśalocana*) [are mixed] with horse urine to make a unguent that will subjugate a man. First, [she applies the smearing] to her vulva and fumigates it with incense made with *neem* tree wood. [Consequently,] the man who makes love to her will become a besotted slave. (7.35-6)[51]

This method enchants a vulva by smearing and fumigation. Śivadatta places cosmetics and plastics under the rubric of subjugation techniques: to firm and rejuvenate breasts, to make a vulva pleasant and free of discharge, to manipulate pubic hair for various ends, and to rejuvenate and tighten a vulva. Such operations are described in detail below.

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49 A specific cultural-literary item (meme) like a concoction for making a penis long and hard can be quite old, quite young, and usually is in between such temporal adjectives. Tantras borrow from earlier Sanskrit sources; modern vernacular texts borrow from the tantras, from the sources tantras borrowed from, and from any other source resonating with the topic. Original authorship is moot when the only indicator for valuable absorption is seeming effectiveness.

50 Most of Śivadatta's material here is also found in Śrīvastava's chapter on cosmetics. Śrivāstava, in fact, argues this material is a secret appendix to the _Uḍḍīśatanta_. Śrivāstava does not cluster erotic and rejuvenation lore under subjugation rituals as Śivadatta does; he places the two in independent chapters, "Cosmetic Methods (*Sauṃdarya-saṃbaṃdhī Prayog*) and "Feminine Methods" (*strī-saṃbaṃdhī prayog*). Śivadatta 7.31-4 corresponds to Tripathī 1.182-4 describing vulva-smeared unguents used to subjugate a man.

51 From Śivadatta. *priyaṅgu-śatapuṣpaṃ ca kuṅkumaṃ vaṃśalocanam / aśvamūtreṇa lepaṃ ca puruṣāṇāṃ vaśaṅkaram // 7.35 // nimbakāṣṭhasya dhūpena dhūpayitvā bhagaṃ punaḥ / yā nārīṃ ramayet kāntaṃ sā ca taṃ dāsatāṃ nayet // 7.36 //*

Śivadatta describes rituals to prevent youthful breasts from sagging and to rejuvenate pendulous breasts. Castor oil, *śakula* fish oil, and *bilva* juice are combined; a woman should massage the concoction all over her upturned breasts. Then her breasts will never sag. (7.37)[52] Lotus (*śrīparṇī*) and *rasakārka* (corrected from *rasakarka*) are made into an infused oil; the oil should be smeared upon her breast or made into a *tilak*. Aged breasts shall become firm; fallen breasts shall become upturned. (7.38)[53] Sagging breasts are not the only concern; dried out breasts are made to bear milk. Old and young women may have breasts that do not lactate (*abala*). The juice of white flowers is mixed with milk from a black cow; when applied to a pair of breasts, they shall bear milk. (7.39)[54] Breasts, in general, may be enhanced, making them firm like mangoes, in one verse, and hard like metal (*lohatvaṃ*), in another. Presumably, the metal (*loha*) would be soft, like copper. The juice from *gambhārī* leaves are combined with sesame oil and cooked in an equal portion of water. Using a cloth, one soaks up (*parijñāya*) the remaining oil after cooking, and uses it to cleanse a pair of breasts. Not long after the day of smearing, her breasts shall become hard like metal (*lohatvaṃ*). (7.42-3)[55]

Vulvas may become unappealing and unhealthy. For removing unpleasant vulva (*yonidugandhanāśan*) and cleansing unpleasant vaginal discharge one should use this

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52 From Śivadatta: *eraṇḍatailaṃ śakulasya tailaṃ tathā ca bilbasya rasaṃ gṛhītvā / sammardayedūrdhvagahastakena tadā stanaṃ no patitau kadāpi // 7.37 //* Corresponding to Śrivāstava p. 123.

53 From Śivadatta: *śrīparṇīrasakarkābhyāṃ tailaṃ siddhitilodbhavam / tattailaṃ tilakenāpi stanasyopari dāpayet / kāṭhinyavṛddhitāṃ yātau patitāvutthitau ca tau // 7.38 //* Corresponding to Śrivāstava p. 123.

54 From Śivadatta: *vṛddhāyaḥ kanyakāyāśva tvabalayāyāḥ payodharau / śvetodbhutakusumaṃ kṛṣṇādhenoḥ payasi saṃsthitam / piṣṭvā stanayuge deyaṃ bhavet pīnapayodharaḥ // 7.39 //* Śrivāstava p. 124

55 From Śivadatta: *gambhāripatranīraṃ ca tat samaṃ tilatailakam / samānaṃ jalabhāgaṃ ca dattvā pākaṃ samācaret // 42 // tailaśeṣaṃ parijñāya vastreṇa śodhayet kucau / divā pralepanādeva lohatvaṃ jāyate'cirāt // 43 //* Śrivāstava p. 124

method: "While she may have purified [her vulva] with *neem* water, her [vulva] may be covered in smegma (*kalka*). This [smegma] must be removed at night to make her vulva smell good. Do not doubt this."(7.45)[56] *Neem* is the panacea for body cleansing rituals, a ubiquitous preliminary cleansing substance.

The condition of a woman's pubic hair dictates the ease and quality of the sexual congress; consequently, her pubic hair must be 'just right' to subjugate a man. The hair should bristle with excitement, be clean, and not stick together.

> Moreover, plantain juice mixed into *palāśa* ash and *haritāla* powder is smeared upon the vulva of a fawn-eyed, [beautiful woman]. Otherwise, [her] pubic hair will never bristle [in sexual excitement]. (7.46)
>
> Gather a portion of *haritāla*. Gather five portions of lotus (*jalaja*). [Gather] five portions of *Asvataru*.[57] [All these are burned to make them] ash to be placed into a portion of wet banana-water. [The pubic hair is thus cleaned]. (7.47)
>
> Orpiment (*tālakam*), ground conch shell, *mañjiṣṭhā* ash, and *kiṃśuka* [blossoms] are combined equally. Smeared [upon the pubic hair] prevents the hair from sticking together (*romakaṇḍanam*). (7.48)
>
> Orpiment and conch shell powder are ground up with alkaline water (*kṣāratoyaka*). Smearing [the vulva] with this will instantly cause the hairs to remain warm, [i.e. to keep the vulva hot and wet.] (7.49)
>
> The juice rendered from betel leaves (*pūgapatra*), are ground up with fine aromatic perfumes (*gandhaka*). If this is smeared upon a heated [i.e. excited vulva], then the pubic hair remains pliable (*romakhaṇḍana*) [and the vagina remains hot and wet]. (7.50).[58]

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56 *prakṣālya nimbasya jalena bhūyaḥ tasyaiva kalkena vilopayecca / (*corr. *kalekena) tyajeyuratyāśritādbhutaṃ ca gandhaṃ vārāṅgasya na saṃśayo'tra // 7.45 // (*corr. *atyāściraka* and *saśayo*). Śrivāstava: prakṣālayanimbasyajalenabhūyaḥ tasyaiva kalkenavilepa grecca / tyajjeykhyāścirakādbhūta eṃdhambarāṃesya na saṃśayo'tra // p.144.* My corrections above are supported by the Śrivāstava, but both verses are corrupt; I retain the verse because it is interesting.
57 The Sanskrit "*savastarorbhasman eva pañca proktaśva bhāgaḥ*" is not clear to me. I follow Śivadatta's commentary for my translation: *isī prakār asvataru bhasma ke paṃc bhāg.*
58 Śivadatta: p*alāśabhasma-haritālacūrṇe rambhāmbumiśrairupalipya bhūyaḥ / (*corr. *hiḍatāla) kandarpagehe mṛgalocanīnāṃ romāṇi rohanti kadāpi naiva // 7.46 // ekaḥ pradeyo haritālabhāgaḥ pañca*

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I have not encountered a similar description of pubic hair as appropriate for coitus elsewhere. Remedies signal anxieties; the quality of pubic hair must have been a concern for the erotic aesthete.[59]

Vulva rejuvenation causes the vagina to tighten to varied degrees for various results. (1) The vulva of a young girl may tighten up, (2) an old woman may become firm like a young girl, and (3) the vagina may be clamped shut to prevent rape. The first two techniques presumably enhance sexual pleasure; the third makes it impossible for a man to copulate with the woman. Myriad conditions can be posited making a hairy pubic barrier: a spouse does not wish to engage in love-making, a sexual competitor aims to thwart a rival, a courtesan seeks to thwart a lover for whom she has tired, or an authority figure desires to protect the chastity of his or her charge.

> The two kinds of turmeric (ni*śādvaya*) and lotus filaments are pressed together [with] an equal portion of the *devadruma* [plant]. Smearing the vulva of a young girl will cause it to tighten (*saṅkocaphalaṃ*). (7.51)[60]
>
> Ficus Religiousa leaves (*saṅghātakī*), the three myrobalan fruits (*phalatrika*), ginger juice and bark (*śambatvacā*),[61] curds, and ghee are smeared upon the

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*pradeyo jalajasya bhāgāḥ / asvatarorbhasman eva pañca proktaśca bhāgaḥ kadalījalārdraḥ // 7.47 // (*corr. *sasvastaror) tālakaṃ śaṅkhacūrṇaṃ tu mañjiṣṭhābhasma-kiṃśukam / samabhāgapralepena romakhaṇḍanamuttamam // 7.48 // tālakaṃ śaṅkhacūrṇaṃ tu piṣṭvā ca kṣāratoyakaiḥ / tena liptvā kacāgharmasthite gacchanti tatkṣaṇāt // 7.49 // pūgapatrotthanīreṇa piṣṭvā gandhakamuttamam / {*corr. pūṅga} tena lipte sthite gharme romakhaṇḍanamuttamam // 7. 50 //* Śrīvāstava repeats versions on page 125.

59 White notes that some textual and ethnographic reports describe the ideal vulva to be hairless (personal communication), but that is not the case here. Note the role of the barber in the *Kathāsaritsāgara* as a trimmer of head and body hair, including pubic hair. White, David Gordon. "Netra Tantra at the Crossroads of the Demonological Cosmopolis." *Journal of Hindu Studies* 5.2 (2012)

60 *niśādvayaṃ paṅkajakeśaraṃ ca, niṣpīḍya devadrumatulyabhāgam / anena liptaṃ madanātapatraṃ, prayāti saṅkocaphlaṃ yuvatyāḥ // 7.51 //*

61 Śivadatta: *jāmun kī chāla, jāmun kā ras, ghī tathā*

'woman's best part'[, her vulva,] that becomes sweet like honey. A man can make even an old woman equal to a maiden. (7.52)[62]

A woman herself should grind up *yāśakraṇopa* and smear her vulva [with it]. Should one thrust against this spot (*āhatya*) [attempting to penetrate her vulva] it will be closed tight and firm (*kaṭhinaṃ ca gāḍhaṃ*). In this way, one can surely not do anything [with her]. No doubt. (7.54)[63]

Interpreting techniques above is shaped through considering the targets; often the interpretation of magic rites and results is accomplished by disciplined imagination. The first technique could be done by the girl herself, her lover, or her madame. A man performs the second ritual to make the vulva of a woman more appealing. The final, vulva-plugging ritual is explicitly performed by a woman herself. Vulva treatment rituals may also be used to prevent miscarriage, halt heavy menstruation, and address vaginal pain: such rituals are usually grouped under immobilization and will be further treated below under immobilization. Śivadatta places these gynaecology rituals in his final chapter on general ritual acts outside the six results.

Penis ointments in Śivadatta cause quick ejaculation or cause a woman to leave the man immediately after sex; these are apparently to be subjugation results. Penis ointments in the *Kāmasūtra* subjugate a woman, restrict her erotic behavior, and secure 'male-enhancement'.[64] Sanskrit sources ambiguously presents two results: driving women

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62 saṅghātakīpuṣpaphalatrikena śambatvacā sārarasaghṛtena / liptvā varāṅgaṃ madhukena tulyaṃ vṛddhā'pi kanyeva bhavet pumānstrī // 7.52 // (corr. pumānghrī)

63 yāśakaṇopaṃ svayameva piṣṭvā, vilimpati strī ca varāṅgadeśam / āhatya deśaṃ kaṭhinaṃ ca gāḍhaṃ bhavenna cātrā'sti vicārya kāryā // 7.54 //

64 A penis ointment can place a woman under your control. See Chapter seven of the *Kāmasūtra*. "If you coat your penis with an ointment made with powdered white thorn-apple, black pepper, and long pepper, mixed with honey, you put your sexual partner in your power." (7.25) Concoctions restrict the availability of a woman to other men: "If you mix the same powder [as above] with monkey shit and scatter the mixture over a virgin, she will not be given to another man." (7.30) Her erotic activity is restricted to keep her available to the practitioner, though gaining access to a virgin seems a difficult proposal. Most of the rituals generally place the victim under one's power: "They say that if you mix panic-seed and East Indian

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away and hastening ejaculation. Śivadatta's Hindi gloss solely describes causing a woman to flee (*skhalit honā*); the term '*skhalit*' means to emerge from, flee, or ejaculation, but this last meaning, 'to ejaculate', is not supported by the rest of the gloss that describes setting women to flight. Speedy ejaculation may be a euphemism, or even a pun, for driving off a woman. Several rituals clearly describe the woman leaving or fleeing (*drāvaṇa*), but others describe the semen ejaculated swiftly into the vulva or quickly being withdrawn.[65] One ritual prescribes a combination smeared upon the penis (*dhvajaṃ aṅgananam*) that whettens women, bringing forth their shiny sexual fluids (*śukramākarṣati śīghraṃ*).[66] The ambiguity in the Hindi term *skhalit* allows the commentator to have it both ways: driving off women and speedy ejaculation; however, the gloss consistently argues the woman will quickly leave after sex (*maithun karane se strī śīgha ḥī skhalit ho jātī hai*), ignoring any discussion of ejaculation as found in the root text. The Sanskrit vocabulary here does not clearly specify marital status: the pair may be husband/wife, lord/consort, client/courtesan. The ambiguities above require further study and comparison with *kāmaśāstra* discourse. I will describe these rituals in more detail below.

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rose bay, coat them with mango-oil, and keep them in a hollowed-out rose chestnut tree for six months, the ointment, which the semi-serpents are fond of, puts someone in your power." (7.33) Ten Rituals for 'male-enhancement' are found; one representative example is simple and visceral: "If you drink milk prepared with the testicles of a ram or billy goat, and mixed with sugar, it gives you the virility of a bull. " (7.37)
65 *sindūra-ciñcāphala-mākṣikāni tulyāni yasyā madanātapatre / pralipya yasyāḥ puruṣaprasaṅgāt prāgeva vīryaṃ // 7.56 // comm. sindūr, imalī kā phal madhu meṃ ghoṃtakar bhagadvār par lagākar mathuna karane se strī śīghra hī skhalit ho jātī hai // vyoṣaṃ rajaḥ kṣaudrasamanvitaṃ vā kṣiptaṃ yadi syāt smarayantragehe / drutaṃ bhavet sā sahasaiva nārī dṛṭaḥ sadā 'yaṃ kila yogarājaḥ // 7.57 // comm. triphalā kā cūrṇ sahad ke sāth milākar use yoni par lagākar strī-prasaṅg kare to striśīghra hi skhalit ho jatī hai //*
66 a*gastyapatradravasaṃyutena, madhvājya-sammiśrita-ṭaṅkaṇena / liptvā dhvajaṃ yo ramate 'ṅganānāṃ, sa śukramākarṣati śighrameva // 7.59 // comm. agastya patra kā ras tathā ṭaṃkaṇ bhasm in donoṃ ko sahad meṃ milākar liṅga meṃ lepakar maithuna karane se strī śīghra hī skhalit hī jātī hai //*

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This final section on erotic subjugation is introduced using uncharacteristically scholastic language:

> The masters of the eight-qualities of the limbs of erotic [scriptures, i.e. experts in Kāmaśāstra] have objected that women do not leave quickly at the end of love, therefore [here] are compiled means and herbal methods to cause [women] to flee. [One may therefore] engage in erotic pleasure with whatever [women] whether of menstrual [age] or post-menstrual. (7.55)

Authorities in the erotic arts argue that women linger after sex, so men must use these herbal methods to drive them off. Unbound by connection to any single woman, the libertine may gain sexual pleasure from a wide variety of women, young and old. Misogynistic gender arguments are old as time: men want to be free and spread their wild oat,s but women want to tie them down; women want to cuddle and linger, because sex is more emotional for them; and so on and so forth *ad nauseum*. Modern scientific and sociological studies of human sexuality continue to challenge this view of agency and desire in sexuality according to gender. The view that women are sexually passive non-agents is tied to cultural expectations, not to biology.[67] In another iteration, an orthodox man, or sexually repressed man, considers the sex act abhorrent but required for procreation, and, as such, a speedy fulfillment, hastened by quick vulva lubrication, and a quick dismissal of the female, hastened by a burning crotch, would be ideal. Despite abundant lubrication, a burning vulva would sure drive any woman out of bed, inspiring reticence toward any repeat performance with the a spicy-schlonged sorcerer.

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67 Ryan, Christopher, and Cacilda Jethá. *Sex at Dawn: The Prehistoric Origins of Modern Sexuality.* New York: Harper, 2010.

Some rituals drive off women due to genital irritation; others are not so obvious.

Śivadatta describes two rituals that speed ejaculation.

> Red-lead (*sindūra*), tamarind fruit (*ciñcāphala*), are honey equally [combined]
> and smeared on her vulva before intercourse with a man; semen is cast into the
> vulva (*vīryaṃ cyutimatanoti*) [i.e. the sex act is complete and she leaves]. (7.56)

The concocted salve speeds ejaculation. The verb *ā√tan* means to spread out, the object

is semen (*vīrya*), and the accusative/locative is the vagina (*cyuti*). By proximity to the

other verses that cause a woman to flee after intercourse and because the verse directly

follows the scholarly introduction, the implication is that the technique not only

encourages ejaculation but drives off a woman. But this can only be applied by context;

on its own it is a simple ejaculation-speeding salve, likely to keep a man from lingering

too long in amorous play. But, again, the task may be to speed female lubrication.

> Sweet ghee (*madhvājya*) mixed with borax (*ṭaṅkaṇa*) combined with agasta
> leaves and sap are smeared upon the genitals. Then during intercourse with
> women this rapidly speeds the flow of her shiny sexual fluids (*śukramākarṣati
> śīghrameva*).[68] (7.59)

The remaining rituals definitely drive a woman away after sex because the penis

is smeared with acrid substances, sure to irritate the victim's vulva, driving her away

regardless of any magic effect.

> If he should sprinkle [his] penis (*smarayantrageha*) with peppers, spices, or acrid
> substances (*vyoṣaṃ rajaḥ kṣaudrasamanvitaṃ*), then the woman will quickly flee
> [after intercourse]. Surely this is considered an always effective method.[69] (7.57)

> Having ground up field-grains cultivated in a horse-pasture with *pippalī* and equal

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68 *agastyapatradravasaṃyutena, madhvājya-sammiśrita-ṭaṅkaṇena / liptvā dhvajaṃ yo ramate
'ṅganānāṃ sa śukramākarṣati śīghrameva // 7.59 //*
69 *vyoṣaṃ rajaḥ kṣaudrasamanvitaṃ vā kṣiptaṃ yadi syāt smarayantragehe / drutaṃ bhavet sā sāhasaiva
nārī dṛṣṭaḥ sadā 'yaṃ kila yogarājaḥ // 7.57 //*

amounts pepper and honey (*maricamadhuka*), a man should smear this on his own penis and take pleasure with a woman who then becomes hostile [and flees] like a crow.[70] (7.61)

These enhancements could not enhance the pleasure of coitus for the man whose tender flesh would also burn. Such unguents would definitely send a woman away, reticent to ever again share man's bed. The final verse in the chapter, after 7.65, prescribes the Rudra Uḍḍāmareśvara mantra, "*Om*! Reverence to Lord Howler, The Hollering Ruler! Madden [them]! Make them gush! Whetten them (*drāvaya dravaya*)! *Ṭhaḥ ṭhaḥ svāhā*.[71]" And "this king of mantra is prescribed for all these methods using substances (*dravyayogānāṃ mantrarājaṃ*). One should repeat this mantra 108 times to perfect the procedure." (7.65) The mantra dedicated to Rudra Uḍḍāmareśvara begets lust and lubrication; making ladies swoon, whettened. This mantra is presented after the techniques; it presumably is applied to all the concoctions. This mantra placement differs from Śivadatta's usual style in which he presents the mantra before the techniques; the placement suggests late insertion.

Śrivāstava on Subjugation

Most of Śrivāstava's material is found in Tripathī and Śivadatta. Those repeated verses in Śrivāstava are of notably lower quality than the other two tantras. Śrivāstava verses portray spelling errors, bad *sandhi*, simplified vocabulary, and excision of

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70 *turaga-salilamadhye bhāvitaṃ kṣetramāṣaṃ marica-madhukatulyāṃ pippalīṃ peṣayitvā / pariramati vilipya svīyaliṅgaṃ naro yaḥ prabhavati vanitāṇāṃ kākakallolamānaḥ // 7.61 //*
71 *om namo bhagavate rudrāya uḍḍāmareśvarāya strīṇāṃ madaṃ drāvaya dravaya ṭhaḥ ṭhaḥ svāhā*

problematic passages. The lower quality may be the result of scribal errors in manuscript reproduction, errors reproduced from unacknowledged published editions, or even Śrivāstava's own negligence. Śrivāstava is the latest published (2007) of Uḍḍ-corpus texts examined here.

Śrivāstava presents some content not found in the other *Uḍḍīśatantras*, and his organization of material is innovative. He assembles an *Uḍḍīśatantra* longer and more complicated than most manuscripts. His Hindi verse glosses are dry, straightforward, one-to-one translations with little interpretation of root text verses. In contrast, Śrivāstava's Hindi prose chapter appendices, notes, introductions, and original chapters are fresh and lively. Śrivāstava expends most of his authorial energy in the aforementioned, and it is there where his modernizing agenda is most apparent. Śrivāstava presents a systematic form of tantra magic, adding ethics, philosophy, and mythology where the root text has none. He does not anticipate the reader studying the Sanskrit root text, or even carefully reading the Hindi gloss. Though the Sanskrit root text is presented in poor form and the Hindi glosses quite literal, the root material lends weight to his modern interpretation of tantra that includes nuanced hand-wringing about aggressive and anti-social content in the root text.

Subjugation is Śrivāstava's longest chapter; he devotes seventeen pages to the topic.[72] The root text follows Tripathī: (1) general subjugation, (2) subjugating woman, (3) and subjugation of all sorts of people. Erotic magic is a major topic in the subjugation chapter. The first dozen rituals for general subjugation use forehead markings (*tilaks*): in

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72   The murderous sorcery chapter fills three more pages (twenty pages total), but it contains far fewer techniques.

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the center, extending to the tip of the nose, and drawn crooked (*vakratilaka*). Other

techniques include eye markings (*kajjal*), smearing the body, mantra repetition, and

'poison' concoctions. (57-68)

One evocative *tilak* ritual combines plant materials with menstrual blood

(*strīyoniśoṇita*) to make a powerful *tilak* that instantly subjugates the three-fold world.

"He who applies this potent *tilak* will instantly and for a very long time gladden (*modate*)

the world, [affecting everyone] from women to self-possessed men (*svavaśa*)."[73] (54)

This simple *tilak* uses female sexual fluids as a powerful substance to boost a man's

presence, making him appealing, charismatic, and generally powerful to all he contacts.

Sexual ingredients do not always cause explicitly erotic results.

Subjugation techniques and effects vary. One mantra consecrates oil that is

applied to his head in the morning: this subjugates all people, even a tiger will not attack

him![74] Other mantra practices cause agitation (*kṣobha*) and subjugation by mere sight.

The sorcerer sometimes subjugates by inspiring affection from people, even kings

(*rājapriyo bhavet*). Love is indeed a subjugating force. Subjugating mantras consecrate

powders sprinkled in *paan* or mixed into bathing soaps and unguents. (57-9) One

subjugation method invokes all manner of tantric goddesses: Elephant Queen, Stunner,

Great Sorceress, Elephant, Maiden, Lolling Tongue, and the Dominatrix of All Folk.[75]

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73 *sitārkamūlaṃ maṃjiṣṭhāvacākuṣṭhaṃ samūlakam / strī yoni śoṇite netadekīkṛtyā lalāṭake // śubhaṃ tilkāmādhatte yaḥ sa lokatrayaṃ kṣaṇāt / naryāt svavaśa prājñaḥ suciraṃ modate bhuvi // p. 54*

74 *"Oṃ śrīrājamukhi vaśyamukhi svāhā //" vāmahastetailaṃ saṃsthāpya anāmikayā tridhā āmantrya punarmūlamantraṃ [/] tridhā paṭhitvā prataḥkāle śayyāyāṃ sthitvā mukhakeśādau vilepayet / tadā sarvejanā vaśyā bhavanti vyāghro 'pi na khādati //* p.58 "He should consecrate three portions of oils using his ring finger on his left hand using the aforementioned mantra. At daybreak the reads the mantra three times, and while in bed he smears the oil upon his hair, head, and so forth. Thereafter all folk will become subjugated, and not even a tiger will attack him."

75 *oṃ namo bhagavati-mātaṅgeśvarī sarvamukharañjini sarveṣāṃ mahāmāye mātaṅgi kumārike*

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Multiple goddesses consecrate a root placed in a woman's mouth or tied around the victim's waist (the Hindi gloss suggests another woman does the sprinkling or tying, performs the application) to effect subjugation.[76] (59)

Explicit erotic subjugation makes up the balance of the chapter. Most rituals are simple. That said, these simple rituals comprise a full range of techniques including applying consecrated substances, mantra repetition, worship rituals, and consumption of mercury. Sanguine elements emphasize the rituals' tantra era character. Having combined crow-shank, white basil (*vacā*), and *kuṣṭa* with semen and blood, the concoction is placed in the food of a young woman; consequently, the victim retires, crying, to a cremation-ground.[77] The mantra invokes Rudra and Cāmuṇḍa, who are both known to lurk in cemeteries.[78] (64) Prior erotic magic texts such as the _Kāmasūtra_ do not use cremation ground elements; they rely on analogical principles such as consuming bull semen for virility (7.1.38) or applying blossoms to a small vulva to cause it to "open-up" (7.2.36-7).

A simple mantra, "*oṃ hūṃ svāhā*", causes and prevents subjugation. Should one consecrate betel and black *aparājitā* root with this mantra, make it into a *paan*, and give it to an not-subjugated woman (*avaśyāyai striye*), then she can never be subjugated.[79] (65)

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lahalahajihve sarvalokavaśaṃkari svāhā / (59)

76 *mukhe kṣiptvā ca tanmūlaṃ kaṭyāṃ badhvā ca kāmayet / yāṃ nārīṃ sā bhavedvaśyā mantrayogena kathyate //* p.59. "[After perfecting the mantra dedicated to those goddesses that consecrates the root], the root should be applied to the head of a woman or tied her hip, that woman will then become subjugated by the mantra-yoga it is said."

77 *kākajañghā vacā kuṣṭhaṃ śukraśoṇitamiśritam / taddatte bhojane bālā śmaśāne rodani sadā //* p.64

78 This mantra is found within the Hindi commentary, but it is placed in bold type as if it is from a root text. The mantra is either provided in the text by the author or was written in manuscript marginalia. "*Oṃ namo bhagave rudrāya oṃ cāmuṇḍe amukī me vaśamānaya svāhā.*"

79 *"oṃ hūṃ svāhā / " anenābhimantrya dadyāt / kṛṣṇāparājitāmūlaṃ tambūlena samāyutam / avaśyāyai striyai striye avaśyāyai striye dadyādvaśyā bhavati //* comm. *kālī viṣṇukrāṃtā kī mūla pān ke sāth stri ko*

Should the mantra contain the names of victim and one who desires her, and should that

mantra be used to consecrated a flower that is then given to her, she will become

subjugated.[80] (65) Syllables for the names of both party are inserted via encapsulation

(*saṃpuṭa*), a mantra technique when seed syllables are surrounded by syllables from both

names. Depending on the rendering of the mantra and the means of deploying it, the

mantra may be prophylactic or aggressive.

   One simple ritual uses a number of prior methods. "Having mentally worshiped

(*smaretpunaḥ*) Kāmadeva, he should take up his own semen (*svakīyakāma*) and place it

upon the heart of a girl; she is instantly subjugated."[81] (67) '*Smaret'* is translated

'worship', meaning visualized or to internally praised.[82] It is unsurprising that Kāmadeva

is associated with erotic subjugation. Smearing sexual fluids upon a lover's body

mechanically causes subjugation in similar techniques throughout the magic tantras.[83]

   Sometimes no deity or mantra is required; a powerful substance may cause

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kholāeṃ to bah stri avaśya vaśībhūta ho jātī hai // Śrivāstava glosses the odd construction in the last two
padas with mechanical gloss that alters the meaning of the root text, "If *paan* made with the black Viṣṇu-
subjugator roots is is eaten by a woman, then she will surely be subjugated." (65)

80 *sādhyasādhakanāmnā tu kṛtvā saptabhimantritam / dīyate kusumaṃ yasyai sā vaśyā bhavati dhruvam //*
(65) "The woman who is given a flower consecrated by seven fold repetition of the mantras [mixed up
with the syllables] of the names of the agent/client and and the victim, then she will be surely subjugated."

81 *svakīyakāmamādāya kāmadevaṃ smaretpunaḥ / taruṇyā hṛdaye dattaṃ tatkṣāṇātstrī vaśā bhavet //*
    p.67

82 Śrivāstava argues, "*apne vīrya ko lekar tathā kamadev kā smaraṇ kar taruṇi ke hṛday meṃ rakhne se
tatkāl strī vaśībhūt ho jāti hai.*" I interpret *smaret* is a mental practice, remembrances of Kāmadeva, and
hence "mental worship". The main point is that the practice is not external nor is its preliminaries. The
operation does not involve unguents or inscribed diagrams or the like we see throughout this text. This
may merely be a pun for Kāmadeva has a number of names derived from the term *smara*.

83 *Uddāmareśvaratantra* 5.15-6 describes smearing sexual fluids to subjugate either a man or woman:
"After intercourse he gathers his own semen with his left hand and smears it upon the left foot of the
woman. She will become his slave. After intercourse, should [a woman] touch the penis of her lover with
her left foot, then as long as he lives he will be her slave. There is no doubt." Śrivāstava's technique
combines mental worship, Kāmadeva associations, and the application to sexual fluids to effect
subjugation.

subjugation: "Should a man swallow quicksilver (*pārada*) and copulate with a courtesan (*nāyikā*), then she will be bound to him even after his death."[84] (67) This ritual is interesting for more reasons than just reference to mercury and possibly alchemy.[85] It specifies a courtesan as the victim, and the goal is to bind her to himself. A man binds his wife through marriage, but a courtesan is fickle; she will leave when he has no more money or when she finds a more thrilling client.[86] Śrivāstava warns that consuming mercury without the proper instruction of a guru can be fatal; consequently, the practitioner must act responsibly if he engages in this technique.[87]

Remaining rituals subjugate women via mantra accompanying ritual acts that are empowered by a number of super-mundane, mostly female entities.[88] There are two types of women targets: (1) a woman outside of marriage whom the man wants bound to him, most likely a courtesan, and (2) the ill-behaved or poor-tempered woman whom a man wishes to transform into his slave. A mantra dedicated to Love-Ghoul (*kāmapiśācinī*) causes a sequence of erotic events: the victim is instantly seized, any of her prior love relationships are split via the nail of desire (*kāmena mama rūpena nakher*), she becomes emotionally fickle, and then she is bound to the practitioner.[89] This mantra is activated by

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84 *gilitvā pāradaṃ kiṃcidramyate nāyikā yadi / praṇānte 'pi ca sā nārī taṃ naraṃ na vimuñcati // p.67*
85 Citing Rāsarṇava 1.36, "So it is that Śiva states in the RA that "because [mercury] is the *rasa* [vital fluid] of my body, one is to call it *rasa* [mercury]." (White 1996:187)
86 *Kāmasūtra* chapter seven.
87 *noṭ--guru kī ājñā pākar hī is prayog ko kareṃ / yah ghātak ho saktā hai, ise karne par svayaṃ jimmodār homge / (67)*
88 While the only god referenced by Śrivāstava is Kāmadeva and assorted gandharvas and demi-gods, the author specifically mentions following goddesses in subjugation rituals: Mahāyakṣinī, Kalikuṇḍasvāminī, Kaṭa, Vikaṭa Ghorarūpiṇī, Vaśyamukhī, Rājamukhī, Bhagavatī, Kandarpaśaravijālinimālinī [jvālāmālinī] (59), Mātaṅgeśvarī, Mahāmāyā, Halahalajihbā, Kumārikā, Vajrakiraṇā, Śiverakṣabhavā, Piṅgalā (female *nāga*), Cāmuṇḍā, Rudrā, Kṣiprakāminī, Kāmapiśācinī, Viśvāsu, Viśvāvasurnāmagandharva, Kāmakāmamālinī. (57-68) Subjugation in Śrivāstava is the domain of goddesses.
89 *"aiṃ piṃ syāṃ klīṃ kāmapiśācinī śīghraṃ amukīṃ grāhya grāhya kāmena mama rupeṇa*

nightly repetitions, the practitioner's mind focused upon his desire (*kāmākrāntena*

cimttanaṃ). A mantra to the 'Great Mistress of Roots' (*mahāmulī*) consecrates incense.

Should he fumigate his body with it, then upon smelling him a woman becomes his slave,

enthralled by desire.[90] Should the sorcerer consecrate, via a mantra dedicated to the

gandharva Viśvāvasu, a piece of wood made from the same material, i.e. type of wood,

as the wood from which a dwelling is built,[91] then the practitioner will acquire any female

resident of that dwelling that he desires. (67) The piece of wood may be consecrated and

driven into the ground, or it may secreted with the target's house, buried there or hidden

in roof-thatching.[92] The Kāmakāmamālinī mantra consecrates concoctions that anoint the

victim's vulva; this will establish the sorcerer as lord of that woman.[93] A combination of

pomegranate and mustard seeds smeared upon a vulva make a difficult or bad wife

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nakhervidāraya vidāraya vidrāvaya vidrāvaya snehane baṃdhaya baṃdhaya śrīṃ pheṭ /" kāmākrāntena cimttanaṃ māsāddhaṃ japataṃ niśi / avaśyaṃ kurute vaśyaṃ prasanno viśvaceṭakaḥ // p.67 "The practitioner fills his mind with desire and performs mantra recitation at night throughout the one half month; surely the victim is subjugated and he becomes a universal paramour."   Throughout the Jain tantras the yakṣinī-type figure Ear-Ghoul (*karṇapśācinī*) is found; *kāmapiśācinī* may be a corrupt form of this Ear-Ghoul.

90 *"oṃ mūlī mūlī mahāmūlī sarva saṃkṣobhaya saṃkṣobhaya ebhya upadravebhyaḥ svāhā /" svāṅgaṃ tu dhūpayettena bhajate kāmavatstriyaḥ /* p.67 Should he fumigate his own body with it, then women who smell it will be afflicted with desire.

91 "*oṃ viśvāvasurnāmagandharvaḥ kanyānāmadhipatissurūpāṃ sālaṃkṛtā kanyā dehī namastasmai viśvāsave svāhā /"* p.67 The text accompanying this mantra is placed before and and after the mantra. First, Śrivāstava writes: *pāniyasyāñjalīn sapta kṛtvā vidyāmimāṃ japet / sālaṅkārāṃ naraḥ kanyaṃ labhate māsamātrataḥ //* "He should consecrate offering-water with seven [hundred] repetitions of this spell, then after a mere month he will attain a well-adorned woman." The well-adorned woman could be a wealthy woman in general, but is most likely a courtesan.

92 The second techniques using the Viśvāvasu spells is as follows. "He should secrete a [consecrated] eleven-finger length of wood that is the same as her house is made in the house of the woman [he desires], and then during the first part of the month of *phālgun*, he shall acquire the house-woman." *kanyā gṛhe śālakāṣṭhaṃ kṣipedekādaśaṃgulam / ṛkṣe ca pūrvaphālgunyāṃ yastāṃ kannyāṃ prayacchati //* p.67-8

93 "The meat from a wagtail bird is ground with wine and then smeared upon the vulva; consequently the targets will surely [be subjugated like] a slave unto her lord." "*oṃ kāmakāmamālinī patiṃ me vaśamānaya ṭha ṭha /"* khaññnirīṭasya māṃsaṃ tu madhūnā saha peṣayet / anena yonilepena patirdāso bhaved dhruvam //* p.68

(*durbhagā*) into a servant (*dāsa*).[94]

Śrivāstava's Introduction to Subjugation

The introduction summarized below is the longest and most nuanced of all

Śrivāstava's chapter introductions on the six results;[95] it is representative of his overall

style and rhetoric, making the passage a fitting introduction to his introductions.

Śrivāstava's writing is not always clear and is often pedantic. His interpretation is

modern and apologetic, rejecting the literal interpretation method that guides my

presentation of tantra magic. In fact, Śrivāstava's interpretations are non-ritual, even anti-

ritual. On the occasions he describes ritual practice he emphasizes mantra and downplays

other techniques, labeling them backward and antiquated. Śrivāstava describes non-

magic forms of subjugation to interpret subjugation in the <u>Uḍḍīśatantra</u>. He emphasizes

social, political, and scientific (i.e. hypnotism) techniques to subjugate people,

downplaying overt magic.[96] The root text, however, mentions nary a single non-magical

94 *pañcāṅgaṃ dāḍimaṃ piṣṭvā śveta sarṣapasaṃyutam / yonilepātpatiṃ dāsaṃ karotyapi ca durbhagā //karpūraṃ devadāruṃ ca sakṣaudraṃ pūrvavatphalam //* p. 68 Another technique reads that, "The five measures of a pomegranate are ground with white mustard, [consecrated with the spell], and smeared upon a vulva. This will make even an ill-tempered woman behave like a slave (*dāsa*) to her husband. To gain that aforementioned results [one may combine and smear] camphor." It is possible that the five-parts (*pañcāṅga*) of the pomegranate refers to seed, flesh, flesh membrane, pith, and shell, and this could also refer to the contents of five seed-holding cells within the fruit.
95 The order I present the six results follows Tripathī not the original order of Śrivāstava. Tripathī opens with tranquilizing and his second was subjugation, but Śrivāstava starts with attraction (*ākarṣaṇa*), then enmity (*vidveṣaṇa*), bewildering (*mohana*), and then subjugation (*vaśīkaraṇa*).
96 This appeals to science has been described as scientization by Knut Auckland. Auckland has described contemporary Jains writing in English resorting to the twin discourses of science and the academy. Appealing to the academy uses the work of western scholars and historians to interpret and present Jainism. Scientization, appealing to science, uses the discourse of contemporary science, especially psychics and evolution, to interpret Jainism. Auckland, Knut. "The Scientization and Academization of Jainism." *Journal of the American Academy of Religion* 84.1 (2016). As such, both appeals interpret a Jainism via western discourse to present Jainism to non-Jains. Śrivāstava used appeals to sciences to make the fantastic

subjugation methods.

Śrivāstava is a descriptive pandit when he writes his commentary and gloss on the root text, but he is a prescriptive pandit in his introductions and analysis. He stretches the meaning of a literal text toward a symbolic reading not supported by the text itself but palatable to the modern reader. He acknowledges magic contents but pushes the reader toward a "realistic" understanding of subjugation, deodorizing this grubby little magic text, working the age-old work of *tantraśāstra* to reduce complicated rituals into sublime, existential meditation. In contrast, Śrivāstava's gloss of the root text is literal, turning often tortured Sanskrit into workaday Hindi.

Subjugation does not always require magic; mundane subjugation is prevalent in daily life. "The literal meaning of effecting subjugation (*vaśīkaraṇa*) is to place [someone or something] under [your] control (*vaśa meṃ karanā*). Merely dominating (*vaśībhūt*) [someone using] passion or desire is not necessarily *vaśīkaraṇa*, but in another circumstance it may be [the ritual exertion of *vaśīkaraṇa*]." (51) Real-world manipulation subjugates, seduction subjugates, rank or position in society subjugates underlings; magic is not required for subjugation.

Śrivāstava presents three examples of non-magical subjugation: a hostile husband and wife ruin the lives of an entire household, mutual hatred creates mutual domination, and a powerful boss or politician subjugates his underlings by fear. Hatred, stupidity, and so forth, not magic, create tension-filled environments that subjugate occupants in them.[97]

magic conceivable and reasonable. He may not appeal to Indology or History of Religions, but he does appeal to the soft-sciences of psychology, sociology, and political science.
97 Śrivāstava blurs distinctions between subjugation and dissension results, creating a vortex of results. "In a family a circumstance may occur when the hostility between a husband and wife makes the lives of the

Real-world situations cause subjugation by creating dissent; however, dissension or enmity-production (*vidveṣaṇa*) is another magic result treated in itself by Śrivāstava in chapter five. Tension that creates subjugation can be effected by a magic result other than subjugation (*vaśīkaraṇa*). Śrivāstava explains that dissension dominates not only those who despise one another but the lives of everyone around. Blending subjugation-dissension, Śrivāstava argues that details and distinctions in tantra magic are less important than understanding real-world dynamics of power and manipulation, but he also demonstrates the fuzzy lines demarcating specific results, especially those that can be subsumed under subjugation.

Subjugation magic, Śrivāstava insists, is not the real danger in situations where one person dominates another; the real danger is the exertion of real power and real force that cause physical or social damage. Subjugation magic, he writes, is thought to give us protection, but it protects our lives from something fanciful (*avāvaśyaka viṣamatāoṃ se bacāna*), from something false. (51) While Śrivāstava doubts the efficacy and prevalence of magic, he does not discount the powers of selfishness and cupidity. The most common form of subjugation is erotic domination, especially selfish seduction. In the past, subjugation was considered sorcery and was prohibited, but any use of seduction, magic or not, should be considered reprehensible, just as sorcery is reprehensible. Śrivāstava repeatedly applies a modern sensibility to describe magic, but he does not fully discount

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household members equal to hell. Sometimes there is mutual hostility when both are giving and taking affliction, both sowing the seeds of enmity. How many times do we see conflict between people in politics or a boss creating fear in a subordinate? These actions in such situations continually afflict us with unnecessary tension due to hatred, stupidity, and so forth [not requiring vaśīkaraṇa to put someone under dominion]." (51)

magic. He only partially disenchants the world. He writes, "Indeed, subjugation is considered sorcery (*abhicār*) from a practical [or magical] perspective (*upayog kī dṛṣṭi*). [Realistically], when a man inspires erotic passion (*kām-vāsanā*) only out of self-interest [for his own pleasure], this is a condemnable practice of subjugation[, comparable to using aggressive erotic magic]. The Maharṣis declared that the subjugation of another man's wife a terrible crime because it unravels society. Also, should this be done upon any woman, she will be denigrated, and he will suffer sins from this act." (51) Subjugation not only dissolves social bonds but ruins practitioner and prey, especially the corrupted woman.

Though writing a book about magic rituals Śrivāstava ignores the contents to reiterate modern sexual propriety. The bugaboo is sex. Śrivāstava recognizes many young males in his audience, and he warns them against performing erotic magic and against general sexual impropriety. Erotic magic is most often classed in subjugation; Śrivāstava knows it, and he cannot remove the dangers of sex from his interpretation.

Aggressive, destructive rituals are less reprehensible than erotic magic, for Śrivāstava interprets other aggressive ritual results--somewhat dubiously--toward positive ends. Positive subjugation to force a loved one to do something good can not be described, for the specter of eroticism cannot be dispelled from magic subjugation. Śrivāstava, to my surprise, does not describe erotic subjugation rituals found in the root text where an ill-tempered spouse to be made well-behaved or a husband appears like the god of love in his wife's eyes. He does not prescribe erotic magic to affirm or reinforce societal and familial roles; implicit eroticism in magic subjugation restricts the author's

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usually flexible interpretation strategies.

Subjugation and seduction are not only unethical but destructive, for they create unhealthy mental and physical states. Acting out desire does not fulfill or extinguish desire but makes desire stronger. The side effects of subjugation are desire and stupidity. "Desire and stupidity are terrible states because they create many bodily and mental illnesses. Being desirous and stupid forbids sleep at night and peace during the day." (51) Delusion and desire can be lethal. Scriptural authorities (*śāstrakāra*) elucidate ten states of delusion by desire (*kāmonmāda*): nine of these states result in craziness (*pāgalpan*), but the tenth is lethal. Desire begets delusion and delusion begets madness and death.

Life is precious (*jīvan amūlya hai*). An inability to protect himself from and control desire is a matter of life and death, for a man may die from being deluded by desire. Subjugation magic (*vaśīkaraṇ kā prayog*) should only be done to preserve life (*jīvanarakṣā*).[98] (51) Subjugation to preserve life, however, is still not meritorious. The lethality of deluded desire means that subjugation magic, worldly seduction, or manipulation must be tempered with a desire to preserve life.[99]

Śrivāstava describes the morality, or lack thereof, in performing subjugation magic. Holding that proper intention does not remove dangers inherent in subjugation magic. "We can perform subjugation ritual methods in order to spread affinity and affection in society or to cleanse the swamp of hatred, but calling sin meritorious does not

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98 Literally, "Life is precious. In this condition, when a person cannot protect himself from the hook [of desire], it may become a question of life or death! Only the method of subjugation that preserves life (jīvanarakṣā) should be performed." (51)

99 A conscientious sorcerer, I would argue, aware of subjugation's dangers, should perform life-extending rituals upon victims of his domination. I have found no instance of this prescription for life-extending ritual, and Śrivāstava does not advance this argument or clear techniques for life-preserving subjugation.

make it so (*to yah pāp nahīṃ puṇya kahā jāegā*)." (51-2) Using subjugation to spread

goodwill in a group of people or among society in general can not be ultimately positive,

because the mechanisms of subjugation magic are inherently aggressive and negative. In

other tantras, the acts of pacification or prosperity increase--*śānti* and *puṣṭi*--can

counteract hatred and create beneficence, but Śrivāstava never describes these operations

in any of his chapters.

     Śrivāstava distinguishes two grades of subjugation: the first is named *nigraha*

(restrictive, destructive) and the second *anugraha* (constructive, benevolent). This

distinction is found throughout tantra discourse,[100] but it is not found in this *Uḍḍīśatantra*.

Both grades of subjugation are psychological, according to Śrivāstava, for a victim's

mind is subjugated. The author defines the terms in this way: "'*Nigraha*' means putting a

victim under one's own control, thereby restricting his or her thought-continuum (*vicār-*

taraṃgoṃ) from contradicting the will of the performer (*sāmane vāle vyakti kī*

viparītagāmī). '*Anugraha*' means [creating] pleasure, kindness, or obligation

(*prasannatā, kṛpā, ābhār*)." (52) Both terms modify the root √*grah,* meaning 'to take,

grab, or seize'. *Graha* means 'to possess' in the context of a disease or demon afflicting a

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100 David White discusses '*anugraha*' and '*nigraha*' in the context of the tantras and practices of yoga.
White translates '*anugraha*' and '*nigraha*', respectively, as 'seizure' and 'release'. (2003:217) Citing
Kaulajñānanirṇaya 22.11a, White writes, "the powers of *nigraha* and *anugraha*, which I have translated
literally here, are more often translated as "auspicious" and "inauspicious" or "creative" and "destructive" in
the context of Tantric practice." (2003:323) The *Kaulajñānanirṇaya* 22.11 reads: *nigrahānugrahaṇcaiva*
siddhimelāpakaṃ tathā / Macchaghnapāda, Prabodh Chandra Bagchi, and Michael Magee. *Kaulajnana-*
nirnaya of the school of Matsyendranatha. Varanasi: Prachya Prakashan, 2007. In addition the fluid
exchanges between *yoginī*s and *viras* contrast between the seizure and release (*nigrahānugraha*), here
characterized by the giving up and absorption of sexual fluids. "Here, precisely, it is the opposition
between the *yoginī*s as inauspicious, ill disposed, and prone to destruction (*nigraha*) and their role as
auspicious, benevolent, and related to creation (*anugraha*) that is highlighted." (215) Not only magic but
magical beings divide their activities between *anugraha* and *nigraha*.

victim. *Nigraha* as *ni√grah* means 'restricted', 'bound', or 'seized', and, in this case, the term describes controlling the mind or thought-stream of the target. *Anugraha* usually means 'grace', 'favor', or 'conferring benefits'; here it bestows positive mental states that induce obedience. These grades oppose one another. *Nigraha* is possession of the target's mind, and *anugraha* is compulsion via engendering positive obligation. Possession is restrictive, controlling the victim, warping the victim's will. Compulsion fills the mind of the victim with a desire to do the will of the sorcerer.

Śrivāstava combines the psychological effects of both magical attraction (*ākarṣaṇa*) and bewildering (*mohana*) under the subjugation category.[101] Subjugation magic subjugates a victim dominates a practitioner's will, but this powerful magic also causes the effects of attraction (*ākarṣaṇa*) and bewildering (*mohaṇa*). The attracted person is pulled to the practitioner, and the bewildered is easily dominated due to his maddened state; consequently, attraction and bewildering are types of subjugation.[102] The mind of the bewildered person--including his discrimination (*vivek*) and thoughts (*cetanā*)--are made feeble (*maṃda*), dominated by the will of the sorcerer. Bewildering magic can be observed today in the form of hypnotism. However, subjugation is more powerful than hypnotism or mere bewildering because it makes a target's mind stupid (*svatvabodha ho kuṃṭhita karnā*); the mind is deadened (*stāyī*) or fiercely anxious

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101 It is common in tantras that seek further distinction and classification than mere catalogs in chapters to have other rituals types subsumed under *vaśīkaraṇa*. But here *vaśīkaraṇa* is twisted around taking elements of *mohana* and *stambhana* and *ākarṣaṇa*.

102 "The *sādhaka*, by means of these rituals (*karma*), subjugates under his will the person he desires: this is called *vaśīkaraṇa*. In reality, [*vaśīkaraṇa*] is very powerful and effects the results of *ākarṣaṇa* and *mohana*. In *ākarṣana* [the target] is drawn toward one's place, and once there they desire to remain. In *mohana* the target becomes infatuated (*mugdha*) or forgets himself and his self-interest [altogether]." (52)

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(*pracaṇḍa*).[103] (52)   The exact behavior of the target is not stated here, though Sanskrit

root texts usually emphasize physical rather than psychological effects.

The behavior of the subjugated person is not made clear by Śrivāstava, but the

victim's mental state is well-elucidated.[104] "The subjugated person cannot discriminate

for himself what is proper and improper, his whereabouts (*deś*), time, what to accept and

reject, harmful and useful, deadly and harmless. Mentally, he is subordinate to the ritual

practice (*sādhan*). He is completely surrendered to [the practitioner] (*us ke prati pūrṇatyā*

samarpita ho jātā hai)." (52) Unable to discriminate and reason, the victim is a mental

slave, thereby a physical slave. The subjugated target is one who has lost the ability to

discriminate; consequently, he is easily dominated. *Vaśīkaraṇa* does not actively control

a person but creates psychological states in which control is possible. This contrasts with

the root text in which victims are actively dominated by the will of a sorcerer.

Psychologized rituals may be more palatable to the 'modern mind', but they do not

represent Sanskrit rituals that robustly and literally describe aggressive magic techniques

and results.

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103 "In this [context, both] the discrimination (*vivek*) and mental faculty (*cetanā*) of the bewildered
(*mohita*) person are made feeble (*maṃda ho hāte haiṃ*). Under *vaśīkaraṇa*, [the will of the dominator] is
more powerful than both of these [discrimination and the mental faculty]. The endeavor of *mohaṇa*
(*sammohana*) is seen today in the form of hypnotism. The reaction to *vaśīkaraṇa* is more powerful than
this [hypnotism]. The reaction is that one's very own mind is made stupid, [making it] deadened (*stāyī*) or
fiercely anxious (*pracaṇḍ*)." (52)

104 While psychological effects of subjugation are better described here, the actual behavior of the subject
subjugated is not made clear. Magic tantras rarely describe psychological effects, stressing the physical and
behavioral symptomatology: the bewildered wanders about speaking gibberish, the attracted shows up
burning with desire, the subjugated acts like a slave. Purely psychological effects without corresponding
physical symptomatology makes the effectiveness of the ritual impossible to determine; a person cannot
make a definite assessment of the psychological state of the target.

(3) Immobilization (*stambhana*)

Immobilizing operations (*stambhana*) halt a target, freezing him in his tracks. Many immobilization sections describe, literally or figuratively, the victim entangled by creeping vines that prevent any movement, or he becomes like a branch pulled down by the weight of vines, or he becomes rooted in the ground like a tree;[105] mobile human fauna is reduced to immobile flora.[106] Immobilization is not limited to individual humans but may halt groups of humans (usually armies), non-humans and animals, vehicles, and natural phenomenon, such as streams or waters. Immobilization does not just halt movement but may render a target impotent: water cannot drown, clouds will not storm down, fire cannot burn, weapons cannot harm, a man's arms cannot strike. Tripathī presents a greater number of immobilized targets than any effected under any other operation, i.e. this set of rituals has the widest range of effected targets and acts on the greatest number of victim; targets include people, fire, weapons, armies, water, clouds, ships, sleep, buffaloes and cows, and beasts. Targets are arranged based on resemblance: weapons and armies are put together, water and clouds are in proximity, the immobilization of an army is followed by a ritual to repel an army, and so forth.

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105 This image is found in the first ritual in Tripathī. The same ritual can be found in Śivadatta 4.10-1 and Śrivāstava page 71. This description is at the head of Tripathī and is found early in most discussions of immobilization. While not positioned first in Śivadatta and Śrivāstava this *āsanastambhana* ritual is presented early and with great relish in the two texts. This striking imagery and clear description carried such weight and appeal that the verse is common throughout the magic tantras.

106 Throughout the superb comic book Swamp Thing, the protagonist, a personification of nature and the swamp he inhabits, performs these exact three results to immobilize enemies. Swamp Thing will cover a man with limbs, halting him. Swamp thing will generate creeping vines that pull a man to the ground. Swamp Thing will turn a man into a plant, a human tree, to both halt movement and teach his target about the nature of tree-hood. A presentation of the six results in comic book form has been often suggested to me.

Immobilization rituals, more than other results, use techniques and ingredients analogous to results whose symbolic connections are readily apparent. In most cases, immobilizing techniques perform a "symbol play" in which symbolic actions are enacted upon the non-symbolic realm, upon the real world. Other magic rituals use symbol plays: murdering a man by stabbing his effigy or creating dissent by combining inimical animal signs (wings of crows and owls, scales of snakes and hair of mongoose, teeth of buffalo and lion), and so forth. These symbol plays are persuasive analogies and constitute the procedures in almost every immobilization rite. Unlike most persuasive analogies in magic, those for immobilization are easy to uncover.

A note on theory is in order. J.L. Austin's influential work on "plain language", *How To Do Things with Words*, argues against the positivist philosophers of his day who sought to locate truth-value in language. Many utterances cannot be reduced to true or false; they are neither true or false. Chief among these utterances is the performative utterance.[107] A performative utterance 1) is neither true nor false because it does not describe anything and 2) performs work. For instance, when a priest utters "I pronounce you man and wife," he does not describe the world *per se*, but his speech act performs a task, namely legally joining a man and wife. Christening a child: the child does not change in any way, nor does the naming actually describe the child, but christening gives

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107 Austin, J. L. *How to Do Things with Words*. Oxford: Clarendon Press, 1962. The William James Lectures 1955. Harvey Alper describes the mantras as locutions and perlocutionary acts. As perlocutionary acts he argues that ""the uttering of a mantra is perlocutionary in its intention, but illocuturary in its actuality", i.e., its effect. To put this in terms of Searle's revision of Austin's categories, the sort of redemptive mantra which which I am here concerned might be considered "deaclarations" that "overlap" with the class of "assertives"." (ft. nt. 25, 277-288)   Alper is not concerned with the same type of mantras that are the concern of this study.   Alper, Harvey P. "The Cosmos As Śiva's Language Game." *Mantra*. Ed. Harvey P Alper. New Delhi: Sri Satguru Publications, 1997. 249–295.

the child a title in society.

Stanley Tambiah applies Austin's theories to ritual and magic. Tambiah rejects the so-called authenticity argument in which magic ritual is assessed by true or false, effective or ineffective. Tambiah argues magic is dual: (1) it imitates the logic of "technical/technological action" that seeks to change the world; and (2) its structure is "transparently rhetorical and performative".[108] Assessing the effectiveness of magic ritual may have intellectual appeal, but it does little to understand the structure, social function, pervasion, and persistence of magic. Following Tambiah, magic manipulates culturally weighted symbols and actions, memes, in order to create rituals that seek to change the world. Ritual is performative, making use of persuasive analogies.

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108 Tambiah, Stanley Jeyaraja. *Culture, Thought, and Social Action: An Anthropological Perspective*. Cambridge, Mass.: Harvard University Press, 1985. p.82; also, Tambiah, Stanley Jeyaraja. *Magic, Science, Religion, and the Scope of Rationality.* New York: Cambridge University Press, 1990.

Considering a ritual found in all the _Uḍḍīśatantras_ and explored in detail below,

when I smear my body with combined rendered fat of creatures who move on the land

and sea--from crocodiles to otters to crabs to turtle--I make myself one who does not

drown. I am made like these animals who cannot drown. The operation is said to

immobilize the water, making it unable to drown the sorcerer. Ritual is neither true nor

false (and being effective or ineffective would not make it authentic or inauthentic), but it

is an act that does something; it attempts to change the world. It has a real result. It

reduces the pain of inertia. Magic acts out a wish. Immobilizing rites below use

persuasive analogies via ingredients and techniques to do work; the rituals do not

describe or re-iterate the world, such as transcendental Veda rites, but they change the

world.

Tripathī on Immobilization

Tripathī's presents immobilization (_sthambhana_) third. This nineteen-verse

section is the longest in Tripathī's _Uḍḍīśatantra_, the thirteen-verse section on murderous

sorcery (_māraṇa_) is the second longest; immobilization and murderous sorcery sections

contain the longest, richest, and possibly oldest rituals in this tantra.[109] The first ritual

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109 Other pragmatic ritual texts most extensively present subjugation and murderous sorcery. Therefore
subjugation, immobilization, and murderous sorcery are the most represented of the "six results." This
echoes the quite early Buddhist designation of four ritual results. The _Hevajratantra_ presents four results:
śānti, puṣṭi, vaśīkaraṇa, and _abhicāra_. Pacification, subjugation, and murder (here _abhicāra_) are well-
described in the _Hevajra_, representing the four-fold classification of sorcery techniques in tantra Buddhist
that persists into Tibetan Buddhism. Buddhist repeat all the forms of sorcery results found in the six acts
but organize them under a four-fold ritual classification.

immobilizes a man's position (*āsana*). He is frozen in his tracks, bound by physical or phantom vines and creepers. The striking metaphorical and rich visual properties make this an apt first immobilization ritual.

> The practitioner deposits white Abrus Precatorious seeds (*śvetaguñjaphala*) into dirt in a human skull cup. He makes tributary offerings of milk (*dugdha*) [poured into the skull cup. Consequently], the target becomes rooted (*vṛkṣo bhaved*) [lit. like a tree]. Creepers and limbs seize him, fixing him in his place. He is immobilized where he stands. This is declared in the *siddhiyoga*.[110] (1.185-6)

Horticultural imagery is invoked in method--planting a seed like planting a man or planting vines that bind a man; consequently, the man is fixed in place as if overgrown by vines.[111] The seed planted in earth and offered milk or sap (*dugdha*) will presumably sprout during repeated mantra recitation and milk offering sessions. The sprout is analogous to metaphysical vines that bind the target. The sprouting or non-sprouting of the seed could be interpreted as a sign of success or failure (*siddha*). In addition to being seized where he stands by creeping roots and vines, the target becomes "like a tree" (*vṛkṣo bhavetyadā*). His feet become roots. He is rooted like a tree, like that sprout in

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110 *śvetaguñjāphalaṃ kṣiptaṃ nṛkapāle tu mṛttikām / baliṃ dattvā tu dugdhasya tasya vṛkṣo bhavedyadā // 1.185 // tasya śākhā latā grāhyā yasyāgre tāṃ vinikṣipet / tasya sthāne bhavetstambhaḥ siddhiyoga udāhṛtaḥ // 1.186 // Siddhiyoga* may refer to a text titled *Siddhiyoga* that is referenced in the *Kākacandīśvarakalpatantra*, and this text is either Nāgārguna's *Āścāryayogamāla*—*Yogaratnamāla* or Vṛnda's *Siddhiyoga*. (White 1996:430) The *Siddhiyoga* is mentioned as a source in other Uḍḍ-corpus verses, all in the four *pada*, all using the same type of grammatical construction; a number of such verses are cited below. The provenance of the Siddhiyoga text and its manuscript attestations are unknown to me at this time.

111 Śrivāstava writes that "once it has sprouted, [the victim] will be pulled down in the form of creeping vines [covering him, and he will break like a branch [pulled down by vines]. In regard to his own position, he becomes like this [branch pulled down and broken by vines]. (71) Śivadatta writes, "He will be frozen like a tree. His position will be like a branch broken by vines or he is made to be like a branch growing upward. This is said to be the immobilizing of position. He is unable to go about here and there." (corr. *ḍol nahīṃ sakatā to ḍāl nahīṃ sakatā*) (comm. On 4.10-11) Here *āsana* means position or location, whereas later it means 'mat'.

the skull pot. The mantra accompanying this technique requests the Sky-Clad god (*digambara*), a dryad-type deity to immobilize the position (*āsana*) of a man, "*Oṃ*! Reverence to the Sky-Clad God! Immobilize the position of so-and-so! *Svāhā*!"[112]

Immobilizing fire prevents fire from moving into a person or things. Fire's power requires movement to contact that which it burns; preventing fire's movement renders fire impotent. In the same way, an immobilized weapon is harmless, for it must move and contact flesh to cause damage. The mantra to immobilize fire requests Agni not to burn the practitioner: "*Oṃ*! Reverence to Him Who Takes the Shape of Fire [i.e. Agni]! Immobilize the fire [and prevent it from burning] my body! Do it! *Svāhā*!"[113] The mantra is accompanied by two immobilization techniques. First, when melted frog fat is pounded by a maiden, and the fat is smeared upon his body, flames will not burn the sorcerer's flesh.[114] (1.187) Maidens manipulating frog fat is common in fire-immobilization operation throughout magic tantras.

The second ritual echoes Indo-Persian truth-trials where an accused liar touches his tongue or mouth to a blazing iron, usually the head of an ax. Should his mouth burn or scar-tissue appear, then the man is lying or has not honored a contract. Should his mouth not burn, the man is righteous. In Tripathī, we read that when a man drinks combined butter and sugar and chews dry ginger, then "should he put his mouth upon burning iron, his lips will not burn." (1.188) Dry ginger burns the mouth, butter and

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112 *"oṃ namo digambarāya amukāsanastambhanaṃ kuru svāhā //" iti maṃtraḥ // aṣṭottaraśatajapena siddhiḥ //*
113 Mantra: *oṃ namo agnirūpāya mama śarīre stambhanaṃ kuru kuru svāhā*. This mantra is found on page 70 of Śrivasta, but is not found in Śivadatta.
114 This ritual is found on page 70 of Śrivastava and verse 4.8 of Śivadatta.

sugar cool that burning. Chewing these together mirrors stopping fire from burning the mouth.

Lawyers and merchants interact and move through an agonistic social world of oaths and contracts, but soldiers and military leaders compete in a physically agonistic world. Magic prevents harm in battle and insures success, requiring an appeal to fierce deities like Bhairava, Kumbhakarṇa, Gaṇeśa, Baṭuka, Durgā, Kālī, and the martial *yoginī*s. Immobilizing weapons prevents them from causing harm, from doing the business of a weapon (*śastrakaraṇa*).[115] A soldier-sorcerer invokes wild deities in one of the longest mantras so far. He calls Rudra and Pot-Ears (*kumbhakarṇa*), two great protectors (*mahārakṣasa*). He inscribes scorpion insignias (*kharjjūrī ketakī*), representing Bhairava, upon his head, wears them as amulets around his waist, and writes them on his staff (*bhujadaṃda*) to prevent weapons from harming him: "*Om*! Hey Pot-Ears, you Great Protector, born from the womb of Kaikasī, immobilize a hostile army! Glorious Rudra be praised! *Svāhā*!"[116] A rival army's weapons become impotent, unable to harm their victim. (1.189) Alternatively, a ritualist grinds wood-apple leaves, sweet-dates, and lotuses on a Sunday, and topically applies this concoction in order to instantly immobilize weapons. (1.190)[117] Tantra magic texts often present a complicated ritual

115 The *Manusmrti* refers to a the *abhicāra śāstras* doing the *śastrakaraṇa*, doing the sword-business.
116 Mantra: o*ṃ aho kumbhakarṇa mahārākṣasa kaikasīgarbha sambhūta parasainyastambhana mahābhagavān rudro'rpayati svāhā // kharjjūrī mukhamadhyasthā, kaṭivaddha ca ketakī /bhujadaṃde sthite cārke sarvaśastranivāraṇam // 1.181 //* White argues that the *kharjuri* here is the fruit of the silver date palm (phoenix sylvstris) that is placed in the mouth of the *ketakī* (padnanous odoratissimus, a shrub with a fragrant flower that is associated with some tantric goddesses. (Personal communication), but I cannot make sense of this reading in the context of this operation. Further research is required to resolve this ambivalence, but for now I follow the commentaries; Śivadatte reads thus: *kharjūra ko mukhi meṃ, ketakī ko kamar meṃ.*
117 These rituals, but not the mantra, are found on page 71 of Śrivastava and in Śivadatta verses 4.14-5. Śivadatta reads thus: *kharjūrī mukhamadhyasthā kaṭibaddhā ca ketakī / bhujadaṇḍasthite cārke*

with elaborate techniques and spells followed by a simple mechanical technique that accomplishes the same result without mantra; many examples of this text structure follow.

Śivadatta and Śrivāstava describe a similar ritual not found in Tripathī that prevents weapons from harming a man, making weapons unable to inflict a wound (*gāv stambhan prayog*).[118] Technical similarities warrant immediate comparison.

> "On a day when the sun is in the asterism of Puṣya, Kharamañjarī root is ground and smeared upon the bodies [of the target]; [consequently] weapons are immobilized (*śastrastambha*)."[119]

Śivadatta and Śrivātava present a mantra for weapon immobilizing: "*Oṃ*! Reverence to Him With Pleasant Form (*aghorarūpa*), make the weapons immobile, do it!"[120] This mantra euphemistically refers to a wrathful deity, the one with a pleasant form is really one with a terrifying form. These are the same types of deities found in Tripathī's immobilizing rituals above: terrible protectors (*mahārakṣasa*), howlers (*rudra*), terrifying ones (*bhairava*).

Following the immobilizing weapons, the next two rituals immobilize, and also repel, armies.[121] The main technique in the first ritual is bloody tribute offerings (*bali*) to

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sarvaśastranivāraṇa // 4.15 // gṛhītvā ravivāre tu bilvapatraṃ ca komalam / lepanaṃ śastrastambhaṃ syād piṣṭvā visasamaṃ tathā // 4.16 //
118 Śrivāstava's title, "wound immobilizing".
119 Śivadatta: *puṣyārke 'hni samādāya kharamañjarimūlakam / piṣṭvā lipeccharīreṣu śastrastambhaḥ prajāyate // 4.13 //* Śrivastava 71
120 After 4.14: *oṃ namo aghorarūpāya śastrastambhanaṃ kuru-kuru svāhā.*
121 Textual Parallels. This first ritual worshiping the *yoginī*s and two deities and the mantra are repeated in Śivadatta. However, the order of words are a bit different, and Tripathī adds a 'fluff line' formulaic to tantras at the end (*yasmi kasmai na dātavyaṃ yānyathā śākaroditam* 1.194cd). Śrivāstava exactly parallels Tripathī but does not contain the 'fluff line': same word order as Tripathī and same verse content as Śivadatta. The added line points to some 'sweetening' by a compiler at some point and suggests (since, philologically speaking, the shorter version is usually older) but far from proves an earlier version of the

wild goddesses, differing from prior ritual offerings of spells (*mantra*) and pleasant substances such as incense, foodstuff, and flowers into a fire (*homa*). Some fire offerings (*homa*) do not declare any deities to appease; in such cases, offerings cause a mechanical effect or perfect a spell. Below, appeasing *yoginī*s via tribute offerings coerces them to immobilize an army. To this point none of the rituals presented have been solely worship rituals.

Kālārātī is the main goddess in the initial mantra, but other tribute offerings and mantra repetitions are offered individually to eight *yoginī*s, consorts to Brahminical gods. This contrasts the non-orthodox Brahmin gods invoked in military rituals.[122] Accompanying these eight orthodox *yoginī*s are Ganeśa and Baṭuka, gods often associated with mother goddesses as attendants, or even *yoginī's* brothers.[123]

The ritual is the longest so far, taking up nearly a full page in all three *Uḍḍīsatantras*, and it is worth explaining in full. The initial mantra is dedicated to Kālarātrī and serves as a template for mantra recitation in the worship ritual. Individual *yoginī* names are substituted for Kālarātrī in the following mantra: "Om! Reverence to trident-bearing Kālarātrī! Immobilize my enemy's army! Do it!"[124] On a Sunday, the

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verses.

122 The *Jvālāmālinīkalpa* presents several sets of eight mother goddesses in sequences of maṇḍalas. The brahminical ones are Brahmāṇi, Maheśvarī, Kaumārī, Vaiṣṇavī, Vārahī, Indrī, Cāmuṇḍā, and Mahalakṣmī are the mothers (mātṛkā śvetā). (4.15) Also, the "punishing goddesses" Jayā, Vijayā, Ajitā, Aparājitā, Gaurī, Gāṃdhārī, Rakṣasī, and Manoharī. (4.19) The eight *yoginī*s have animal heads and names: The [eight] female [goddesses to be drawn] have heads of a Dear, Boar, Horse, Elephant, Bull, Buffalo, Camel, and Wild Cat. (4.35) The aggressive goddesses of the *satyamaṇḍala* who destroy all dangerous seizers are The goddesses are Jāya, Vijayā, Ajitā, Aparājitā, Gaurī, Gandhārī, and Rakṣaī, and Manoharī. (4.41) The *yoginī*s in the Buddhist *Bhūtaḍāmara* correspond to yakṣinī names are as follows: Surasundarī, Manoharā, Kanakāntā, Kāmeśvarī, Ratisundarī, Padminī, Naṭinī, Maithunapriyā. (ch. 16)

123 Feldhaus, Anne. 1995. Water and Womanhood: Religious Meanings of Rivers in Maharashtra. New York: Oxford University Press. 53-55

124 Mantra: *oṃ namaḥ kāla rātri triśūladhārini mama śatrusainyastaṃbhanaṃ kuru kuru svāhā*. This

practitioner acquires the fruit of the white Abrus Precatorious; this is used to purify the

ritual space (*gṛhṇīyāccchvetagumjāphalaṃ sudhīḥ*). He repairs to a cremation ground,

digs a hole, and fixes a stone there to serve as a focus for the worship eight *yoginī*s

corresponding to the Seven Mothers who are spouses of male Hindu gods: Howly

(*raudrī*), Dominatrix (*maheśvarī*), Sow (*vārāhī*), Man-lioness (*nārasiṃhī*), She that

Pervades (*vaiṣṇavī*), Maiden (*kumārikā*), Lady Luck (*lakṣmī*), and Holy (*brāhmī*).

Additionally, the practitioner worships the Lord of the Multitudes (*gaṇeśa*) and the Boy-

Bhairava (*baṭuka*)--deities known as Field-protectors (*kṣetrapāla*)--male attendants to the

eight *yoginī*s. Each deity is worshiped by name with mantras accompanied by meat,

wine, flowers, incense, and lamp offerings. As a result, the enemy army is immobilized.

(1.191-4)[125] Deities worshiped here suggest *yoginī* worship was prominent in military

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mantra is found on in Śrivāstava p. 71 and in Śivadatta after 4.24.

125 *ravivāre tu gṛhṇīyāccchvetagumjāphalaṃ sudhīḥ / nikhanecca śmaśāne vai pāṣāṇaṃ tatra dhāpayet // 1.191 // aṣṭau ca yoginīḥ pūjyā raudrī māheśvarī tathā / vārāhī nārasiṃhī ca viaṣṇavī ca kumārikā // 1.192 // lakṣmīrbrāhmī ca saṃpūjyā gaṇeśo baṭukastathā / kṣetrapālaḥ dadā pūjyaḥ senāstaṃbho bhaviṣyati // 1.193 // pṛthak pṛthak baliṃ dattvā daśanāmavibhāgataḥ / māṃsaṃ madyaṃ tathā puṣpaṃ dhūpaṃ dīpāvalīkriyā / yasmai kasmai na dātavyaṃ yānyathā śaṅkaroditam // 1.194 //* Tripathī 1.191-194ab co responds to Śrivāstava p. 73 and Śivadatta 4.21-4. The BPK describes, "Upon a slab of wood or rock he should inscribe [this yantra] using *haritāla*, *manaḥśila*, and so forth. The results of the ritual are immobilization of anger (*kopa*), gait/composure, armies, and fire." (5.10) JMK 6.14-16 describes the yantra that immobilizes deities, movement/composure, armies, fire, and anger. (*divya gati senā jihvā aur krodha staṃbhana yaṃtra*) The cluster of targets appears to be a natural condensation.

culture and was patronized by rulers eager for martial success.[126]

The prior ritual immobilizes an army, but the next ritual, despite its location under immobilization, repels an enemy, literally "turns an army's heads" (*sainyamukhīkaraṇa*), setting them to flight (*palāyante*).[127] The ritual combines common techniques and effects for immobilization, eradication, and dissension rituals. Immobilizing and then repelling the army, a one-two punch, is found elsewhere. Perhaps the cluster arises from an earlier grimoire in which rituals were sorted by targets as opposed to sorted by results.

The mantra that sets an army to flight invokes a weapon-carrying deity named, simply, 'The Terrifying One' (*bhayaṃkara*): "*Oṃ*! Reverence to the sword-bearing Terrifying One! Set my enemies army to flight! Do it! *Svāhā*!"[128] This is perfected by 108 repetitions. Next, the practitioner combines body parts of naturally inimical animals, namely a crow and an owl--a persuasive analogical ingredients characteristic of dissension (*vidveṣaṇa*). On a Tuesday, the practitioner acquires crows' and an owls' wings,[129] and he prepares a mantra-inscribed amulet, bound around his neck, the name of

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126 The *Matottaratantra* describes worship of 81 *yoginī*s for successful military campaign. (Dehejia 1986:85) Such magical rituals for military success are common place in magical tantras. Just as the magic texts will give a concoction for "liberation", so also for sovereignty and victory in battle. This demonstrates that rulers may have used these rituals for such a purpose, but definitely establishes that the imagery of victory and sovereignty were used in individuals tantric practice. "It appears that the central and defining metaphor for mature esoteric Buddhism is that of an individual assuming kingship and exercising dominion. Thus the understanding of such terms as tantra in Buddhist India would invoke, first and foremost, the idea of hierarchical power acquired and exercised through a combination of ritual and metaphysical means." (Davidson 2002:121) I have argued in my MA thesis that that the tantrīka aspires to be not the king but the purohita, the spiritual soul of the king who marshal magic forces to assure military victory (Ullrey 2006). The worship of *yoginī*s for military victory via immobilization, with the ritual site and the ritualist at the center of a hierarchical *maṇḍala*, is in line with medieval tantra and extends back to the *Atharvan* role of the *purohita*.
127 While the terms eradication (*uccāṭana*) or dissension (*vidveṣaṇa*) not used, all of the verbs correspond eradication and dissension results, not immobilization.
128 Mantra: *oṃ namo bhayaṅkarāya khaḍgadhāriṇe mama śatrusainyapalāyanaṃ kurukuru svāhā*. This mantra correspond to Śrivastava p. 74-5 and Śivadatta after 4.27
129 Crow and owl wings bound together are usual dissension rituals, causing the targets to become hateful

his enemy placed in the mantra. He faces the enemy army leader while holding those

wings in each hand, presumably standing before his patron's army.[130] Speaking the

mantra above, "those mere words in the midst of the enemy will surely set to flight [the

enemy army]: the king, soldiers, and elephants." (1.195-197)[131]

The next rituals immobilize natural elements using a delightful set of symbolic

actions that demonstrate patterns for the use of persuasive analogy in tantra magic.

Tripathī presents a template mantra applying to verses 1.198-204: "*Oṃ*! Reverence Lord

Howler! Immobilize so-and-co! Immobilize! *Ṭha ṭha ṭha*!"[132] The other two

*Uḍḍīśatantra*s do not contain these mantras; when these exact rituals are repeated, no

mantras are found. Repeating mantra sets such as these suggest an innovative redactor

created a simple, logical mantra sequence to insert while copying the text. Rudra is

invoked for aggressive pragmatic magic since the *Atharvaveda*, making the god an ideal

magic mantra deity.

Details in Tripathī's immobilization rituals are often unclear; reading them

alongside other *Uḍḍīśatantra*s clarifies the techniques.[133] Examining analogue rituals

toward one another like crows and owls and also causing setting the victim to flight, to wander the earth
like a crow.

130 In the *Bhairavapadmāvatīkalpa* to repel an army one repeats a specific mantra to conjure a celestial
warlord who repels an enemy army. "After ten *lakh homas* with mantra repetitions, the *yakṣa* Pārśva
immediately appears, three-eyed, dark hued, standing under a Banyan tree. In the blink of an eye, the *yakṣa*
upon the battlefield with his own magical army [whom are marked] with the blazing '*māyā*' syllable turns
[to confront] the enemy horde. "(3.38-39)

131 *"oṃ namo bhayaṅkarāya khaḍgadhāriṇe mama śatrusainyapalāyanaṃ kurukuru svāhā //"
aṣṭottaraśatajapena siddhiḥ / bhaumavāre gṛhītvā tu kākolūkau tu pakṣiṇau / bhūrjapatre likhenmantraṃ
tasya nāmasamanvitam // 1.195 // gorocane gale baddhvā kākolūkasya pakṣiṇaḥ / senānī sammukhaṃ
gacchennānyathā śaṅkaroditam // 1.196 // śabdamātre sainyamadhye palāyante 'tiniścitam / rājā prajā
gajādiśva nānyathā śaṃkaroditam // 1.197 //* This ritual corresponds to Śrivastava p. 74-5 and Śivadatta
4.25-7.

132 *Oṃ namo bhagavate rudrāya* X *staṃbhaya staṃbhaya ṭha ṭha ṭha*

133 A standard philological principle is to favor the more obscure and complicated though properly spelled
readings as the oldest. Tripathī seems to be the oldest in most cases.

from the three texts together uncovers coherent rituals in ambiguous Sanskrit verses.

Also, interpreting rituals often requires examining both procedures and telos.

Determining the earliest version of the ritual as opposed to the most coherent ritual

requires more philological data and analysis; as such, I will refrain from diachronic

observations at this time. I present the rituals in a synchronic manner, interpreting

procedures based on overarching ritual principles in the six results. To the extent

possible, I have tried to interpret the symbolism behind these rituals and locate the

persuasive analogies operating in their ingredients, imagery, and actions. Imagining such

rituals' performance demonstrates why they were considered so powerful and so

effective; they act out small-scale fulfillment of a wish. The rituals are dramatic stages in

which to act out what is desired in the larger world.

The first element immobilized is water. "*Om*! Reverence to glorious Howler!

Immobilize the waters! Immobilize! *Ṭha ṭha ṭha*!"[134] The sorcerer prepares "a powder

from the substance called *padmaka* [i.e. the wood of the *cerasus puddum*], and deposits it

in water-tanks, pits, wells, or lakes. This immobilizes water."[135] (1.198) Immobilized

water prevents water from harming a man, i.e. drowning. Calming raging seas and

storms seems likely, but the consecrated powder is not deposited in the seas or scattered

in the air. Consecrated powder is deposited in bodies of water where folk are likely work

by, fall into, or bathe in; this is, therefore, prophylactic. The verse is not found

elsewhere, but other water immobilization rituals confirm my interpretation that

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134 Mantra: *oṃ namo bhagavate rudrāya jalaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ*
135 Tripathī: *padmakaṃ nāma yaddravyaṃ sūkṣmacūrṇaṃ tu kārayet / vāpīkūpataḍāgadau nikṣipetstaṃbhate jalam // 1.198*

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immobilizing water prevents water from doing harm.

Śrivāstava's water immobilizing explicitly prevents drowning. The ritual does not halt water's motion, stopping a stream or freezing a lake; it stops rushing water from sweeping a drowning man away, pulling him to his death, or from rushing into his lungs. Collect eyes, teeth, blood, flesh, and hearts of air-breathing water creatures (crabs, tortoise, dolphin, crocodile, otter, snake, and so forth) and cook them on the dark night of the eighth while reverently worshiping Śaṅkara. Having smeared the rendered oil on his body, the practitioner can remain happily in the water, comfortably moving about, without drowning (*jale tiṣṭetyathā sukham*).[136] (70) The anointed man becomes like an air-breathing aquatic animal: a creature who could never drown, for water is its natural domain. Śrivāstava appends simplified and deodorized Hindi ritual that consecrates ghee with a Viśvarūpa mantra.[137] A fire offering (*havan*) is then performed with that consecrated ghee. The consecrated ghee is applied to the body, and afterward water is conquered, i.e. the man cannot drown. (70) The Hindi ritual is simplified and adds the incongruous Viśvarūpa mantra to generally conquer something, not even declaring water as the target. A mantra dedicated to an appropriately aquatic deity such as Vāruṇa and declaring immobilization or conquering of water would be more appropriate. The substituting if ghee for rendered fat-oil deruved from the bodies air-breathing aquatic

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136 t*atādau kathayaiṣyāmi jalastambhanamuttamam / kulīranetradaṃḍtrāśca rudhiraṃ māṃsameva ca // hṛdayaṃ kacchapasyaiva śiśumārasā tataḥ /* [corr. *Śiśumākha*] *vibhītakasya tailena sarvāṇyekatra siddhayet // ebhiḥ pralepaṇaṃ kurtyājjale tiṣṭedyathāsukham / uragasya vasā grāhyā nakrasya nakulasya ca //* [I suggest *niranakula*] *duṇḍabhasya śigrahyaṃ sarvānyekatra kārayet / vibhītaksaya tailena siddhaṃ yathāvidhiḥ // tailaṃ pakkat 'yase pātre kṛṣṇāṣṭamyāṃ samāhitaḥ / śaṃkarasyarcanaṃ kṛtvā mūrdhni kṛtvāpradakṣiṇām //* Śrivastava 70

137 "*oṃ namo viśvarūpāya (nāma) eva vijayaṃ kuru kuru svāhā /*" (69) The target's name would be placed in the *nāma* or *amuka* position. Perhaps the '*eva*' was once '*āp*', i.e 'water'.

creatures robs the technique of symbolic power.

Immobilization of clouds contains striking imagery, and with a bit of imagination a persuasive analogy is readily apparent. First, I will present Tripathī's and then Śrivāstava's ritual. "*Oṃ*! Reverence to glorious Howler! Immobilize the clouds! Immobilize! *Ṭha ṭha ṭha*!"[138]   The practitioner "acquires two bricks, places cremation charcoal between them, and then buries [the bricks] in the middle of the forest; [consequently,] this causes the immobilization of clouds."[139] (1.199) Tripathi's ritual is vague, but it could be acted out in this way. The ritual actor writes his mantra upon two bricks using charcoal, when he places them together it makes a small cloud and possibly even a knocking sound mimicking thunder. Then he buries the bricks in the forest, binding the clouds by burying his cloud-making bricks.

Śrivastava's immobilization of clouds supports my interpretation. According to the Sanskrit verse, the practitioner writes a mantra exhorting Nārāyaṇa to immobilize clouds upon two bricks using charcoal ash. The bricks are placed together encasing the mantra drawing (*saṃpuṭaṃ kārayet*), and then they buried in the earth.[140] According to the Hindi gloss, the practitioner takes up two bricks and draws a cloud upon them using charcoal and ash, then he presses them into the earth. The dust and charcoal resemble storm clouds in color and in the way they create a cloud of dust. The sorcerer sings to

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138 Mantra: *oṃ namo bhagavate rudrāya meghaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
139 *iṣṭakādvayamādāya śmaśānāṃgārasaṃpuṭe / sthāpayedvanamadhye ca meghastambhanakārakam //*
     1.199
140 Śrivastava: *"oṃ namo nārāyaṇāya megha stambhanaṃ kuru kuru svāhā" // iṣṭakā dvayamādāya
saṃpuṭaṃ kārayennaraḥ / citāṃgāreṇa saṃlekhya bhūsthaṃ stambhanameghakam //* (72) Compare to
Śivadatta who has no mantra: *iṣṭakādvayamādāya sampuṭaṃ kārayennaraḥ / citāṅgāreṇa saṃlekhya
bhūsthaṃ stambhameghakam // 4.16*

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atmospheric Nārāyaṇa to energize this ritual. Fixing the bricks in the ground immobilizes those very clouds. As below, so above. (72)

A final water immobilization ritual immobilizes boats (*nauka*) by halting a ship's movement in water. It is found in Śivadatta only. "*Oṃ*! Reverence to the glorious Howler! Immobilize the Boat! Immobilize! *Ṭha ṭha ṭha*!".[141] The Rudra mantra is chanted and written upon "a five finger-breadth stake (*kīla*) made from date tree wood (*kṣīrakāṣṭha*), [and then pounded into a ship]." This immobilizes boats.[142] Just as a stake immobilizes something it impales, this enchanted stake stops a ship, as if pegged to the bottom of the sea.

Tripathī's remaining immobilizing rituals effect human and animate creatures as opposed to elements. A familiar mantra appears, "*Om*! Reverence to glorious Howler! Immobilize so-and-so! Immobilize! *Ṭha ṭha ṭha*!"[143] The mantra including a victim's name is inscribed "upon cloth stained with menstrual blood using orpiment [as ink]. Deposit [the inscribed cloth] in a pot. This immediately immobilizes a man." (1.201) Put the inscribed mantra in the pot; put the man in a pot; he cannot move.

Tripathī's ritual to immobilize sleep is not clear, but with the aid of Śrivāstava the ritual result becomes clearer. Rather than immobilizing someone by putting him to sleep, the ritual prevents sleep from coming; it causes insomnia. "*Oṃ*! Reverence to glorious Howler! Immobilize sleep! Immobilize! Ṭha ṭha ṭha!"[144] is repeated while the

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141 Mantra: *oṃ namo bhagavate rudrāya naukāṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
142 *bharaṇyāṃ kṣīrakāṣṭhasya kīlaṃ pañcāṅgulaṃ kṣipet / naukāstaṃbhanametaddhi mūladevena bhāṣitam // 1.200 //*
143 Mantra: *om namo bhagavate rudrāya amukaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
144 Mantra: *oṃ namo bhagavate rudrāya nidrāṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*

practitioner grinds together *bṛhatī*-root and honey (*mūlaṃ bṛhatyā madhukaṃ*). The concoction is deposited in the nose. Indeed this will immobilize sleep."[145] (1.202) This root could be rice root, but the vocabulary is unclear. The substance should be an acrid one that causes perpetual sneezing; or it could be a substance with amphetamine properties.

Śrivāstava's suspiciously incomplete Sanskrit verse to immobilize sleep (*nidrā stambhan prayog*) describes a combination of rice root (*vṛhṛī*) and sugar placed on a victim's nose and smeared in both eyes.[146] The result is unspecified in the verse, but the Hindi gloss explains the result, "rice (*bhaṭakaṭaiyā*) is ground with sugar. When this is placed in the nose, sleep will not come. Both sugar and Solanum Jacquini (*bhaṭakataiyā*) are ground fine and made into an ointment. When smeared in both eyes, it causes the immobilization of sleep." (72) Without the Hindi gloss, we could only infer the results of the ritual; the gloss completes an imperfect root-verse source. Nose application causes perpetual sneezing. Eye application immobilizes the eyes, preventing them from closing, forcing them to stay open and thereby causing insomnia.

Tripathī concludes his immobilization section with rituals to immobilize cattle and

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145 *mūlaṃ bṛhatyā madhukaṃ piṣṭvā nasya samācaret / nidrāstaṃbhanametadhi mūladevena bhāṣitam // 1.202 //* I have made little progress in identifying this Mūladeva, and I suspect he is a general place-holding name or name of an archetypal author. Goudriaan identifies one Mūladeva "in [Kathāsaritsāgara]-- 12, 22, 25 the master sorcerer Mūladeva has at his disposal a yogagulikā "magic pill" by which he is able to change himself into an old brahman; by a second one a young man is reshaped into a beautiful girl."" (1978:65) Harmut Scharfe notes that Dieter George, in his study of the Saṇmukhkalpa, has located a number of bibliographical entries for a "legendary trickster-thief" by this name. Scharfe, Hartmut et al. *Handbook of Oriental Studies*. Leiden: Brill, 2002. 270.

146 *The verse is sloppy. mūlaṃ gṛhītvā madhukaṃ piṣṭvā nasyaṃ samācaret / madhunā vṛhṛī mulerañjayellocanadvayam // (72) Śivadatta writes under the heading nidrāstambhana prayoga: mūlaṃ gṛhītvā madhukaṃ piṣṭvā nasyaṃ samācaret / madhunā bṛhatī mūle rañjayellocanadvayam // 4.17//*

beasts. The following procedures suggest immobilization can be used for domesticating animals. The first ritual immobilizes female buffaloes (*mahiṣī*), cows (*go*), and so forth via the usual mantra: "*Om*! Reverence to glorious Howler! Immobilize buffaloes, cows, and the like! Immobilize! Ṭha ṭha ṭha!"[147] The ritual creates an invisible supernatural pen to corral the cows. The bone of a male buffalo or camel (*uṣṭra*) is buried in each of the four directions, this immobilizes female cows and buffaloes. (1.203)[148] To domesticate various beasts (*paśu*), the actor performs the mantra to Rudra: "*Oṃ*! Reverence to the glorious Howler! Immobilize such-and-such beast! Immobilize! *Ṭha ṭha ṭha*!"[149] Then he takes the hair of a domesticated buffalo (*uṣṭra*) and ties it to the upper hairs--on the head or back--of the beast (*paśu*) he wishes to immobilize.[150] (1.204) A *paśu* is a domesticated or sacrificial animal, but I contend that, here, the *paśu* is what the practitioner wants to create out of a wild or feral animal by imparting the quality of the *uṣṭra* (buffalo or camel) to the target animal, that animal become a *paśu*.

Śivadatta and Śrivāstava Immobilization Rituals

Śivadatta (4.1-27) and Śrivāstava (69-75) contain a number of rituals not found in

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147 Mantra: *oṃ namo bhagavate rudrāya gomahiṣyādīn staṃbhaya staṃbhaya ṭha ṭha ṭhaḥ*. The commentator adds a footnote that one should use only the word 'go' when the target is cows and '*mahiṣī*' for bulls

148 *uṣṭrasyāsthi caturddikṣu nikhanedbhūtale dhruvam / gomahiṣyādikastaṃbhaḥ siddhiyoga udāhṛtaḥ //* 1.203 // This ritual corresponds exactly to Śrivastava p. 72 and Śivadatta 4.18.

149 Mantra: *oṃ namo bhagavate rudrāya amukaṃ paśuṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*

150 *uṣṭraloma gṛhītvā tu paśūpari vinikṣipet // paśūnāṃ bhavati staṃbhaḥ siddhiyoga udāhṛtaḥ //* 1.204 // This ritual corresponds exactly to Śrivastava p. 72 and Śivadatta 4.19

Tripathī (1.185-204). I will present a single Śivadatta technique and then several

Śrivāstava rituals. The first unique immobilization operation in Śivadatta prevents

drowning; it is similar to the drown-proofing right above.

> Now, indeed, I will speak about the ultimate immobilization of water. [Collect] the blood, flesh, teeth, and eyes of the crab, the heart of a turtle, the fat of a dolphin, and combine it with oil from the *vibhītaka* tree. It is thus perfected. Smear [the body] with these [perfected substances and] one may remain comfortably in water [without drowning or struggling]. Take up the fat of a snake, crocodile, and otter; take up the head of a barking lizard (*duṇḍubha)*; combine them [and mix] with the oil of the *vibhītaka* tree. This will perfect [the substance] when done properly. He should cook the oil-concoction on the day of the dark eighth and perform reverent worship, bowing his head to Śiva. One should perform 1008 fire sacrifices of ghee and then smear [upon the target's body] the preparation which the mantra[151] will perfect.[152] (4.2-7)

Śivadatta's Hindi gloss is as follows.

> First I will explain the method of water immobilization in the context of immobilization methods. Eye, teeth, and blood of crab; also heart of turtle; also fat of a needled-one [i.e. the dolphin with it's elongated snout]; and the oil of *bhilāve*. All these are combined and cooked. After the cooking, one should smear it upon [his] head. He can remain comfortably atop the water (*jal par sukhapuṛvak sthita ho*), and he will not sink/drown (*ḍub nahīṃ saktā*). Fat from the snake, ganges crocodile (*gaḍiyāl*), and otter (*nevalā*), and the head of the water-snake (*doṃḍahā sāṃpa*) are all combined and cooked in Bhilava oil. After cooking this substance, it should be held in a metal pot. When the eighth day of the dark fortnight has arrived, one should worship and make offerings to Śiva and offer 1008 ghee offerings with the mantra dedicated to immobilization. Having consecrated the oil, he should smear it upon his body, and this perfects the immobilization of

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151 Śivadatta: *oṃ namo bhagavate jalaṃ stambhaya stambhaya huṃ phaṭ svāhā*. Śrivāstava does not have a clear mantra but the general immobilization is disclosed directly before this verse: *oṃ namo viśvarūpāya (nāma) eva ijayaṃ kuru kuru svāhā/*

152 *tatradau kathayiṣyāmi jalastambhanamuttamam / kulīranetradaṃṣṭrāśva rudhiraṃ māṃsameva ca // 2 // hṛdayaṃ kacchapasyaiva śiśumāravasā tataḥ /* [śri. *śiśumākhasā*] *vibhītakasya tailena sarvāṇyekatra siddhayet // 3 // ebhiḥ pralepanaṃ kuryājjale tiṣṭhedyathāsukham /* [corr. *kurjāj*] u*ragasya vasā grāhyā nakrasya nakulasya ca // 4 // duṇḍubhasya śirogrāhyaṃ sarvāṇyekatra kārayet /* [śiv. *uṇḍubhasya*] *vibhītakasya tailena siddhiṃ kuryāt yathāvidhiḥ // 5 //* [śri. no *kuryāt*] *tailaṃ paktvā 'yase pātre kṛṣṇāṣṭamyāṃ samāhitaḥ / śaṅkarasyārcanaṃ kṛtvā mūrdhni kṛtvā pradakṣiṇām // 6 // aṣṭhādhikasahasreṇa cājyahomaṃ tatścaret /* [corr. *aṣṭādhika*] *lepaṃ kṛtvā'tha mantreṇa tataḥ siddhiṃ prajāyate // 7 //* [śri. no vs 7] (Śiv. 4.2-7, Śri p. 70)

water.

Śrivāstava reproduces the same Sanskrit verse as Śivadatta, though he presents it with corrupt Sanskrit and different line breaks. Śrivāstava glosses each verse individually, whereas Śivadatta presents one whole paragraph after the collected verses.

> First of all, I will explain the immobilization of water. The eyes, teeth, blood, and flesh of the crab should be acquired. The heart of the turtle, the fat of the dolphin (*jal śiśu māra*), all various aquatic creatures are combined with *bhilāva*. Mixed up, they are cooked in oil. After that, having smeared his body, a man is strengthened and he can dwell in the water easily. He cannot drown. Fat of the snake, crocodile, otter and the head *ḍuṇḍubha* (a non-venomous snake) are acquired. These are mixed up and cooked in oil of *bhilāva* according to regulations. Having cooked this oil, he should store it until the eighth day of the dark fortnight, and then he should worship Śaṃkara and bow his head. After making reverence, he should perform circumambulation [of a Śaṃkara image or *liṅga*]. That aforementioned mantra should be spoken 1008 times and he should make sacrifices of butter. Then he should smear himself with this butter consecrated by mantra; therefore, he may go over water.

Śrivāstava presents two water immobilization techniques that use consecrated unguents: rendered aquatic animal oil and butter offerings. Topically applied, these fatty unguents allows a man to move across, atop, or through water without drowning. Śrivāstava's ghee consecration ritual is not found in the Sanskrit root text nor in Śivadatta's Hindi. Śrivāstava regularly glosses complicated, rich Sanskrit material writing clear and nuanced Hindi interpretations of the techniques in the root text, but then he adds simplified versions. He presents tantra magic warts and all in both root text and gloss; however, he emphasizes simplified religious practices--such as mantra repetition--to de-emphasize troublesome, hard-core elements.

Immobilizing the mind, a topic absent in Tripathī, is described in a common verse to both Śrivāstava and Śivadatta: "Feces from a monkey or owl is placed in a victim's *paan*, his mind is thoroughly immobilized (*buddhistambhaḥ*)."[153] Mental immobilization blurs the line with bewildering *(mohana)*. Via the persuasive analogy, the trace-element, feces, of the monkey or the owl make the victim or agitated and foolish, monkey-like, or stupid, owl-like.

Womb immobilization rituals (*garbhastambhana*) are found only in Śrivāstava, who adds these techniques at the section's conclusion. (74-5) Womb immobilization in other magic tantras increases fertility or insures conception, but rituals here treat excessive or painful menstruation and also halt miscarriage; in this way they immobilize downward flow in the body, though rituals do not target nor mention channels or winds. Common ingredients are milk, usually goat milk, the dust from a potters hand, and other pleasant herbal substances. Śrivāstava's techniques are mechanical; the main ritual act is creating a powerful concoction.

The first womb immobilization operation treats excessive vaginal bleeding. A practitioner mixes dust and mud from a potter's hand (*kulālapāṇi-saṃlagnaḥ*) with goat milk; the Hindi gloss prescribes sweetening with honey. Upon drinking, the concoction immobilizes a womb bleeding excessively, that literally 'has burst' (*utphala*), menorrhagia. According to the gloss, this immobilization is performed in the case of a distressed womb .[154] A combination of red lotus and goat milk, having been cooked

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153 Śivadatta: *ulukasya kapervā'pi tāmbūle yasya dāpayet / viṣṭāṃ prayatnatastasya buddhistambhaḥ prajāyate // 4.13 // Śrivastava p. 71*

154 Gloss result: *yadi garbh girane vala hoga athava girata hua garbha bhi ruk jaega* or *arthat phir girata nahiṃ hai.* Root text: *kulālapāṇisaṃlagnaḥ paṅka kṣodrasamanvitaḥ / ajā kṣīreṇa saṃpīto garbhastaṃbha*

thoroughly and cooled, upon drinking will cause a flowing womb (*garbhasrāva*)--

swollen or pained due to an imbalance of the three humors (*śula śothaṃ tridoṣajam*)--to

be free of disease (*rogānnāśayet*).[155] Another ritual prescribes drinking a number of herbs

mixed with milk of the cow or goat over a course of days to 'make the womb firm'

(*garbhaḥ sthiro bhavet*) and prevent miscarriage.[156] The two final verses prescribe cow

milk with herbs to immobilize a womb suffering from pain (*prakṛtaṃ haṭhena*),

dysmenorrhoea.[157] (74-5)

The Hindi appendix (*anya prayog*) presents a Sanskrit mantra dedicated to Rudra

and instructions for its use.[158] Repeating this mantra 10,000 times during the *parvakāl*

moon conjunction perfects it; five or seven days of mantra repetition ceases womb-flow.

Should a woman drink rice water in which c*aulaī* root has been steeped and then insert a

small packet of black dhattura into her vagina, this will stop womb-flow. Finally, when

the sun is in *pauṣya*, should he take up a packet of black dhattura as before and tie it

around the waist of a pregnant woman, her womb will be immobilized.[159] (75)

Śrivāstava's Hindi Introduction to Immobilization

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*karotphalaṃ (*corr. *karottalam) // p.74*

155 *kande lohitapadmastha kṣīrājyamadhu miśritam / supakvaṃ śītalaṃ kṛtvā saptāhaṃ yā 'ṅganā pibet // garbhasrāvaṃ tathāvāntiṃ śula śothaṃ tridoṣajam / anyāśca bahuno rogānnāśayennātra saṃśayaḥ // p.75*

156 *akasmāt prathame māse garbhe bhavati vedanā / gokṣīraiḥ peṣayettulyaṃ [*corr. *peṣayetulyaṃ] padmakośīracaṃdanam // palamātraṃ pibennārī tryahādgarbhaḥ sthiro bhavet / athavā madhukaṃ dāru śākavṛkṣasya vījakam // samiṣyakṣīrakālolīpibetkṣīraṃ stugobhavaiḥ // p.75*

157 *dhātryaṃjanaṃ sāvarayaṣṭikākhyaṃ kṣīraṃnipītaṃpramadā haṭhena / saptāhamātraṃ viniyojyanārī stambhānigarbha calitaṃ na citram // kulālahastod bhavakardamasya vatsīpayaḥ kṣaudrayutasya mātram / garbhacyutiṃ śūlabhayaṃ nivārya karoti garbha prakṛtaṃ haṭhena //p. 74-5*

158 *oṃ baṃ khaṃ paṃ namo bhagavate rudrāya amukasya garbha stambhanaṃ kuru kuru svāhā / p. 75*

159 These operations are glossed in the Hindi appendix. I refrain from citing long Hindi passages throughout this dissertation.

Śrivāstava initially describes immobilization according to the Sanskrit text, but then he recasts the result in psychological and 'rational' terms. "The meaning of immobilization (*stambhan*) is causing someone to stop (*rok denā*). When the movement and demeanor (*gati evaṃ halacala*) of a man, beast, or bird is halted due to tantra ritual (*tāṃtrika kriyā se*), it is called immobilization. In tantra, [the type of] immobilization has been classified: fire, position (*āsan*), womb, semen, armies, and so forth." (69) Immobilization is literal: it stops elements and weather, groups of humans and animals. Moving creatures (*calati*) become non-moving (*acalati*). Śrivāstava recognizes literal magic tantra immobilization; he presents it in accordance to the root text; but then he applies a deodorizing interpretive strategy. Śrivāstava targets the thought process of singular humans, not groups; immobilizing overlaps with bewildering and eradication. Magic becomes psychological; ritual is reduced to mantra practice.

Śrivāstava concedes rituals are effective, but then he argues they are only *really* effective via the power of mantra. Mantra is the only necessary component for practice. The power (*śakti*) of the mantra--and deities who simultaneously live in and as the mantra--is real and preserved in the tantra rituals. "In tantra these [rituals] are not necessarily effective (*āvaśykatā nahiṃ rahā karatī hai*) [in the manner and upon the targets mentioned above]. But tantrik rituals are certainly well-endowed with *śakti* (*śakti-sampanna*) due to the *śakti* in the mantras." (69) As Śrivāstava would have it, tantra grimoires are only storehouses for power; rituals are the crates in the storehouses. Tantra rituals are thought to only exists to preserve mantras, in the same way mythological frames, it is argued, were constructed to glorify and preserve mantras in the

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Vedas, and the mantras are the source of all power in the tantras. Tantra grimoires are simply strong-boxes to preserve, protect, and present mantras. Rituals and ritual results function rhetorically: if such-and-such ritual can cause such-and-such a powerful result as murder, then the mantras inside the rituals are equally powerful when performing "lesser results" and when utilized in personal *sādhana*. Such arguments display Śrivāstava's thoroughly modern perspective; yet, despite being modern, these arguments also echo esoteric *tantraśāstra*.

In a later chapter Śrivāstava describes fantastic rituals (*indrajāl kautuk*), but he argues one should not even bother with these rites. One should work hard, be good, and trust in the will of god. God is the only real power, and the only way to bring his good will is to do good and be good. The tantras, in contrast, compel deities through offerings and alter the world through ritual technology. (99) There is no reason to analyze techniques or the mechanics of rituals because all ritual details in the root text are worthless frames for mantras. In a characteristically protestant Christian argument, practice and magic are eschewed in favor of being good and "giving it up to God."

After dismissing literal, physical immobilization, Śrivāstava describes immobilizing the human mind. The target is the mind of an intimate or a family member. Mental immobilizing is the only ethical and, in fact, effective use of the ritual result. "Should some beloved person [i.e. a family member or dear friend] be going on a journey, and [should] we discern that his/her journey be not good (*śubh nahiṃ*), then we should explain that to him/her. After this, if he/she does not believe [us], then it is proper to immobilize him/her. This is the way we should think about other magic rituals (*anya*

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prayog)." Should we discern that someone is doing something wrong--i.e. be going in a wrong way--the first recourse is reason. If reasoning will not avert him, then one uses magic, resorting to sorcery only when reason is not effective. Śrivāstava argues that all magic should be approached in this way; magic is the last resort to save someone from himself. This is Śrivāstava's modernized tantra magic.

Magic influences the mind. Śrivāstava writes, "In reality, the real influence (*sīdhā prabhāva*) of this ritual is upon the brain (*mastiṣk*). Having made the intellect (*buddhi*) inert, inactive, or powerless, one hobbles [them by hobbling] their mental actions and making him devoid discrimination (*vivekaśūnya*). [This stops their activity.] Stopping activity is the main re-action to immobilization." (69) By immobilizing psychological processes a target is prevented from proceeding on a negative course. Immobilization of thoughts is not absent from tantra discourse on immobilization (a single instance presented above), but psychological immobilization is not prominent. Rituals in this very tantra literally immobilize armies, fires, and sexual fluids, but only a single ritual immobilizes the mind (*buddhi*). (4.13, p.71)

Śrivāstava only describes immobilizing sentient beings, and the beings are loved ones and relatives upon whom reasoned argument has failed. The targets are not strangers. The methods seem most appropriate against a rebellious teenager, a cheating wife, a foolish parent, or a disloyal friend. The tantra *sādhaka* is a busybody, who knows the right path for every person he knows; should his target not accept his judgment and advice, he has no choice but to use magic. A medieval tantra overlord controls the center of his kingdom and *maṇḍala;* he is identified with a god whose power flows from the

center to affect all constituents outward to the periphery. The modern tantra sorcerer

functions as a know-it-all mother-in-law. Śrivāstava pulls the overlord into the modern

social world.

(4) Bewildering (*mohana*)

Bewildering (*mohana*) creates madness, agitation, and intoxication; targeting the

mind, this result is always psychological, even in the root text.[160] The root '√*muh*' has a

wide verbal range that includes becoming stupefied, perplexed, infatuated, confounded,

deluded, and compelled to go in the wrong way, misled. Derivations of this root used

outside magic are not always negative. Usage confirms positive meanings such as

gladdening and making joyful. The verbal noun '*mohana*' encompasses the full-range of

√*muh,* including seduction, temptation, embarrassment, and a magical act or charm that

bewilders, deludes, or causes one to be perplexed. To no surprise, erotic magic pervades

this result; the object of desire is bewildered or deluded, that state creates willingness to

engage in sex acts.

A bewildering operation not utilizing a concoction is rarely encountered, and these

bewildering concoctions are deploed in three ways: smearing one's own body,

consuming the substance oneself, and making a *tilak*. Mantras are rarely presented to

cause bewildering; *tilak*s are the most common technique for bewildering in the three

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160 I argue throughout this study that results out not to be interpreted symbolically or psychologically;
translations ought to be literal. In the case of *mohana*, however, the root text presents psychological
effects, and this must be taken into account when interpreting results.

Uḍḍīṣatantras. The enchanted _tilak_ bewilders anyone who looks upon it, granting the

practitioner an edge in social transactions, legal proceedings, and amorous conquests. As

such, bewildering is connected to vision. Following the Saṅkhya school's philosophy of

vision, when the vision-aspect of the human extends and touches (_sparṣa_) the _tilak_ at the

head of the sorcerer, then that vision-stream is infected, and the infection is carried back

to afflict the victim.[161] Bewildering techniques consistently make use of sight; perhaps

due to the all-too-human phenomena of lust at first sight, spontaneous desire creating

bewildering mental states.

All three _Uḍḍīṣatantra_ authors present stand-alone chapters on bewildering; other

magic tantras locate bewildering under subjugation, for it ultimately dominates the

victim. Tripathī's section on bewildering contains five verses with a single mantra at the

section head. The mechanical nature of these techniques suggests rituals derive from

erotic or medical discourse. Of Tripathī's five verses, only one technique is repeated in

the other two _Uḍḍīṣatantras_. Śrivāstava's chapter six and Śivadatta's chapter three are

dedicated to bewildering; both are short chapters. Śrivāstava reproduces Śivadatta, but

Śrivāstava adds several noteworthy bewildering rituals in his Hindi appendix.

Tripathī's _Uḍḍīṣantra_ provides a single mantra for bewildering, and it invokes the

goddess Kālī. The mantra is presumably repeated while preparing concoctions that

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161 White describes a prevalent theme in South Asian thought in which rays (_raśmi_) travel from the eye of
a beholder to meet the beheld. Furthermore, yogi and siddha travel upon these rays to inhabit the body of
another person. This idea stems from an epic mytheme in which yogis and heroes yoke themselves to the
rays of the sun and travel into the solar orb as apotheosis. White, David Gordon. _Sinister Yogis_. Chicago:
University of Chicago Press, 2009. p.141-9. In the same way, the consciousness of the victim travels along
the rays from his own eyes to contact the sorcerer and his _tilak_; once that contact is made, the power from
the _tilak_ travels back across the ray to effect the beholder and bewildering magic thereby enters the victim
who beholds the _tilak_.

follow: "*Oṃ hrīṃ*! O Kālī, Skull-bearer, She Who Bellows (*ghoranādini*)! Bewilder the

universe! Bewilder mankind! Bewilder everything! Bewilder! *Ṭha ṭha ṭha svāhā*!"[162]

Perfect the spell by 100,000 mantra repetitions. None of the techniques that follow

prescribe performing consecration (*abhimantraṇa*) or mantra repetitions (*japa*). A

sorcerer could, theoretically, complete what I call the "three-part ritual" by applying a

mantra to any part of the rite: preparing and collecting ingredients, mixing up the

medicine, applying the concoction, or upon completion to empower the whole sequence.

    Smeared upon the body, the *brahmadaṇḍī* root ground with white Arbrus

Precatorious juice (*śvetaguṃjārasa*) bewilders all mankind.[163] (1.205) Applying this

infused juice to his own body, sorcerer or client gains bewildering power over folk. In

the next rite, "*tulsi* leaves dried up in the shade, mixed with *Vijayā* seeds[164], physalis

flexuosa (*aśvagaṃdhā*), tawny-colored cow (*kapila*) milk, banyan [seeds], andabrus

precatorus (*rakti*)": he who consumes this will bewilder all mankind from the moment he

rises in the morning.[165] (1.206-7)

    The last two concoctions make *tilak*s that bewilder all who see the mark. The first

tilak concoction is made from the root of calotropis gigantea (*śvetārkamūla*),[166]

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162 Tipathī's Mantra: *oṃ hrīṃ kāli kapālini ghoranādini viśvaṃ vimohaya jaganmohaya sarvaṃ mohaya mohaya ṭhaḥ ṭhaḥ ṭhaḥ svāhā.* The spell at the head of the section should be applied to techniques below in which a spell is not specified. Śrivāstava provides this mantra: *oṃ uḍḍāmareśvarāya sarva jaganmohnāya aṃ āṃ iṃ īṃ uṃ ūṃ ṛm ṝm phaṭ svāhā.* [corr. *-eśvaraya*] (48) Śivadatta writes: *mohamantra:--oṃ uḍḍāmareśvarāya sarvajaganmohanāya āṃ iṃ īṃ uṃ ūṃ ṛṃ ṝṃ phaṭ svāhā." // 3.11 //*
163 *śvetaguṃjārasaiḥ peṣyaṃ brahmadaṇḍyāśca mūlakam / lepamātraṃ śarīrāṇaṃ mohanaṃ sarvato jagat // 1.205 //*
164 According to Monier-Willliams this can refer to many different plants.
165 *gṛhītvā tulasīpatraṃ chāyāśuṣkaṃ tu kārayet / aśvagaṃdhāsamāyuktaṃ vijayābījasaṃyutam // 1.206 // kapilākṣīrasahitā vaṭī raktipramāṇataḥ / bhakṣitā prātarutthāya mohayetsarvato jagat // 1.207 //*
166 This root of the maddar family is quite common with purple flowers, but the variety with white flowers is rare. The root is widely used in medicine and black magic. The root occasionally grows in a form reminiscent of the body of Gaṇeśa. When found in this shape, the root is worshiped as Shvetārka

vermillion (*sindūra*), and banana juice (*kadalīrasa*)."[167] (1.208) Banana juice is a

common ingredient in bewildering concoctions; the banana and plantain has wide-

spanning erotic symbolism in Sanskrit literature.[168] The *tilak* above uses simple stand-

ins for sexual fluids: banana juice for seminal discharge and vermillion for menstrual

blood. Finally, one should "acquire wood-apple leaves and dry them in the shade. Make

a ball from the dried leaves] and banyan [seeds] mixed with tawny-colored cow milk. A

tilak made from these [ingredients] bewilders the whole world."[169] (1.209) This final

concoction rolled into a ball is pressed on the forehead not unlike *tilak*s found in Kerala

to this day that consist of smooshed balls.

Śivadatta and Śrivāstava on Bewildering

        Śivadatta and Śrivāstava contain a single verse that corresponds to Tripathī.

Śivadatta describes bewildering in eleven verses (3.1-11), but only verse 3.11 (the

Gaṇeśa.

167 *śvetārkamūlaṃ sindūraṃ peṣayetkadalīrase / anenaiva tu taṃtreṇa tilakaṃ lokamohanam // 1.208 //*
Compare this to Śrivastava p. 49: *sindūraṃ ca vacā śvetaṃ tāmbūlarasapeṣitā / anenaiva tu mantreṇa tilakaṃ lokamohanam //*

168 White describes the plantain forest (*kadalī*) in which Matsyendranāth becomes bewildered and confused, requiring his disciple Gorakhnath to rescue him. In Indian poetics, the thighs of women are "compared to the smooth, firm trunks of the plantain trees. In this perspective, Matsyendra has been languishing in a forest of beautiful thighs, a fair statement arrived at through simple arithmetic. Moreover, the plantain is that one of nine sacred trees representing the Goddess most closely associated with vegetative power. So it is that plantain fruit, a small banana with seeds in its interior, is used in fertility rites in Bengal, in which men swinging on hooks drop plantain fruits on women below." The plantain house (*kadalīgṛha*) is a pleasure garden where kings sport amorously with women he has not yet married. (White 1996:236-237) Within this echo chamber, the banana and its juice are connected to bewildering, erotic bewildering, fertility, phallic symbols, and amorous play; it is not surprising that banana juice is found in bewildering rituals that, like subjugation, betray lurking eroticism.

169 *bilvapatraṃ gṛhītvā tu chāyāśuṣkaṃ tu kārayet / kapilāpayasārddhena vaṭīṃ kṛtvā tu golakam / ebhistu tilakaṃ kṛtvā mohayetsarvato jagat // 1.209 //* This verse is the only cognate to the other two *Uddīśatantras*, Śrivastava (50) and Śivadatta (3.11).

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cognate to Śrivastāva pg. 50) corresponds to Tripathī 1.209. All verses from Śivadatta 3.1-11 correspond to Śrivāstava pages 48-50. Śrivāstava does not deviate from the Sanskrit content of Śivadatta, but he adds unique techniques in his appendix of other rituals. Śrivāstava and Śivadatta propose the same mantra, exhorting Uḍḍāmeśvara who bewilders the whole world (*jaganmohana*),[170] differing from Tripathī who invokes Kālī and does not set forth elaborate seed syllables:[171] "*Om*! O, Lord Holler who bewilders the entire earth! *aṃ āṃ iṃ īṃ uṃ ūṃ ṛṃ ṝṃ phaṭ svāhā*!"

Śiva opens the discourse, "Now I will tell the great method of bewildering that is immediately effective. Listen up, Rāvaṇa!"[172] (3.1, 48) All but one bewildering method uses *tilak*s. "Vermillion, saffron, and orpiment are ground with the juice of the *dhātri* plant. A *tilak* [made from this] bewilders the human world."[173] (3.2, p. 49). These forehead markings bewilder anyone who sees them, all people who look at him wearing the mark. A combination of ground herbs and juices are combined on a Friday to make a *tilak* that bewilders the whole world (*mohayet sakalaṃ jagat*).[174] (3.3, 49) Two other *tilak*s use standard magical substances--such as red-lead, betel, yellow orpiment, *aśvagandha*--that are ground, again, with banana juice.[175] (3.4-5, 49) Mere fumigation may bewilder. "*Śṛṅgī*-plant is mixed with sandal combined with ginger and *kuṣṭha*-plant

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170*om uḍḍāmareśvāraya sarva jaganmohonāya aṃ āṃ iṃ īṃ uṃ ūṃ ṛṃ ṝṃ phaṭ svāhā //* See ft. nt, above.
171 Magic tantras usually dedicate bewildering mantras to Kāmadeva, either explicitly invoking the God of Desire or listing his seed syllables that are thought to be his arrows.
172*athā'gre kathayiṣyāmi prayogaṃ mohanābhidham / sadyaḥ siddhikaraṃ nṝṇāṃ śṛṇu rāvaṇa !*
    yatnataḥ // 3.1 //
173*sindūraṃ kuṅkumaṃ caiva gorocanasamanvitam / dhātrirasena saṃpiṣṭvā tilakaṃ lokamohanam //*
    3.2 //
174 *sahadevyā rasenaiva tulasībījacūrṇakam / ravau yastilakaṃ kuryāt mohayet sakalaṃ jagat // 3.3 //*
175 Śivadatta: *manaḥśilāṃ ca karpūraṃ peṣayet kadalīrasaiḥ / tilakaṃ mohanaṃ nṛṛṇāṃ nā 'nyathā mama bhaṣitam // 3.4 // haritālaṃ cā 'śvagandhāṃ peṣayet kadalīrasaiḥ / gorocanena saṃyukta tilakaṃ lokamohanam // 3.5 //* Also Śrivāstava page 49.

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[is made into incense] and then used to variously fumigate the body, clothes, and the face; consequently, this bewilders beasts, birds, men, and kings. [Furthermore], the *tilak* made from betel-root bewilders the human world." (3.6-7, 49)[176] A fumigation concoction may also be used to make a *tilak*. Several unremarkable *tilak* rituals are described, but the final one is especially clear in technique and effect. White *dūrva* grass is taken up and ground with yellow orpiment (*haritāla*); this is made into a *tilak* on the forehead, and it bewilders all who see it (*darśanānmohakārakam*). (3.10, 50)[177]

Śrivāstava provides seven more methods in his Hindi appendix. Ritual prescriptions are more thoroughly described here in the appendix than Śrivāstava's brief Hindi glosses that accompany root verses. As opposed to Sanskrit verses that favor *tilak*s, the appendix describes many techniques to deploy concoctions: ointments, collyrium, ash powders, and 'poison' *paan*. That said, four of the seven rituals deploy concoctions as *tilak*s.   Unlike the Sanskrit rituals above, mantra consecration is prescribed explicitly for each ritual. Though the specific mantra is not specified, presumably the practitioner uses the mantra located at the head of the Sanskrit section. (48)

The first four methods mix up consecrated concoctions to make *tilak*s that bewilder all people (*sab mohita honā)*; similar to the root text, the four are unremarkable. The last three techniques are unique to this appendix, adding eye-ointment and poison

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176 Śivadatta: *śṛṅgīcandanasaṃyuktaṃ vacākuṣṭhasamanvitam / dhūpaṃ dehe tathā vastre mukhe dadyāt viśeṣataḥ // 3.6 // paśupakṣiprajānāṃ ca rajamohanakārakaṃ / tāmbūlamūlatilakaṃ lokamohanakārakam // 3.7 // Also* Śrivāstava page 49.
177 Śivadatta: *śvetadūrvāṃ gṛhitvā tu haritālaṃ ca peṣayet / kṛtaṃ tu tilakaṃ bhāle darśanānmohakārakaṃ // 3.10 //* Also Śrivāstava page 50.

paan techniques to the bewildering concoctions and *tilaks*. *Śvetārka* root, fresh butter, and *ajārasa* powder are combined and consecrated; when applied to the eyes (*aṃjana kareṃ*), those who see the practitioner are bewildered. Application to the eyes is smearing around the eyes, like modern eyeliner, though direct application direct application to the eyes should not be discounted.

The conduit of bewildering is sight and sight rays (*dṛṣtarāśmi*). A combination of wagtail bird excrement and dead glow-worms are burned up, and the ash is mixed with water. Once consecrated, the ash is applied to the practitioner's body; consequently, he can bewilder anybody, no matter how powerful. The element of sight is not explicit, but his body radiates bewildering power that would affect those who see him; iridescent worm ingredients suggest affecting sight-rays.

The final and most complicated ritual uses 'poison *paan*' to bewilder a woman. On Sunday, one procures a *paan* packet and places it on a washing-rock covered in washed, clean cloth. Then, while himself standing naked, he opens the packet then closes it up as before. He dresses himself and returns home; there he shaves without looking in a mirror. Having consecrated the *paan*, he feeds it to a woman, and she will become bewildered. The *paan* is infused with a trace of the sorcerer's naked body; that trace is transferred into a woman via the paan; this causes her to become infatuated with the sorcerer. He avoids looking the mirror to keep the potency of his gaze and appearance in the *paan*, not re-circulating into himself via the mirror. (p.50)

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Śrivāstava Hindi Introduction to Bewildering

Bewildering rituals alter the psychological state of the victim, filling his or her mind with new and artificial emotions that bestow a favorable feeling toward the sorcerer-practitioner. Eroticism is inherent within the discourse; the earliest versions of bewildering techniques derive from erotic sciences (*kāmaśāstra*) and from medicinal texts describing eroticism. Śrivāstava skirts erotic interpretations that abound in other magic tantras, and he makes no mention of the bewildering god Kāmadeva. While overt eroticism is downplayed in the root text and introduction, Śrivāstava is preoccupied with erotic bewildering when he denounces it over and over. His denunciations demonstrate the primacy of erotic magic in bewildering.

Bewildering enchants a person to make the victim favorably inclined toward the practitioner. "Installing upon someone the emotional state (*bhāv*) of being enchanted (*prati mugdha*) toward the practitioner is called the bewildering act (*mohan karma*). The use and practice (*sādhanā evaṃ prayoga*) of the bewildering act makes a person who is harsh, contentious, detached, or combative [thereby] favorably disposed, affectionate, or in love with the practitioner." (48) Bewildering is the opposite of dissent (*vidveṣa*) that creates hostility in folk, usually between intimates. Śrivāstava connects attraction (*ākarṣaṇa*) and bewildering below.

Misuse of bewildering rituals has two results: one is somewhat bad, the other totally reprehensible. Śrivāstava argues, "This practice can be misused. Having enchanted somebody, one may cause him or her to transgress (*vyatikrama*) [duties] in

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work, social, or family situations. When someone abandons a situation due to

[bewildering], then bewildering is considered somewhat reprehensible (*kuch*

niṃdanīya)." (48) Like a lovesick teenager, the victim neglects other duties, being totally

absorbed in the infatuation. Bewildering can be darker, leading to the second result,

which is absolutely reprehensible. "Essentially, bewildering causes a person to be

infatuated (*sammohit*) with the practitioner, but if the method is bad intentioned

(*durbhāvanāpūrṇa*) then it is necessarily considered reprehensible." (48) Infatuation may

lead to seduction, the author hints, and this is totally wicked.

Two degrees of bewildering--i.e. bestowing a crush (*mohan*) and installing

romantic infatuation (*sammohan*)--create longing toward the practitioner, but the two

vary in intensity. Attraction (*ākarṣaṇ*) "compels a far-off person to come to the vicinity

of the practitioner"; in contrast, a bewildered victim remains nearby (*samīpastha*) while

infatuated with the practitioner. The results are internal, mental states; the results are not

behavioral such as compelling a change in location. "Amorous jealousy, love, erotic

passion, affection, love-sickness, and longing-to-be-near are indicative of this kind of

bewildering: all these are reactions (*sab pratikriya*) to the bewildering action." (48)

Bewildering can make a victim well-disposed to the practitioner or can inspire

erotic emotions. Śrivātsava ignores conferring madness, which is the main effect of

bewildering in other magic tantras. He labels and describes bewildered mental conditions

literally, without metaphor.[178] The only specific physical or behavioral result is

neglecting duties. The bewildered person does not run away, like in eradication, or come

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178 In dissension a wide-range of metaphors are used to describe mental states. It is noteworthy that few
metaphors few metaphors are found in root text for bewildering.

close, like in attraction. At least, the lovesick (*mohana*) will neglect obligations; at most,

the impassioned infatuated (*sammohana*) will be seduced.

(5) Dissension (*dveṣaṇa*, *vidveṣaṇa*)

Dissension or mutiny rituals (*dveṣaṇa*, *vidveṣaṇa*) create enmity, hatred, and

hostility; all three *Uḍḍīśatantra*s present short sections on this result. The Sanskrit root

√*dviṣ*, from which arises *dveṣaṇa*, denotes 'to hate or show hatred', 'to be unfriendly', 'to

become a rival or enemy'. The result *dveṣaṇa* is encountered with regularity, but the

more common term is *vidveṣaṇa*, arising from *vi*√*dviṣ*; the prefix '*vi-*' arises from '*dvi*'

meaning "two parts", in contrast to '*sam-*' meaning "together", lending a sense of "toward

another" or "two-ness" cognate to English words such as di-vision, dis-sent, and dis-

criminate. Accordingly, *vidveṣaṇa* means 'to dislike or hate someone', 'to mutually

dislike', 'to make hostile towards one another', 'to make an enemy'.[179] The English term

'dissension' denotes a disagreement, usually based upon differing opinions or beliefs, the

produces strife or discord: according to the OED, "a violent disagreement or quarrel

arising from difference of opinion." Dissension sometimes explicitly creates conflict by

inspiring strife and quarrel between prior allies, but dissension results ultimately bestow

enmity. Dissension creates hatred, making previous intimates into enemies.

Victims and contexts nuance dissension rites' effects. In a domestic context

179 The Sanskrit prefix 'vi' nuances to the root to do its action 'toward'; consequently, 'vi√dviṣ' is most
simply to hate toward, to have enmity toward. Goldman translates the '*vi-*' Sanskrit prefix (*upasarga*) to
mean opposition, against, or reciprocal action. (Goldman 1999: 51)

dissension generates strife between intimates including family members, spouses, friends. In a military context these rituals inspire dissension in the ranks; they cause mutiny. In legal, political, and courtly environments allies and confidants become bitter enemies; they quarrel. Dissension operations sometimes target strangers but usually target victims with some established relationship; relationships are removed. The spells cause hostility that dissolves prior relationships, freeing the client to manipulate the now hateful target(s) as fit: to take over a business or property, to marry a now divorced wife, to gain victory over a mutinous rival court or army, or to callously destroy a relationship out of pure spite and jealousy.

Dissension rituals dissolve allies' allegiance, but they do not necessarily banish a target such as occurs in eradication (*uccāṭana*). Quarrelsome parties may remain in proximity, seething with discontent, but the ultimate end is usually to drive off a member of the target group or cast away the entire target group; in this way, dissension and eradication have much in common. Erotic dissent may dissolve a sexual, paternal, or marriage relationship so that the sorcerer may then acquire the courtesan, maiden, or wife belonging to another man, examples follow. A woman may rebel against her husband or father, and, likewise, a man may leave his parents or wife, though males are rarely targets for erotic dissent. A courtesan-client relationship may be dissolved by bestowing enmity, demolishing intimacy by creating contempt (that said, intimacy itself is often the cause of the greatest contempt). Via dissent magic a courtesan may remove a 'spent' client, who no longer has money for her services and upkeep. Another courtesan may dissolve a relationship--be that between man and wife or man and courtesan--so she may herself

acquire that man as a "master". In the case of a man performing dissent, a man might

magically end a relationship between another man and a courtesan so he may contract the

courtesan himself. While such situations are admittedly speculative on my part, I am

convinced the contexts for erotic magic of any result was courtesan-client relationship. A

sequence of spells could be deployed to acquire a lover: dissension, eradication,

attraction, bewildering.[180] The victim's prior relationship is dissolved via dissent

(*viḍveṣaṇa*); she is driven away from prior attachments and locations via eradication

(*uccāṭana*); she is drawn to the sorcerer via attraction (*ākarṣaṇa*); and she is made to love

the sorcerer via bewildering (*mohana*). The four results can be classified as subsets of

subjugation (*vaśīkaraṇa*).

Dissension techniques manipulate two targets via dissolving bonds and actively

freighting harmonious bonds with discord. The names of both targets are often declared

in mantras; in some cases, the syllables of both targets' names are intermingled,

representing the prior state of harmony destroyed by the divisive mantra verbs. The most

characteristic techniques for dissension use clear persuasive analogies. Rituals combine

representative ingredients from natural enemies, i.e. crows and owls, snakes and

mongooses, elephants and lions. Inherent opposition from the pair is transferred unto the

targets. Fumigation with noxious substances causes irritation to inhabitants of the

fumigated place (perhaps the quarrel arises from mutual disgust at the stank). Fumigation

'poisons a space'; in such techniques, a concoction or fetish is deposited in a space

(buried, hidden, fumigated) to affect all who enter there.

180 I have yet to find this sequence described explicitly in a ritual catalog, though I am sure systematic
verses propose this somewhere.

Tripathī's five-verse, three-technique section (1.210-4) is prefixed by a mantra

used for any prescribed recitation. Despite the short section, Tripathī sets out a

representative group that reflects the wide-range of dissension rituals. The simple mantra

invokes Nārāyaṇa without adding seed syllables: "*Oṃ*! Reverence to Nārāyaṇa! Make so-

and-so hate so-and-so! Do it! *Svāhā*!"[181] This mantra is found in different locations in all

three *Uḍḍīśatantras*.[182]

Juxtaposed substances inspire dissent and create hatred between victims named in

the mantra; victims become like rival animals. Combining naturally hostile elements is

the hallmark of dissent magic. The first ritual makes use of the wings a crow and an owl,

natural enemies and the most common rival dyad in magic.

> Take the wing of a crow in one hand and the wing of an owl in the other. Having
> performed mantra consecration (*mantryitvā*), [the practitioner] joins [the two
> wings] in front of him and binds them up with black thread. Wings in hand, he
> makes water offerings. He performs 108 mantra repetitions [in this way] for
> seven days. (1.210-1)[183]

The enmity between crows and owls descends upon the targets. The mantra declares the

target and object; a specific victim begins to loathe another specific victim. While this

mantra has designated victims and objects, other versions of the rite and mantra declare

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181 Mantra: *oṃ namo nārāyaṇāya amukasya amukena saha vidveṣaṃ kuru kuru svāhā.* Parallel mantras
are found in Śrivastava p. 44 and Śivadatta after 5.15.
182 Tripathī places the mantra in front of the first verse. Śivadatta's longer presentation places the mantra
after the last verse before the colophon. Śrivāstava place the mantra at the very beginning, but before the
first technique, which is the same as Tripathī, he places a formulaic narrative verse: *athātaḥ
sampravakṣyāmi yogaṃ vidveṣaṇābhidham / mahākautukarūpaṃ ca śṛṇu rāvaṇa ! yatnataḥ //* p.45
183 *ekahaste kākapakṣamullūpakṣaṃ kare pare / maṃtrayitvā miledagraṃ kṛṣṇasūtreṇa bandhayet //
1.210 // añjaliṃ ca jale caiva tarpayeddhastapakṣake / evaṃ saptadinaṃ kuryādaṣṭottarśataṃ japet //
1.211 //* This ritual is found on Śrivastava p.45 and Śivadatta 5.3-4

general enmity. The following rite combines combines substances of inimical creatures

and the foot-dirt of victims to make a simulacra doll (*puttali*).

> Take up elephant hair; take up lion hair; take up [a victim's] foot-dirt. [Fashion] a
> doll [using these substances] and bury it in the ground. Over that spot one should
> make a fire and oblate Jasmine flowers. This causes hatred of the target. (1.212-
> 3)[184]

A mantra is not prescribed, and the ritual specifies only a single victim who becomes

hated by all those who encounter him. Foot-print dust is a powerful trace that makes the

doll equivalent to the person of the victim. This ritual uses elements common in

murderous sorcery (*māraṇa*): taking up foot-print dust, making a doll, burying the doll,

performing oblation over the burial spot.

The final operation is a mechanical combination of rival animal substances to

draw a *tilak*. "Take up elephant teeth; take up lion teeth; grind them with fresh butter. A

tilak [drawn with this concoction] causes dissent."[185] (1.214) There is no explicit victim.

I argue above that bewildering rituals use *tilak*s because vision is the conduit. This

particular *tilak* shares the vision medium, for those who see the *tilak* upon the head of the

sorcerer become ill-disposed to sorcerer or others surrounding him; this dissension *tilak*,

therefore, could easily be adapted into a bewildering ritual.

Śrivāstava and Śrivadatta on Dissension

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184 *gṛhītvā gajakeśaṃ ca gṛhītvā siṃhakeśakam / gṛhītvā mṛttikāpādaṃ puttalīṃ nikhanedbhuvi //*
1.212 // agnistasyopari sthāpyo mālatīkusumaṃ hunet / vidveṣaṃ kurute tasya nānyathā śaṅkaroditam //
1.213 // This ritual is found on Śrivastava p.46 and Śivadatta 5.5-6
185 *gṛhītvā gajadantaṃ ca gṛhītvā siṃhadantakam / peṣayennavanītena tilakaṃ dveṣakārakam // 1.214 //*

Śrivāstava and Śivadatta almost exactly overlap, and they presenting all of

Tripathī's material accompanied by an additional six techniques not found in Tripathī. I

describe these non-Tripathī rituals below. All three tantras ultilize the same mantra.[186]

Śrivāstava and Śivadatta include a narrative verse to introduce the section. Śiva opens,

"Listen up, Rāvaṇa! Now I will explain the method (*yoga*) for bestowing enmity

(*vidveṣaṇābhidham*) in its most fantastic form (*mahākautukarūpaṃ*)." (5.1, 44-5) All but

one technique use persuasive analogies via body-traces (hairs, teeth, feces) of natural

enemies. Where once was affection now is savage hostility, just as occurs when rivals

meet in the wild.

> The teeth of an elephant and a lion are ground with fresh butter. This [buttery ball
> of ground bone] is oblated into fire using the name of the victims [inserted in the
> mantra for dissension]; consequently, they become hateful.[187] (5.10)
>
> Take up and grind together the hair of a bull and a horse. Fumigate an assembly
> [using the powder as incense]. Instantly, dissent arises.[188] (5.11)
>
> Combine the feces of a cat and a mouse and mix them with the dust of an enemy's
> feet (*pādatalayormṛdam*) to make a pleasantly-formed man-shaped doll
> (*puttalikā*) consecrated by 100 mantra repetitions. Wrap up [the doll] will blue
> cloth and bury it in [a victim's] house. This will swiftly create dissent between
> parents, children, and relatives.[189] (5.12-3, 46-7)

The three techniques set out three inimical pairs deployed in three ways: (1) oblation in

fire, (2) fumigation using special incense, and (3) 'poisoning an environment' by

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186 *oṃ namo nārāyaṇāya amukasya amukena saha vidveṣaṇa kuru kuru svāhā.* (44)
187 Śivadatta: *gajakesariṇau dantānnavinītena peṣayet / yannāmnā hūyate cā'gnau tayorvidveṣaṇaṃ bhavet // 5.10 //*
188 Śivadatta: *gṛhītvā mahiṣakeśaṃ cā' śvakeśena peṣayet / sabhāyāṃ dīyate dhūpo vidveṣo jāyete kṣaṇāt // 5.11 //*
189 Śivaddata: *mārjāyā mūṣikāyāśca viṣṭāmādāya yatnataḥ / vidveṣya pādatalayormṛdamādāya melayet // 5.12 // [corr. lata] japenmantraśataṃ kuryānnaraputtalikāṃ śubhām / nīlavastreṇa saṃveṣṭya tadgṛhe nikhanedyadi / vidveṣo jāyate śīghraṃ bandhūnāṃ pitṛputrayoḥ // 5.13 //*

depositing a cursed figure in the victims' environs. For the oblation, a practitioner makes

an offering clump out of lion and elephant teeth ground into flour and mixed with butter;

after oblating the clump accompanied by mantra, the victims specified in the mantra

become hateful. For the fumigation, hair of a bull and a horse are ground together and

burned as incense in an assembly of people; consequently, all folk gathered there become

quarrelsome. For the 'poisoning', cat and mouse feces are mixed with the the victim's

foot-dust and made into an effigy representing a generic human; once buried in a home,

the secreted effigy radiates enmity, inspiring discord throughout the household.

Śrivāstava and Śivadatta repeat Tripathī 1.210, but they expand the ritual and add

a counter-ritual. (5.14-5, p. 45) The practitioner takes a crow and owl wing in each hand,

joins them together, and then binds them with black thread, and he chants the mantra; all

are just as above. However, instead of using the wings for oblation, here the sorcerer

buries the wings in the house of the victim; consequently, hatred is generated toward the

home's resident(s).[190] Śrivāstava's Hindi gloss states there will be contention between

relatives, namely father and son; Śivadatta's gloss merely states there is dissension in the

family. Fumigation using bdelluim and clarified butter brings folk back together

(*saṃsthīkaraṇa*); glosses state the fumigation tranquilizes enmity (*śānt ho jāyegā*).

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190 "In one hand he should hold the wing of a crow and in the other hand the wing of an owl. Having
consecrated them, he should hold them together and bind them with black string. Having buried this in the
earth in the house of the victim, dissension will arise toward that victim. However, due to fumigation with
a combination of bdellium and clarified butter, [the victim] is returned to health." *ekahaste
kākapakṣamulūkasya kare pare / mantrayitvā melayitvā kṛṣṇasūtreṇa veṣṭayet // 5.14 // yagṛhe nikhanet
bhūmau vidveṣastasya jāyate / punaśca saṃsthīkaraṇaṃ ghṛtagugguladhūpataḥ // 5.15 //* This spell is the
last technique in Śivadatta's chapter.

One dissension technique does not use hostile animal products. The technique

creates a fumigant from various herbs fermented in cat urine.

> Combine the b*hramadaṇḍi* plant with its root, the 'crow-shanks' plant, and the
> juice of the jasmine flower. [Let the concoction age] over seven nights. Then
> combine with cat urine and ferment for seven days. Use this as incense and
> fumigate the environs of an enemy family (*śatrugotra*). Hatred will arise toward
> all friend and kin; all become quarrelsome when they smell it.[191] (5.7-9, 46)

It is not implausible that mouse urine is mixed with cat urine in other, or older, versions

of this technique, but the version here contains only one animal product.[192] That said, the

smell of burning herbs soaked in cat piss would emit an odoriferous funk that would

make anybody sniffing it quarrelsome.

Śrivāstava's Hindi appendix adds three rituals worth describing. Dissension may

be caused by manipulating two simulacra. (1) A pair of puppets are made from dust out

of gathered from the left foot of each victim. Two mantras are generated with the names

of one victim in each; the two mantras are performed on a single rosary. Next, the two

puppets are wrapped together in blue cloth and buried in a cremation ground or deserted

place. (47) This ritual resembles Śivadatta 5.12-3, except there are two puppets--one for

each person in the relationship--and the puppets are deposited in an isolated place instead

of victims' home or environs. (2) A consecrated and secreted porcupine quill staked

somewhere in a house creates general hostility in a household. (47) While only one

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191 *brahmadaṇḍisamūlo ca kākajaṅghā samanvitā / jātīpuṣparasairbhāvyā saptarātraṃ punaḥ punaḥ //*
5.7 // tato mārjāramūtreṇa saptāhaṃ bhāvayet punaḥ / eṣa dhūpaḥ pradātavyo śatrugotrasya
madhayataḥ // 5.8 // yathā gandhaṃ sanāghrāti tathā sarvaiḥ samaṃ kaliḥ / tato vidveṣaṇaṃ yāti
suhṛdbhirbāndhavauḥ saha // 5.9 //
192 Perhaps, human and feline are natural enemies, which is true in many south Asian cultures, and the
feline trace causes enmity when encountered by humans.

animal product is used, the porcupine itself represents dissent by its prickly countenance
and reclusive nature. (3) A wood stave twelve *aṅgulas* in length previously used to crack
a skull during the final stages of the cremation ritual (*kapāla kriyā*) is consecrated with an
enmity bestowing mantra on a Friday. Should this stave be laid upon the ground in a
house, there will be enmity in the household for the duration that the stave is present. (47)
I have found no similar ritual. Traditionally, this skull-cracking stave is used by the
eldest son to break the skull of the father, ostensibly to free his soul, separating father
from son, man from earth.

Śrivāstava's Hindi Introduction on Dissension

Dissent may be created in three contexts: marriage, family, and society.
Śrivāstava's description of dissent overlaps with his description of eradication (*uccāṭana*);
dissent expels the target from a social context. Even if dissent expels the folk who
disturb society or a family's well-being, fomenting dissent and creating hatred is never
ethical because enmity always leads to violence. Śrivāstava displays characteristic
ambivalence: it is appropriate to bestow enmity to break up an unhealthy relationship, but
it is never appropriate to bestow enmity because it leads to actual violence.

Śrivāstava prescribes well-intentioned dissent (*vidveṣaṇa*)--creating disunion and
hatred (*alagāv, vairabhāv*)--to dissolve a destructive or unhealthy relationship. "This
method should be used in a situation when the friendship (*mitratā*) between two parties
has been made harmful for some reason or when one person ought not meet with

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another." (44) Exploitative dissent that ruins a relationship so the sorcerer may usurp power, property, or women is not described by Śrivāstava, even though self-centered manipulation is the clear goal of the root text. Śrivāstava argues that destroying relationships should only be used for the well-being of the target. I reconstruct his *pro* magic dissent arguments below.

A marriage may be destroyed to free a husband who is joined to the wrong woman or who is in a toxic marriage. "Bear in mind that a husband may remain with a wrong woman (*galat strī*), even after being told 100,000 times [how bad she is], he will not think [he should leave]. He should be turned away from that house, or the husband will be destroyed from staying with that wife."(44) Bestowing enmity, in this way, may save a man's life.

Dissension techniques can remove a troublesome family member. Usually, if a family member neglects (*upekṣa*) the family, we must continue to support the bonds of that relationship (*mitratā rakhnā*). In an extreme case, however, when a family member become dangerous and the family is threatened, one can perform dissension magic. This method produces hatred in a father, son, brother, or sister. Of course, there are risks. Dissent can ruin the happiness of the entire household, and over time one who deploys this magic will suffer the fruits of his bad actions (*duṣkarma*). Ritual techniques are not required to effect such results, mere gossip will suffice.

In the old days, enmity-bestowing was used not in the home and family but against enemy armies. Mutiny deployed in self-defense (s*vayaṃ kī rakṣā*) could defeat an army without violence. A seditious army becomes lazy, non-cooperative, and

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weakened, and it is ultimately dissolved. Dissension also creates war and aggression (*ākramaṇoṃ-yuddhyoṃ*) by dividing countries, cultures, and even members of the same religion (*dharmoṃ ke madhya chiḍanā*). Members of a single country or caste (*jāti*) could not make war, only when folk are divided and hateful can they make war. To paraphrase Śrivāstava, it takes two to do the hateful tango. Dissension magic plants the seeds of war. Conflict is resolved via force or recognition that one group is stronger than the other, strength of weapons and power of bodies, arms and arms (*bāhubāl aur śastra bala hī*). Enmity-bestowal is disallowed and reprehensible in social life (*sāmājikā jivān*) because enmity-bestowal within social groups ultimately leads to violence.

(6) Eradication (*uccāṭana*)

Eradication (*uccāṭana*) drives a victim from his home, village, or kingdom/country. The target is extirpated, uprooted, routed. The term '*uccāṭaṇa*' is a strengthened causative noun deriving from *ud√caṭ*. According to Monier-Williams, the root √*caṭ* prefix means 'to hang down', 'to flood', 'to cover', and the strengthened causative '*cāṭ*' means 'to break'; the '*ud-*' prefix nuances the root with 'up', 'rising', or 'outwards'. The term '*uccāṭ* means 'to drive away, expel, scare'. According to Monier-Williams, *uccāṭana* ruins an adversary, overthrowing him or "causing (a person) to quit (his occupation by means of magical incantations." The victim is described wandering the earth like a crow, a foreigner no matter where he goes or how long he stays; eradication does not merely drive off a target but places him in perpetual exile. After leaving he can

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never rest again.[193] Psychological descriptions of an eradicated victim depict a

degenerated mental state; consequently, some scholars translate *uccāṭana* 'stupefaction

resulting in forcible eradication', and this is supported by the etymology above. In a one-

two punch, the victim is ruined and expelled. Erotic eradication removes a lover no

longer loved, rebuffs unwanted advances, dismisses a rival, or it removes a destitute

client from a courtesan's ben.

Eradication techniques use persuasive analogies similar to dissension techniques

(vidveṣaṇa): combining and manipulating body products from natural enemies (such as

crow and owl wings) and depositing cursed substances (such as cursed mustard seeds) in

victims' homes to drive them out. Similar techniques, close proximity in texts,[194] and

complementary results suggest a relationship between eradication and dissension rituals.

In all likelihood, the two results evolved from subjugation rituals, and then became

subsets of subjugation, and then became free-standing ritual results.

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193 The "Sauptikaparvan", tenth chapter of *Mahābhārata*, describes Aśvattaman's bloody slaughter of his enemies, the Pāṇḍavas, in the night. His actions are impelled after witnessing a large number of crows murdered by a ferocious owl (10.1.32-42); crows and owls are the most common rivals in dissension magic. As punishment for his actions, Aśvattman is allowed to live, for he is the son of a Brāhmaṇa, but he is banished and sent to wander. Johnson translates 10.16.9-12 regarding Aśvattaman's punishment. " But as for you, the wise shall know you as a / Murderer of children and a coward, / Whose evil deeds are beyond all tally // (9) And so you must harvest those evil deeds: / For three thousand years you shall wander this earth, / Alone, and totally incommunicado. // (10) You shall stray companionless in desert wastes, / For, villain, you have no place among men. // (11) Stinking of blood and pus, driven to the / Inaccessible wilderness, you shall wander, / Subject to every plague that blows, you black-souled wretch // (12)" Johnson, W. J. *The Sauptikaparvan of the Mahabharata: The Massacre at Night*. Oxford; New York: Oxford University Press, 1998. Actions precipitated by the murder of crows lead Aśvattaman to act like a crow; this striking resemblance bears further meditation.

194 Every text I have consulted places eradication and dissension rituals in proximity. The two are always found right next to each other in the sequence of results.

Tripathī on Eradication

Tripathī presents a single mantra and two rituals for eradication. The overarching mantra eradicates a target from his home, family, and kingdom; it invokes Rudra who is the most common deity in Tripathī's mantras and the most invoked god in magic tantra mantras. "*Oṃ*! Reverence to the glorious, gape-mawed Rudra! Immediately eradicate so-and-so from his own clan and progeny! Eradicate! Kill Kill! Burn Burn! Cook Cook! *Huṃ phaṭ svāhā ṭha ṭha*!"[195] The mantra does not describe a location from which the victim is removed but delineates a set of relationships from which the individual is extirpated. Tripathī's eradication rituals use two magic techniques: (1) applying a persuasive analogy and (2) poisoning a place.

First, oblate the wings of a crow and owl, and then perform 108 mantra repetitions with the victim's name inserted in the mantra's target position.[196] (1.215) Eradication rites

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195 Mantra: *oṃ namo bhagavate rudrāya daṃṣṭrākarālāya amukaṃ svaputravāṃdhavaiḥ saha hana hana daha daha paca paca śīghramuccāṭaya uccāṭaya huṃphaṭ svāhā ṭhaḥ ṭhaḥ.* The instrumental tense and particle '*saha*' is troubling, for the ablative tense is expected. According to Spiejer regarding the use of instrumental with words of separation,"As the instrumental is the exponent of the notion of *accompaniment* and *simultaneousness*, so it is also available with words expressive of the very contrary, namely *seperation* and *disjunction*. In the same way as it is said tvayā sahitaḥ, tvayā yuktaḥ "with you," one is allowed to say tvayā rahitaḥ, tvayā viyuktaḥ "without you". The proper case for expressing separation, the ablative is however available. In some phrases the instrumental is more frequently employed, in other again the ablative." (1886:46) The mantra contains the instrumental syllable 'saha' with an instrumental conjugation for 'clan and progeny'; consequently, this instrumental as opposed to ablative rendering cannot be avoided. The mantra is found on Śrivastava 44 and after Śivadatta verse 5.15, though the mantra is broken up differently in each case. Śivadatta: *oṃ namo bhagavate rudrāya karāladaṃṣṭrāya amukaṃ putrabāndhavaiḥ saha hana hana dah dha paca paca śīghraṃ uccāṭaya-uccāṭaya phaṭ svāhā //* after 6.8. Śrivāstava: *oṃ namo bhagavate karāladaṃṣṛṭāya amukaṃ putrabāṃdhavaḥ saha han han daha daha paca paca śīghraṃ uccāṭaya uccāṭaya phaṭ svāhā //* p.76
196 Tripathī reads: kakolūkasya pakṣaṃ tu hutvā cāṣṭādhikaṃ śatam / yannāmnā maṃtrayogena tadā 'syoccāṭanaṃ bhavet // 1.215 // Śrivastava reads: k*ākolūkasya pakṣāṇi madgṛhe nikhenet ravau / yannāmnā mantrayogena samastoccāṭanaṃ bhavet //* In Śrivastastava the wings of the crow and owl are consecrated with the mantra on a friday and then buried in the home of the victim. Śivadatta echoes Śivadatta: *kākolūkasya pakṣāṇi yad-gṛhe nikhanet ravau / yannāmnā mantrayogena samastoccāṭaṇaṃ bhavet // 6.6 //*

push the analogy so the victim is driven off in the same way a murder of crows drives off an owl. The second ritual is more elaborate, poisoning a home. A *śivaliṅga* is smeared with funeral ash, the *brahmadaṇḍi* plant, and white mustard seeds. Reverential smearing is accompanied by mantra.   Mantra repetition performs three tasks: it designates the victim, declares results, and charges the mustard seeds with dreadful magic. "On a Saturday, [the mustard seeds] are deposited in the house [of the victim. Consequently,] the enemy is eradicated until his own death." (1.216-7)[197] Remainders from worship of *śivaliṅgas*, especially mustard seeds, are common in tantra magic: the worship directed by aggressive mantra imparts the remainders (*ucchiṣṭa*) with awful power.

Śivadatta and Śrivāstava on Eradication

Śivadatta and Śrivāstava present approximations of Tripathī's mantras and rituals, but they add rituals to create a more robust treatment than Tipathī's brief catalog; Śivadatta and Śrivāstava contain the same Sanskrit verses, but Śrivāstava, once again, describes unique rituals in his Hindi appendix. Śiva introduces the eradication sections, "Listen up, Rāvaṇa! One should practice forcible eradication (*uccātaṇa*) and slaying (*vadha*) by means of which home, field, wife, wealth (*dhana*), and children are seized (*hṛta*)."[198] Śiva connects eradication to slaying, not eradication to dissent. In a way,

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197 Tripathī reads: b*rahmadaṃḍī citābhasma śivaliṅge pralepayet / siddhārthaṃ caiva saṃyuktaṃ śanivāre kṣiped gṛhe // 1.216 // uccāṭanaṃ bhavettasya jāyate maraṇāntikam // 1.217 //* These verses are parallel in Śrivastava p. 77 and Śivadatta 6.3-4ab.
198 Śivadatta: *yena hṛtaṃ gṛhaṃ kṣetraṃ kalatraṃ dhanaputrakam / uccāṭanaṃ vadhaṃ kuryāt śṛṇu rāvaṇa ! yatnataḥ // 6.1 //* Also, Śrivāstava p. 76.

results of eradication and slaying are the same: the victim is removed. Eradication sends

the victim away, and slaying (*vadha* or *māraṇa*) eradicates a victim permanently; that

said, an eradicated victim may be returned via remedial spells but death is final.[199] When

the victim is removed, his "goods of life" are up for grabs, no matter whether he was

removed by eradication or by murder. Eradication uses potent items--concoctions, ritual

remains, and enchanted stakes--that force a victim to flee from the location where the

item is deposited. These potent items poison the location or radiate a force that sets

victims to flight.

The first ritual resembles Tripathī's rite to create cursed mustard seeds, but it sets

forth a remedy. White mustard seeds and water--remains from worshiping Śiva [i.e. a

Śiva liṅga]--are buried in the home of the victim; consequently, the victim is eradicated.

But if the seeds and water are removed (*uddhṛta*), then he will return.[200] (6.8, p.77)

Having been eradicated, the victim may return to his normal or prior state of mind,

previous relationships, and home location if the cursed remnants are removed. It is

ambiguous whether the remnants must be removed by the sorcerer or by any person.

Though none are found in Tripathī, enchanted stakes are the primary technique for

eradication in other *Uḍḍīśatantras*. Take up one four-*aṅgula* length stake made from the

udumbara wood and consecrate it with the eradication mantra. Having buried the stake

underneath a victim's bed, the victim shall flee *(uccāṭanakaṃ bhavet)*.[201] (6.5) On a

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199 Revivification rituals (*saṃjīvana*) could theoretically remedy killing rituals, but these spells are never located in the six results rubric, found in appendices or in catalogs of fantastic acts (*kautika-karma*).
200 Śivadatta: *siddhārthaṃ śivanirmālyaṃ nikhanedyo gṛhe jalam / uccāṭanaṃ bhavettasya uddhṛte ca punaḥ sukhī* // 6.8 // Śrivāstava 77.
201 Śivadatta: *gṛhītvodumbaraṃ kīlaṃ mantreṇa caturaṅgulam /nikhanedyasya śayane tasyoccāṭanakaṃ bhavet* // 6.5 // Śivadatta p. 77.

Tuesday (*bhaume*), the sorcerer should bury a four-*aṅgula* stake made from human bone and then urinate over the spot it is buried. The victim will be driven away.[202] (6.7) Another "stake" is not quite a stake but an enchanted root buried in the ground. "The white root of the *lāṅgalikā* plant should be prepared (*sthāpayet*) [i.e. consecrated with mantra] and buried in the house of the victim. As long as it remains [buried there] it powerfully and immediately forces eradication of the victim."[203] (6.2) In the same way the cursed remainder seeds are removed to remedy eradication, removing the enchanted root--and, by implication, the consecrated stakes--remedies eradication.

Pollen naturally flows about, aimlessly, just as the sorcerer desires the victim to behave; a victim of this technique will wander about aimlessly like pollen in the wind.

> At midday, looking upward toward the west, one should agitate the pollen of the *gardabha* plant and gather it with his left hand. Sprinkle the pollen in the house of a victim, and he shall be eradicated. Indeed, after five days [even] the lord of the house (*gṛheśa*) will be eradicated.[204] (6.9-10, p. 78)

Looking into the sun, the sorcerer sees the pollen in the air, made visible in the sun's rays. He inserts the victim's name into the mantra, consecrates the particulate, gathers it from the air, and then scatters it in the victim's house. His house infected, the victim will flee and roam the earth like pollen in the sky.

Śrivāstava's appendix presents unique mantras and mantra techniques.[205] An

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202 Śivadatta: *narāsthikīlakaṃ bhaume nikhaneccaturaṅgulam / tatra mūtraṃ svayaṃ kuryāt tasyoccāṭanakaṃ dhruvaṃ //* 6.7 // Śrivāṣtava p.77.

203 Śivadatta: *śvetalāṅgalikāmūlaṃ sthāpayedyasya veśmani / nikhanet tu bhavet tasya sadya uccāṭanaṃ dhruvam //* 6.2 // Śrivāstava p.77.

204 Śivadatta: *madhyāhnaṃ luṇṭhate bhūmau gardabho yatra dhūlikām /udaṅmukhaḥ pratīcyāṃ tu gṛhītvā vāmapāṇinā // yad gṛhe kṣipyate dhūlī tasyoccāṭanakaṃ bhavet / evaṃ saptadinaṃ kuryāt gṛheśoccāṭanaṃ bhavet //* 9-10 // Śrivāstava p. 77.

205 At the end of Śivadatta's Sanskrit section he writes an enemy-eradicating mantra that differs from both texts: "*Oṃ*! Reverence to Terrible-Face! Eradicate so-and-so from [his] home! Do it! *Svāhā*!" o*ṃ namo*

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embellished Sanskrit root mantra reads, "*Oṃ*! Reverence to Glorious Royal-Staff-Bearing Rudra! Vanquish Vanquish! Burn Burn! Quickly eradicate [my victim] along with his allies and clan! *Hrūṃ hrīṃ hrīṃ hrīṃ krīṃ krīṃ phaṭ svāhā!*"[206] (78) The mantra is perfected while seated in a cremation ground; however, if the mantra is perfected in a quiet room (*nistabdh kakṣ*), then when the sorcerer says anything, nobody can stop or obstruct him. (78)

In addition to mantras, Śrivāstava presents an embellished form of the cursed seeds ritual found in all three tantras.[207] To perfect the mantra he repeats it continuously on a *rudrākṣa*-seed rosary, meditating upon red light, sitting on a red mat facing the south, abstaining from eating and drinking for three days. After the mantra is perfected, he grinds up *brahmadaṇḍa* and funeral ash to smear upon a *śivaliṅga* while performing 108 mantras with each offering. Immediately afterward, he should consecrate mustard seeds, and one by one the seeds are offered toward a *śivaliṅga*. After the offering of the mustard seeds, he offers water to the *śivaliṅga*. All these substances are dried in the shade (*chāyā me sukhā leṃ*). The combination is consecrated with mantras and placed on the roof or in the thatching of a house (*makān kī chaṭ yā chappar par pheṃkeṃge*) to cause eradication of inhabitants. (78)

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bhīmāsyāya amukagṛhe uccāṭanaṃ kuru kuru svāhā / after 6.10

206 Again, there is an ambiguity with the instrumental and the mantra could eradicate the target along with his folk or eradicate the target from his folk. *Oṃ namo bhagavate rudrāya daṃḍaka rājāya sakuṭumba bāṃdhavai sahanan sahanan daha daha śīghraṃ uccāṭaya hrūṃ hrīṃ hrīṃ hrīṃ krīṃ krīṃ phaṭ svāhā* / (78)

207 This ritual expands upon Tripathī 1.216-7, Śivadatta 6.3-4, and Śrivastava p. 77.

Śrivāstava's Hindi Introduction

From the start, Śrivāstava interprets eradication according to psychology. "This method (*kriyā*) causes alienation from those whom the victim is intimate (*abhīṣṭ vyakti kā jī ucaṭ jāe*): this is the eradication result (*uccāṭana karma*)." (76) The Hindi verb construction and its description, namely *ucaṭ janā,* nuances eradication (*uccāṭana*) to include alienation, saddening, or dejection,[208] echoing the connection of stupefaction and eradication, as found in dictionaries, secondary scholarship, and vernacular glosses. Symptomatology is psychological. "The chief symptom is destruction of mental stability (*mānasik sthiratā*). Active feelings of dejection, confusion, fear, distrustful [mental] condition, boredom, detachment and uncertainty arise in the victim due to the power of eradication." (76) Mental stability is replaced by anxiety and paranoia, compelling the target to leave the environment from where the practitioner wishes to remove him. A target's physical behavior is not described, but without a stable mind no action can be accomplished. "The victim's intellectual stability (*bauddhika-saṃtulan*) is destroyed. Without a steady mind (*sthir citta*), he cannot do anything, nor can he even converse. His thought-chain (*vicār-śṛṃkhalā*) is broken. [The victim] is unsteady and unbalanced." The overall effect removes a target's ability to accomplish any task: physical, intellectual, or social; that inability will presumably compel the victim to leave his home and kinsman.

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208 The Hindi word chosen to describe forcible eradication (*uccāṭana*) is alienating (*ucaṭ*); the causative '*ucāṭ*' would have perfectly glossed the Sanskrit vocabulary, but using the non-causative and adding an augmenting noun standing for heart or mind (*jī*) lends a psychological semantic range of alienating, saddening, or dejecting. Just as the Sanskrit result *uccāṭana* overlaps with *vidveṣaṇa*, the Hindi definition contains both meanings.

Śrivāṣtava once again blurs the distinction between different six-results once again. Removing mental stability is more germane to bewildering than eradication. Paranoia and anxiety are more appropriate for dissent than eradication. If his unsteady mind prevents action, then the result is immobilization. The ultimate result of eradication, driving off a victim, thereby, may be caused by bewildering, dissension, or immobilization. Perhaps eradicating mental stability causes psychological effects that physically eradicate the victim.

Eradication is not limited to a single target. It can effect a group. An enemy army, for instance, can be set to flight by sowing confusion, dissension, and paranoia. "A practitioner properly performing eradication via tantra methods can impede the progress of a group of people. This is a very harmful action. In earlier times this method was used against an enemy army, but now the purpose is to fill an individual with hatred (*dveṣ*) and jealousy (*īrṣyā*). Due to this, such actions are held in disregard." (76) In the past, eradication could rout an enemy army without violence, but ultimately it created negative emotional states for the soldiers and thus did more harm than good.[209] The target is not merely eradicated but made into an anxious and hostile person. The operations are all negative because they have a negative effect on victims' minds.

Śrivāstava posits a 'not so bad' (*burā nahīṃ*) usage. "But there are some good results. If the mind (*man*) of someone leaves a wrong place (*galat jahaḥ se haṭāna*), then that is not a bad use of eradication." (76) The 'not so bad' results affect the mind of the

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209 Śrivāstava once again describes military magic of the past adapted to be used against humans in the present, and it seems that immobilization, dissension, eradication were formerly grouped together in military magic.

target (*kisī ke man*). Should a person be fixated on an improper object, task, or course, then eradicating the mind from that improper thing is acceptable; while his mind may be anxious and unstable, it is no longer fixated on something that will harm him.

Psychological results cannot be verified. Physical and behavioral effects are physically witnessed; if the individual does not flee, then the ritual is ineffective. Mental effects are ambiguous. Śrivāstava's 'not so bad' effect can cause a target to abandon a fixation upon an inappropriate love interest, course of study, or occupation. The busy-body tantrika once again manipulates children and family in a sorcerer-knows-best world. No son need ever contemplate an advanced degree in literature, for, with proper deployment of magic, his eventual degree in engineering or information technology is assured. Nor need any child betroth an inappropriate partner; tantrika-knows-best can bend a child's desire toward an 'appropriate' mate.

(7) Attraction (*ākarṣaṇa*)

Attraction techniques (*ākarṣaṇa*) pull an enchanted victim toward the vicinity of the sorcery or sorcerer, often from a long distance "even from one hundred *yojana*s away." Attraction results often 'fascinate' or 'bewitch'. The most common targets of attraction are women--to be seduced--and enemies--to be killed. Victims are pulled by an unseen force, or they wander without apparent reason to the site they are attracted; accordingly, attraction rituals often create a bewildered psychological state (bewildering

and attraction techniques have much in common). Attraction rituals often preface another result, such as subjugation, bewildering, or murder. Closer proximity of the victim to the sorcerer, theoretically, increases power of his magic.

Ākarṣaṇa is derived from *ā√kṛṣ* meaning 'to pull toward'. Other terms than *ākarṣaṇa* sometimes describe attraction results, such as '*āyāti*' (*ā√yā*), meaning to 'cause to approach', and '*ānayati*' (*ā√nī*), meaning 'to fetch' or 'to lead toward'. The root *√kṛṣ* means 'to drag, to plow or make furrows'. A hand plow is pulled toward its user to split the earth, as opposed to a drought plow pulled by an animal. Also *√kṛṣ* may be translated 'to pull to and fro' and 'to overpower'.[210] The prefix *ā* means "back, return [in motion verbs]" (Goldman 1999: 148), adding a sense of 'toward the actor'. Usage and dictionaries describe a wide semantic range: 'to bend a bow', 'to draw a sword', 'to draw toward oneself', 'to attract', 'to take away', or 'to deprive'. Monier-Williams defines *ākarṣaṇa* variously as "tearing, bending (as a bow), attracting an absent person by mantras, fascinating"; as a noun, *ākarṣa* means "fascinating, an object that fascinates, a sense-organ, and a magnet". The essence of the term can be reduced to "pulling toward oneself from a distance". *Ākarṣaṇa* verbs are most often nuanced with an ablative destination specifying a long distance, usually 'even from 100 *yojana*s away.' Tripathī's *Uḍḍīśatantra* states that, "in attraction rituals the victim [appears to be] drawn forth like fish [pulled out of the water] with hooks. (1.77)

Ākarṣaṇa may be fruitfully translated 'to fascinate' or 'to bewitch'. The wide semantic range for such English terms is instructive regarding *ākarṣaṇa* ritual results.

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210 I have yet to find an attraction ritual that uses the symbolism of a plow or uses a plow as a ritual element.

According to the OED, 'to bewitch' means "to influence in a way similar to witchcraft; to fascinate, charm, enchant. Formerly often in a bad sense; but now generally said of pleasing influences." Tantra erotic attraction magic preserves the dual meaning of the English term: (1) to pull someone toward oneself physically and (2) to impart sexual desire in a target. Beauty salons throughout the Kathmandu valley are named 'ākarṣaṇ', meaning attraction but bearing the implication 'to draw forth men' and also 'to make more appealing'. Attraction alters and affects appearance and sight: the sight of a beautiful person draws the target from a distance, and the physical appearance of a beautiful person inspires erotic sentiment. 'Fascinating' resonates with, especially in its erotic implementation: "to affect by witchcraft or magic; to bewitch, enchant, lay under a spell."[211] However, the OED also explains that to fascinate is "to cast a spell over (a person, animal, etc.) by a look; said esp. of serpents"; moreover "in later use disconnected from the notion of witchcraft: To deprive of the power of escape or resistance, as serpents are said to do through the terror produced by their look or merely by their perceived

211 'Fascinate' derives from the Latin *fascināre* (OED: Latin *fascināt*-- participial stem of *fascināre* to enchant, < *fascinum* spell, witchcraft. Compare French *fasciner*) and *fascinus* or *fascinum* was the embodiment of the divine phallus in Roman religion. These phallic objects were used to ward off the evil eye, prevent loss of potency, protect children from hostile supernatural beasts, but the term *fascinum* also referred to the magic that caused the aforementioned dangers.

presence." A serpent's gaze bewilders and immobilizes, hypnotizing its prey,[212] but does the serpent attract the victim? The snake hypnotizes its target so that it may approach its victim and strike it dead; the victim is not attracted per se, but the serpent's gaze--like the sorcerer's spell--forces the hunted to remain in proximity of the hunter. Metaphors for magic results blend and overlap. Attraction overlaps with bewildering-subjugation; the gaze of the snake, however, overlaps seemingly antithetical attraction and immobilization.

Serpents and attraction are found throughout Sanskrit culture. An implicit attraction ritual is found in the *Mahābhārata*, and an explicit one is found in the *Bhairavapadmāvatīkalpa*. Both instances target serpents but contain markedly different vocabulary that demonstrates the evolution of language describing magic rituals over time and across genres.[213] The *Mahābhārata* contains at least one instance of attraction

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212 A delightful short article titled "Snake Hypnotism: Serpents Have Power to Fascinate their prey" from 1904, published in the Detroit Free Press, is worth repeating here. "Graham Peck, a well known authority on snakes, was asked his opinion regarding a snake's hypnotic powers. His reply was as follows: "There Is a certain power to fascinate in a snake's eyes and movements. I saw only the other day a typical illustration of the power of a snake to fascinate. "Over in the pine woods I saw a ground squirrel fascinated by a black gopher snake. The forked tongue darted out of the snake's mouth almost as regularly and rapidly as the needle of a sewing machine rises and falls. The squirrel seemed to watch it spellbound. The snake crept slowly nearer. When the gopher snake was within two or three inches of the squirrel it gave a leap and threw three colls [sic] about the squirrel. Instantly the spell was gone. The fascination or charm there had been over the little animal was no doubt broken the very moment the serpent's coils were about the squirrel, for the animal gave three convulsive, terrified chirps and realized that its death moment had come. "I believe implicitly that all snakes have a certain degree of power to fascinate their victims to death. Black snakes, gopher snakes and racers have the power to a large degree. Rattlesnakes have the most fascinating power among all the poisonous serpents In the southwest. The indications of charming among poisonous snakes are deceiving sometimes. Poisonous snakes fang their prey once only. The poison does not kill at once. The victim flutters to a branch, it may be, or runs a short distance and stops. The snake watches it. The poison does its deadly work and the bird falls. Any one who comes up, not having seenthe attack, might be readily deceived Into Imagining that it was the glance of the snake and not the poison that caused the victim to fall." Retrieved 7/18/2014. http://cdnc.ucr.edu/cgibin/cdnc?a=d&d=LAH19040829.2.110
213 Evolution moves from more complicated to more simplified and streamlined body structures over time. In the same way, the language of magic describes a wide semantic range for the effects of magic that culminates in a mere six results.

magic used against snakes, though it does not use the term *ākarṣaṇa* or any verbal

cognate. The techniques are vague, but the techniques are tantra-like. By contrast, the

Bhairavapadmāvatīkalpa contains an explicit attraction ritual used against snakes. Had

the *Mahābhārata* authors access to the developed language of tantra magic, they would

have used its terminology rather than the general descriptions of spells (*mantra*) and

ritual sessions (*sattra*).[214] Magic tantra language, while nascent in the epics, was not

developed in the Gupta world; the magic language of the six results belongs to the

medieval era.

     One ritual to attract and kill an enemy is found in the "*Āstika*" section of the

Mahābhārata (1.13-53), an enchanting story about snakes, snake gods, and kings,

culminating in Janamejaya's snake sacrifice, the narrative frame for the entire myth cycle

of the epic. The snake-session (*sarpasattra*) attracts all the snakes of the earth to be

consumed in a ritual fire, lethal oblations. King Janamejaya hears the complicated tale of

his father's death at the fangs of snake king Takṣaka, and he resolves to kill the snake-

lord, "As once my father was burned by the fires of his venom, now I wish to burn that

wicked serpent."[215] (1.47.5) His priests, masters of spellcraft (*mantravid*), inform the

king that there is an ancient, powerful ritual session (*sattra*) that, under their guidance

and with them as ritual actors, he may offer to gain revenge against the serpent king and

his ilk. The ritual commences in a manner germane to Veda ritual--the oblation grounds

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214 This itself is not a strong proof for the existence or non-existence of the language used in tantra spell craft, the language of magic in tantra is not used in epic literature and earlier. The prior chapter on magic before the tantras shows that the language of spell craft was simplified, referring to *kṛtyābhicāra*, *mūlakāraṇa*, or idiosyncratic verbal constructions without the systematicity found in tantra magic.
215*yathā tena pitā mahyaṃ pūrvaṃ dagdho viṣāgninā / tathāhamapi taṃ pāpaṃ dagdhumicchāmi // 1.47.5*

are laid out according to law and scripture, *brāhmaṇas* are assembled, offerings of riches and rites are consecrated and laid out, and the king is consecrated--but the ritual turns toward tantra magic.

> From then, the ritual (*karma*) proceeded according to the rules of the snake-session (*sarpa-sattra*); the priests going about their own actions piously. Each wearing black robes (*kṛṣṇa-vāsāṃsi*), eyes reddened by smoke (*dhūmasaṃraktalocana*), they made proper oblations accompanied by spells (*mantravat*). The offered [the bodies] of all the serpents at the mouth of the sacrificial fire; and this spreads panic in the minds of all the snakes. [The snakes hang in the air, terrified and crying out.] Then the snakes--wriggling, wretched, and weeping to one another--began to drop into the blazing sacrificial flames. (1.47.17-20)

Small mercies save the day. The real target, king Takṣaka--the other serpents are collateral damage--is granted mercy by Indra who empowers the sage Āstika to save the snake lord. Āstika tricks the king into granting him a boon. He wishes that no more snakes drop into the fire, and Takṣaka, secreted by Indra, halts in the air before plunging into the flames. Takṣaka is saved, though innumerable snakes fall into Gehenna.

This snake sacrifice has indicators of tantra magic rituals: it depends on spells, it uses a fire sacrifice, priests appear like bleary-eyed sorcerers, and, specific to attraction, the victim is pulled from a great distance to be destroyed upon arrival. The term *ākarṣaṇa*, however, is absent. The snakes and the snake king are offered (√*hu*), sacrificed (*anu*√*hu*), dropped (*pra*√*pad*), hurled (√*pad*) made to hover (*adhi*√*sthā*), cooked (√*pac*), compelled to move (√*gam*), fetched (√*i*). The snake king is, in this order, held in the air (*kha eva yadatiṣṭhata*), halted (*tiṣṭha tiṣṭheti*), and made safe (*śantvanāmaya*), but he is

never attracted (*ākarṣaṇa*), let alone bewildered (*mohana*), immobilized (*stambhana*), or slain (*māraṇa*, *dāhana*, *nāśana*).   Had the brāhmaṇa authors possessed such robust magic vocabulary, they would have used these evocative terms.

A millennium later, an explicit snake-attraction ritual (*nāgākarṣaṇamantravidhānam*) is found in the *"Garuḍa"* section of *Bhairavapadmāvatīkalpa* chapter ten. This section describes varieties of snakes and presents the symptomatology as well as treatment for snake-bite victims.[216] Treatment of the envenomed resembles exorcism: the sorcerer offers fierce mantras accompanied by booming drums. (10.1-21) The final eight verses of the *"Garuḍa"* section present mantras germane to the six results:[217] attracting (*ākarṣaṇa*), dispelling (*preṣaṇa*), striking

216 MBh 1.47.21-5 describes the snakes who are victims of the *sarpasattra*, but the description is less taxonomic than poetic, in contrast with the BPK that classifies and describes classifications of snakes. "They writhed, hissed, and coiled their heads and tails [around anything that had purchase]; they began to fall into the splendorous flames. White, black, blue, aged, and youthful: they cried terrible screams, and fell into the might fire. By the hundreds of thousands, by the tens of millions those powerless snakes died, O best of the Brāhmaṇas. [All of them, including] those snakes small like a mouse, those thick like an elephant trunk, those with a powerful, huge body like a rutting elephant, many great and small of various colors, poisonous, fearsome, renowned as lethal, mordacious, and powerful dropped into the flames, punished due to the punishment secured by their mother. " (1.47.21-5) v*isphurantāḥ śvasantaśca veṣṭayantastathā pare / pucchaiḥ śirobhiśca bhṛśaṃ citrabhānuṃ prapeditre // 21 // śvetāḥ kṛṣṇāśca nīlāśca sthavirāḥ śiśavastathā / ruvanto bhairavānnādānpeturdipte vibhāvasau // 22 // evaṃ śatasahasrāṇi prayutānyarbudāni ca / avaśāni vinaṣṭāni pannagānāṃ dvijottama // 23 // indurā iva tatrānye hastihastā ivāpare / mattā iva ca mātaṅgā mahākāyā mahābalāḥ // 24 // uccāvacāśva bahavo nānāvarṇā viṣolbaṇāḥ / ghorāśca parighaprakhyā dandaśukā mahābalāḥ / prapeturagnāvuragā mātṛvāgdaṇḍapīḍitāḥ // 25 //* The *Bhairavapadmāvatīkalpa*, in contrast, sets out a robust taxonomy of snakes and their poisons. "Vasuki and Śaṅkha belong to the kṣatriya clan, are red, and have earthly-poison. Karkoṭa and Padma are śudras, black, and have watery poison (*vāruṇīyagarau*). Ananta and Kulika are brāhmaṇas, appear like moonstone, and their poison is fiery{white}. Takṣaka and Mahāsaroja are vaiśyas, yellow, and have wind-poison (*marudgaralau*). Now the four symptomatologies-- Earth poison causes collapse, the body heavy (*gurutā*) and cold (*jaḍatā*). Water-poison obstructs throat saliva and [blood and venom] flow from the bite. [When] afflicted by fiery poisons boils suddenly arise (*gaṇḍodgamatā*) and eyes flutter (*dṛṣṭerapātavaṃ*). Affliction from air poison shrivels the face (*āsyaśoṣaṇa*) and causes death-like pallor (*vicchāyata*)." (10.15-18) *kṣatriyakulasambhūtau vāsukiśaṅkhau dharāviṣau raktau | karkoṭakapadmāv api śūdrau kṛṣṇau ca vāruṇīyagarau /10.15 |// viprāv anantakulikau vahnigarau candrakāntasaṃkāśau / takṣakamahāsarojau vaiśyau pītau marudgaralau // 10.16 // idānīṃ caturvidhaṃ cihnam abhidhīyate—pārthivaviṣeṇa gurutā jaḍatā dehasya saṃnipātatvam / lālākaṇṭhanirodho galanaṃ daṃśasya toyaviṣāt // 10.17 // gaṇḍodgamatā dṛṣṭer apāṭavaṃ bhavati vahniviṣadoṣāt | vicchāyatāsyaśoṣaṇamapi mārutagaraladoṣeṇa //10.18 //*
217 The BPK contains a wide-range of six results pragmatic rituals, as is seen in my chapter on Jain tantra.

down (*pāṭana*), making the snake follow (*anuyama*), and rendering non-venomous

(*viṣamukto bhavati*).[218] This here attraction ritual includes a *homa* with accompanied

spells to attract a serpent. Perhaps the ritual result, if its ultimate goal is destroying

serpents, is the same as the *sarpasattra* in the *Mahābhārata* in which the snakes were

attracted, held in the air, and then plummeted into the *homa* flames.

> Now the discussion of rituals and mantras to attract (*ākarṣaṇa*) Nāgas---
>
> The magical attraction of serpents is accomplished via the ten-fold *homa* after 100,000 mantra repetitions. The mantra starts 'oṃ', concludes 'svāhā', and contains the words 'ciri ciri'. (10.22)
>
> Mantra rendered: *oṃ ciri ciri indravāruṇi*! *ehi ehi kaḍa kaḍa svāhā* // Mantra for attracting Nāgas.

The technique to attract snakes, above, is simple. The sorcerer chants the mantra during a

homa. The *homa* is described later in the chapter; specific mantras nuance result.[219] With

these snake attraction rituals from the <u>Mahābhārata</u> and from the Jain

<u>Bhairavapadmāvatīkalpa</u> in mind, I turn to <u>Uḍḍīśatantras</u>.

Tripathī on Attraction

All three <u>Uḍḍīśatantras</u> contain attraction chapters, but Tripathī does not parallel

Here it is sufficient to present the index verse for the six results and note that the only specific result common in the Garuḍa-secion is for attraction. The six results are never static. The five results against snakes here demonstrates yet another iteration of six result rituals. The first iteration in the BPK reads "He effects pacification, enmity-bestowal, subjugation, binding, bewitching of women, and immobilization" (3.1), but it is followed by several other lists of six acts (sometimes the lists swell far past six in number).
218 These Sanskrit terms for rituals results are often found scattered throughout discourse on the six results. For example, *preṣaṇa* is found under *uccāṭana* and *pāṭana* found under *vaśīkaraṇa*.
219 "Beside a termite hill, [the *sādhaka*] performs a homa offering the 'three sweets'. When the mantra is perfected [via the homa], having commanded (*ājñāya*) the Nāga king (*urageśvara*), he may send away (*preṣayet*) the snake." (10.24) *valmīkanikaṭe homaṃ kuryāt trimadhurānvitam / mantrasiddhau tam ājñāpya preṣayed urageśvaram // 10.24 //*

Śivadatta and Śrivāstava.[220] Tripathī presents a short mantra followed by several rituals that presumably deploy the mantra. This simple mantra invokes the Primordial Man (*ādipuruṣa*)--not the usual magic Rudra--to draw forth the victim: "*Oṃ*! Reverence to the Primordial Man (*ādi puruṣa*)! Attract so-and-so! Do it! *Svāhā*!"[221]

Tripathī's two attraction rituals employ body fluids and intoxicating substances. These substances are common to bewildering techniques throughout magic tantras. Bewildering and attracting rituals overwhelm the mind and manipulate the will, just as intoxicants and alcohol cloud the mind and drop inhibitions. Body fluids are nearly constant in erotic magic, and many attraction rituals have erotic utility. Considering the etymology of the term *ākarṣaṇa*, it is surprising no rituals use a plow as a prop or invoke hand-plow bearing Balarāma. A natural persuasive analogy follows: pulling a hand-plow pulls the plow and earth toward the user, just as the ritual pulls the victim toward the sorcerer-seducer.

In Tripathī's first ritual the practitioner combines juice from intoxicating Black Dattura leaves (*kṛṣṇadhattūrapatrāṇāṃ rasaṃ*) and yellow orpiment to make ink. The mantra, with the victim's name inserted in the target position, is inscribed on birch paper and burned in a k*hadira*-wood fire. Consequently, the victim "is attracted from even 100 *yojana*s [away]."[222] (1.218-9) The second technique inscribes the mantra in blood, and

220 None of Tripathī's content is presented in Śivadatta. Śrivāstava repeats Tripathī's mantra and glosses all Tripathī's ritual techniques in the Hindi appendix (*ākarṣaṇ ke anya prayog*) but he also expands upon Tripathī, writing one of his longest appendices of "other rituals". Śrivāstava consulted Tripathī or some text like Tripathī or one of Tripathī's sources for his ritual appendix.
221 Mantra: *oṃ namaḥ ādi puruṣāya amukasya ākarṣaṇaṃ kuru kuru svāhā*. See Śrivastava hindi section pg. 42.
222 Tripathī: *kṛṣṇadhattūrapatrāṇāṃ rasaṃ rocanayā yutam / bhūrjapatre likhenmantraṃ śvetakaravīralekhanaiḥ // 1.218 //{*corr. *matraṃ} yasya nāma likhenmadhye tāpayetkhadirāgnibhiḥ / śatayojanamāyāti nānyathā śaṃkaroditam // 1.219 //* Śrivastava: *kāle dhatūre ke pattoṃ ke ras meṃ*

the mantra-inscribed amulet is soaked in wine.

> One should inscribe this in blood using his ring-finger on a birch sheaf. The name of the victim is inscribed in the middle [of the mantra], and [the mantra sheaf] should be deposited in [a vessel] filled with liquor (madhumadhya). Then [the victim] will be attracted. This is the declared result of the ritual. Because this spell is difficult even for the gods, not just anybody should be taught the ritual.[223] (1.120)

The victim is connected to the amulet by inserting her name into the mantra, and the amulet becomes a simulacrum for the victim. In this magic context, the blood should theoretically be gathered from the victim to connect the victim to the amulet, but an alternate translation, supported by the Hindi gloss, is that the blood is the sorcerer's. The sorcerer uses blood from his ring-finger: he cuts his ring-finger and uses the bleeding finger to inscribe the mantra.[224] The amulet stand-in for the victim is placed in a pot of booze, making the victim intoxicated and drawn to the sorcerer, as if soused and with lovin' on her mind. The ritual is difficult (*durlabham*) even for gods, let alone normal men, to perform, so only a qualified man should be taught or undertake this spell.

Śrivāstava and Śivadatta on Attraction

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gorocan milākar śvet kaner kī kalam se bhojapatra par us vyakti kā nām likheṃ, jise ākarṣit karanā hai /. But Śrivastava continues "*tadanantar ber kī lakaḍī jalākār uske aṃgāroṃ par use tapāeṃ / tapāte samay die gae maṃtra kā ek sau āṭh jāp kareṃ / isse vah vyakti prabhāvati hogā aur atiśīghra sādhak yā prayogakarttā ke pās āne ko ātur hogā /*". Śivadatta contains none of this.
223 Tripathī: *anāmikāyā raktena likhenmantraṃ cabhūrjake / yasya madhye likhennāma madhumadhye ca nikṣipet // 1.220 // tadā cākarṣaṇaṃ yāti siddhiyoga udāhṛtaḥ / yasmai kasmai na dātavyaṃ devānāmapi durllabham // 1.221 //* Śrivastava: "*anāmikā uṃgalī ke rakt se bhojapatra par jis manuṣya kā maṃtra sahit nām likhkar aur śahad ke bīc me rakhakar, uske sammukh maṃtra kā jap kiyā jāegā, us kā ākarṣaṇ hoga /*".
224 Tripathī writes, "*anāmikā uṅgalīke raktadvārā mantrake sāth jiskā nām bhojapatra par likhkar*". Meaning, "He should write the mantra with the name of him [who is the target] using blood of the ring-finger."

Śrivāstava and Śivadatta contain the same Sanskrit root verses, but these verses

differ from Tripathī. Śrivāstava glosses all Tripathī's techniques in his appendix. Śiva

opens the discussion, "And now I will speaks about about this method of attracting a

desired [victim] (*ākarṣaṇavidhiṃ varam*), the mere knowledge of which effects potent

bewitching (*satyamākarṣaṇaṃ bhavet*). It is effective upon men, anti-gods (*asura*), gods

(*deva*), dryads (*yakṣī*), dragons (*nāga*), wild protectors (*rakṣasa*), the immobile

(*sthāvara*), and the animate (*jaṃgama*)." (41) There is no general mantra for attraction in

the Sanskrit root texts. Śrivāstava's appendix, though, reproduces a version of Tripathī's

attraction mantra, "*Oṃ kḷīṃ*! Reverence to the Primordial Formed One (*ādirūpa*)! Attract

so-and-so! Do it! *Svāhā*".[225]

Śrivāstava and Śivadatta provide three complicated rituals to cause magical

attraction.

> During the seventh *nakṣatra* (*āśleṣayā*)[226] one should combine the [plant products
> called] *arjuna* tree and *vandāka* and grind them with goat urine. This should be
> placed on his head [as a *tilak* or hair preparation] (*śirasopari*). His [desired]
> woman, man, child, or animal will be attracted to him (*ākṛṣṭaḥ svayamāyati*). I
> have declared this truly true.[227] (8.3-4, p.41)

Śrivāstava proposes the sucker-plant of the *arjuna* tree (*arjun vṛkṣ kā bāṃdā*) in his Hindi

gloss; the plant matter is more likely seeds or flowers from two different plants, namely

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225Śrivāstava: *oṃ kḷīṃ namo ādirūpāya amukasyākarṣaṇaṃ kuru-kuru svāhā*. (42)
226 Monier Williams identifies this as the seventh of the asterism. Āśleṣayā is also considered the ninth of
the twenty seven asterisms; connected to the Nāgas, it is inauspicious and is said to cause confusion and
fickle-mindedness to those born under its influence.
227Śivadatta: gṛhītvā 'rjunabandākamāśleṣāyāṃ samāhitaḥ / ajāmūtreṇa saṃpiṣṭvā nikṣipecchirasopari //
    nārī vā puruṣo yasya suto vā paśureva ca / ākṛṣṭaḥ svayamāyāti satya satyaṃ vadāmyaham // 8.3-4 //

the *arjuna* tree and the *vandāka* plant. The multiple targets being affected suggests the concoction is placed on the sorcerer's head and not the head of the victims. Those who see the anointed sorcerer or his fascinating *tilak* are attracted to him.

Following magical head-preparations, both the tantras prescribe preparing poison edibles.

> Due to eating *sūryāvarta* root, a wise one may attract [a victim] after five days. [When the root] is given as *paan* (*tāmbūla*), [the victim] comes to him[228] (8.5, p.42)

In the first part of the verse, it is not clear whether the wise one (*budha*), seeking to cause attraction, should eat the root himself or feed it to a victim. Poison *paan*, however, is given to the victim to cause attraction, so the root is most likely secreted in food or given openly as an edible to the victim. Both authors' Hindi glosses support feeding the root to the victim.[229]

The next ritual clearly describes its techniques, and it echoes Atharvan ritual ingredients.[230]

> Gather dust from the left foot of the target (*sādhya*), mix it with the blood of a lizard (*kṛkalāsa*), and form [the combined substances] into a doll image (*pratimā*). Using blood [as ink] the letters of the name of the target are written upon the heart [of the image. Then the doll image] is buried in a latrine (*mūtrasthāna*), and the

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228 Śivadatta: sūryāvartasya mūlaṃ tu pañcamyāmānayet budhaḥ / tāmbūlena samaṃ dadyāt svayamāyāti bhakṣaṇāt // 8.5 //

229 Śrivāstava: use pān meṃ rakhkar sevan karā deṃ to vah ākarṣit hokar āp ke pās calā āegā athavā calī āegī / (42) Śivadatta: use pān meṃ khilā de to vah svayaṃ ā jāta hai // 8.5 //

230 Kauśika Sūtra section one, chapter forty-seven describe similar rituals. Kaushika. *The Kauçika-Sūtra of the Atharva-Veda: With Extracts from the Commentaries of Dārila and Keçava*. New Haven: American Oriental Society, 1890.

practitioner should continually urinate there. He shall attract that woman [who is the target, even] one residing 100 *yojana*s [away].[231] (8.6-7, p.42)

Women are the most common target of attraction rituals. Woman-attracting rituals have an aggressive erotic tone, as witnessed above by the creation of an image from the foot-dust or footprint dust--one of the most potent 'traces' of a person in magic, equivalent to a bodily fluid--and lizard-blood and then burying the image in a latrine or spot where the practitioner has previously urinated. Burying the image binds the victim, and continually urinating upon the spot saturates the victim's simulacrum in a sorcerer's body fluid, his trace.Urination symbolically defiles the victim,[232] opening the victim up that the sorcery may penetrate and do its work. Otherwise, urine being excretory, the analogy does not work for attraction, being more germane to eradication.

Śrivāstava's Sanskrit root verses are scant, but he adds his longest ritual appendix in the text. The appendix includes not only Tripathī's content but several unique rituals. Common Tripathī material suggests Śrivāstava consulted Tripathī (possible, but not

231 Śivadatta: *sādhyavāmapadasthāṃ tāṃ mṛttikāmāharettataḥ / kṛkalāsasya raktena pratimā kārayettataḥ // 6 // sādhyanāmākṣaraṃ tasmāt tadraktairvilikhed hṛdi / mūtrasthāne ca nikhanet sadā yatraiva mūtrayet / ākarṣayettu tāṃ nārīṃ śatayojanasaṃsthitām // 7 //*
232 Urine is highly defiling. In the famous <u>*Mahābhārata*</u> case of king Nala, who has angered the god Kali when he was chosen by the maiden Damayatī in her bride-choice contest. The god Kali--whose name refers to the lowest form of dice and is representative of a group of semi-divine beings fond of gambling--possesses Nala and compels him to lose his wealth, kingdom, and wife. Kali is able to possess king Nala after the king had made contact with water after urinating, i.e. touching urine, and entered the evening ritual ground without washing himself. After making a deal with king Dvāpara to bait Nala into a game of dice, Kali waits in Nala's proximity. "Kali constantly observed [the king], remaining for a long while in Niṣadha. Then after twelve years, Kali saw his opportunity. When that king of Niṣadha urinated and touched [the urine], then he returned [to the ritual space for] the evening rituals, but he did not clean his feet. Then and there, Kali possessed him." s*a nityamantaraprekṣī niṣadheṣvavasacciram / athāsya dvādaśe varṣe dadarśa kalirantaram // 3.56.2 // kṛtvā mūtramupaspṛśya saṃdhyāmāste sma naiṣadhaḥ / akṛtvā pādayoḥ śaucaṃ tatrainaṃ kalirāciśat // 3.56.3 //* Here, urine defiles Nala, opening him up to possession. The urination in the ritual above can be interpreted as defiling the victim, opening him or her up to the power of the magic mantra and ritual.

likely), copied a common Sanskrit source containing Tripathī's content (likely), or reproduced material from a vernacular source that contained Tripathī's content and other unique rituals for attraction (the most likely). Tripathī's rituals were likely so common as to be found in numerous sources; identical ritual content, however, does not prove borrowing from Tripathī by Śrivāstava or even prove influence upon Śrivāstava by Tripathī.

Śrivāstava's general mantra is a cognate to Tripathī quoted above.[233] The mantra should be perfected during an auspicious astrological conjunction or festival day (*parvakāl*); it should be deployed in all seven subsequent rituals to attract a human target (*sādhya manuṣya*). (42) All seven appendix rituals either recite or inscribe the aforementioned mantra.

A summary of the seven rituals follows. (1) Inscribe the mantra on a skull or coconut shell (*khopare par*) using yellow orpiment and saffron for ink, and then burn it in a fire. The name of the target is inserted in the spell. Carefully performing this act during the three daily temporal conjunctions attracts a human target. The practitioner can attract anybody up to the celestial nymph Urvaśī. (42) (2) A man should inscribe the mantra on a birch sheaf using blood from his ring finger, and then he should place the amulet in a honey-pot (*śahad ke bīc meṃ rakhna*). Facing that honey pot, the practitioner performs mantra repetition, and then his victim is attracted. (42)

Śrivāstava introduces techniques for mantra inscription and manipulation that nuance attraction results enacted. (3) To force the return (*pahanā*) of someone who has

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233 *oṃ klīṃ namo ādirūpāya amukasyākarṣaṇa kuru-kuru svāhā.*

gone far away, even to another country (*pravāsī*), the mantra is inscribed on the dirty

clothes of an absent target. Having called out the target's name and repeated the spell that

bears the victim's name, the target's mind will become agitated, and he or she will return.

Should the dirty cloth be placed on a spinning wheel, the target will wander all around

and ultimately return.[234] The mantra inscribed on clean paper and placed firmly under a

rock compels one who has gone abroad to return. (43) The first techniques compel the

target's return, as if called to dinner from working in the fields; next, spinning the fabric

on a wheel agitates a person, making them return; and finally, writing the name of the

target and mantra and placing it under a rock causes the person to return and become re-

fixed to the location from which they fled. Body traces grant dominion over the target;

the mantra adds power to the ritual; the techniques nuance effects.

Śrivāstava presents other simple methods. (4) The sorcerer offers incense made

from *bāvacī*, and as the smoke wafts up to the roof of the house, the practitioner

envisions (*dhyān karanā*) the target, causing swift attraction. (5) Reciting the mantra

5,000 times using a coral rosary at sunrise on an auspicious day while facing north draws

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234 Faraone describes *iunx* spell-techniques that cause *agoge. Agoge* is "derived from the verb *agein*, "to
lead, to drive," this handbook rubric designates an erotic spell the burns or tortures the victim (usually
female--and thereby leads or drives her away from her home and to the practitioner (usually male)." (175)
Thus the ritual has the one-two erotic punch of an eradication and attraction spell in Sanskrit. Of interest
here, in addition to the similar grouping of results, is the technique called *iunx* that is the name for a
salacious bird and an erotic spell in this this bird is tied to a wheel. The term itself can mean "erotic spell",
and in Roman times it designated spinning tops and *rhomboi*, the spinning tops used in love spell to
bewilder a target. (176-7) Faraone reconstructs *iunx* spells in this way: "a man binds a small, lascivious bird
on a wheel (a common frame for torture in the Greek world) and then tortures it with whips and fire in the
hope that he can force his female victim from her family by transferring to her body--by means of
persuasive analogy--the bird;s natural lubricity and madness, as well as the additional pain and burning
brought on by the torture." (58) Faraone, Christopher A. *Ancient Greek Love Magic*. Cambridge, Mass.:
Harvard University Press, 1999. The spinning wheel confers upon the victim a spinning mind that
ultimately leads the victim to the sorcerer, just as the agitated one in Śrivāstava is called back, made to
return, via attraction rituals.

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the target to the sorcerer. (6) The sorcerer should inscribe the mantra on birch bark using an oleander stylus and ink made from orpiment and black dattura juice, then he burns the birch sheaf in a *jujjube* plum wood fire (*bera ki lakaḍī*); consequently, the practitioner has power over the target, and the target is compelled by desire to go to the practitioner.[235]

Śrivāstava's final ritual displays aggressive erotic attraction that he has avoided thus far but cannot completely ignore. (7) On a Friday during the *puṣya* fortnight one should grind up *brahmadaṇḍī* and consecrate it with 8,000 mantra repetitions. The powder is placed upon the forehead of a woman (*sktrī ke mastak par ḍāl deṃ*), either as a *tilak*, a general smearing, or by tainting her hair dressing. Consequently, a woman will be attracted and afflicted with desire (*ākarṣit evaṃ kāmapīḍit ho*); she will follow the man wherever he goes (*puruṣ ke pīche calī ātī hai*). (43)

Śrivāstava's Hindi Introduction to Attraction

Śrīvastava describes *ākarṣaṇa*--bewitching or forcible attraction--in psychological terms, but he provides a mythological precedence for these rituals. Attraction rites in magic root tantras effect bodies of human beings, animals, and supernatural entities; the target is rarely a victim's mind (and the end aim is most often seduction or destruction, rather than merely compelling a social visit). Śrivāstava argues that attraction's mental effect engenders affection that draws the victim to the sorcerer's proximity. Śrivāstava's target is enticed by affection; the victim is not bewildered and impassioned in such a way

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235 This ritual parallels Tripathī 1.218-9.

that compels him or her to travel into the presence of the practitioner, no matter the distance, as the magic tantras describe the result.

Śrīvāstava writes, "Drawing forth (*ākṛṣṭ karanā hī*) the mind (*dhyān*) of someone toward oneself is called *ākarṣaṇa*. Since we may not have a direct connection or closeness with some people, *ākarṣaṇa* is used to entice them. For example, if someone is lost, missing from your house, or displeased [with you], the *ākarṣaṇa* method is appropriate." (41) Attraction is used to draw the mind of a person to the practitioner and entice them to physically approach the practitioner. It is useful when there is no social or physical means to entice the target.

Ākarṣaṇa is found in mythology. Citing a mythological incident signals Śrivāstava's unease with this ritual result; the mythological incidence justifies the act's inclusion, even though the six results are not found in the mythological sources that predate the magic tantras. "In the <u>Rāmāyaṇa</u>, Rāvaṇ sent for Ahirāvaṇ using the bewitching method. This ritual [therefore] is known to the public [from the Rāmāyaṇa]. Bhagavān Śiva had taught it to Rāvaṇa. [Śiva did so because] he felt benevolence toward Rāvaṇa, who was his very own servant (*sahāyaka*)." (41) The mythological reference is not found in the Valmiki or Tulsidas versions of the <u>Rāmāyaṇa</u>, but is found in later vernacular retelling and is a popular story today.[236] In some versions of the <u>Rāmāyaṇa</u>, recounted by Philip Lutgendorf below, Rāvaṇa uses attraction rituals taught by Śiva to call forth his brother Ahirāvaṇa from his underworld abode. Śiva taught the demon lord this ritual because he was a good servant to Śiva. Rāvaṇa does not use this ritual in a

236 A possible reason for selecting this story may be that Ahirāvaṇa is associated with serpent, and manipulation of serpents with *ākarṣaṇa* may be found in other sources.

typical tantra manner. The demon king does not attract his desired Sitā to him for the

purpose of seduction.[237]

I will present a summary of the story of Ahiravana as retold by Philip Lutgendorf

(149-153) in his masterful <u>Hanuman's Tale</u>.[238] Lutgendorf presents three variants of the

tale; the first is most germane to our presentation. Snake Ravana is born to Rāvaṇa's wife

Madodari, but his serpentine appearance is frightening even to his father who casts him

into the oceans where he is adopted by the snake demoness, Simhika, and taken to the

serpent world. Ahiravana performs terrible penances to a goddess to make him

supernaturally powerful and nearly invulnerable. Soon he marries the daughter of the

king of Patala and succeeds the king as ruler of the underworld. After Indrajit, Rāvaṇa's

eldest son, is slain in battle with Rāma, Rāvaṇa is despondent, but he remembers his other

son, and calls him forth using an *ākarṣaṇa* mantra.[239] That Ahiravana is summoned by an

237 Despite being a kidnapper, Rāvaṇa is a gentleman, and he abducts Sitā physically, not compelling her
magically to come to him. For Rāvaṇa to use the ritual in this erotic way--to violently attract a woman for
the purpose of seduction--suggests attraction is a malicious act, which Śrivāstava denies. Deploying
attraction to seduce Rāma's bride would betray the benign use of attraction and sully further the character of
glorious Rāvaṇa.
238 Lutgendorf, Philip. *Hanuman's Tale: The Messages of a Divine Monkey*. Oxford; New York: Oxford
University Press, 2007.
239 The rest of the story, after Ahiravana is summoned, as summarized from Lutgendorf, is as follows.
Ahiravana scolds his father for kidnapping Sita but makes a plan to help his father by stealing away Rama
and Laksana during the night to his underworld kingdom where he will sacrifice them to the local goddess.
Vibhiṣana is concerned that Rāvaṇa will try something at night, so Hanuman expands his coiled tail to
create a fortress around Rama and Lakṣmana, but Ahiravana, disguised at Vibhiṣana, is admitted, uses
magic to put everyone to sleep, and takes the two princes to the netherworld. After some time, the princes
are discovered missing, Vibhiṣana realizes that Ahiravana was in disguise, and Hanuman goes to Patala to
rescue the princes before they are sacrificed. Hanuman in the underworld overhears a pair of vultures
describing the feast accompanying the imminent sacrifice of the princes. Hanuman proceeds to the palace
where he finds his own son, named Makardhvaja, guarding the palace. The son was born from a drop of
Hanuman;s sweat swallowed by a fish. The fish was caught by Ahiravana's servants, and upon cutting the
fish open the monkey emerged, and Ahiravana made the monkey his guard. The son is under oath to
protect the palace, and Hanuman beats him in a wrestling match. Hanuman enters the city and reduces
himself to the size of the fly to hide in a garland carried in and placed on the goddesses neck. Next,
Hanuman takes on a monstrous form and impersonates the goddess. He eats all the cooked food offered by
the priests in a tantric puja and calls for more. All the participants are excited. Ahiravana arrives dressed in

ākarṣaṇa mantra is the main reason for Śrivāstava to mention this incident, but,

additionally, the figure gains his power from reverence to dark goddesses and is

connected to serpents, both of these themes are consistent with goddess-oriented, snakey

magic that Śrivāstava draws upon. Furthermore, the myth does not contain predominant

erotic interpretations; Śrivāstava uses myth to deodorize magic.

(8) Murderous Sorcery (mārana)

Murderous sorcery (*māraṇa*), quite simply, kills a victim; the term is derived from

the Sanskrit root √*mṛ* meaning 'to kill or slay', Indo-European linguistic cognate to

English 'murder'.[240] Commentators and non-Śaiva tantra sources, especially Buddhist

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Red and exclaims: "You are favoring us greatly! What a marvelous state we will attain through this sacrifice!" Hanuman burps, signaling the goddesses joy. Rāma, serene, and Lakṣman, furious are brought into the temple, bound. Ahiravana knows that the offering of such victims will make him inestimably powerful, for he is offering the bodily incarnation of Vishnu to the goddess. He asks Rāma for some last words, and Rāma invokes Hanuman, while Lakṣman grumbles, wondering where that monkey is. Ahiravan raises his sword with a laugh, and then Hanuman roars, snatches the sword, and cuts off the demon's head, which then rolls into the homa fire. Panic ensues as hanuman frees the princes and slays scores of guards. Hanuman places the princes on his shoulders and they fly out. On the way, they see Makaradhvaja, and Rāma consecrates him the new king of Patala. They return to Lanka at daybreak, and Ravana realizes Ahiravana has been killed and his own end is near.

240 Goudriaan insists that this is not mere killing, for it must be done with proper state of mind, cremation local, requires special preliminaries and purification on part of the sorcerer, should only be applied against evil doers such as rapists and traitors to the state, should never be performed out of greed and fear, and, according to some tantras, should not be performed if the victim's astrological chart prohibits his killing/death. Goudriaan writes that "The above considerations are sufficient to prove that Māraṇa should never be applied at random by a magician, but only in cases where the victim's death is considered politically or socially necessary. This means that we should translate by "execution" or "liquidation", not by the mere word "killing". It is, however, open to question if these reservations were always observed, as there have no doubt been persons who did not hesitate to attack the lives of their personal enemies or who committed such rites for a client for rich rewards." (381) I have chosen 'murderous sorcery' as a translation to emphasize the magical qualities and lethal intent. The terms set forth by Goudriaan add more confusion than clarity, for there are other Sanskrit terms, such as √mrit, that mean dissolve or liquify. Furthermore, the root texts themselves alternate between prohibiting murderous sorcery and prescribing it for the purpose of usurping the victims family and prosperity, as opposed to Goudriaan's provincial interpretation. Perhaps Goudriaan would have better served his intent by translating the term as 'extermination'.

tantras, contort the meaning of murderous sorcery; they argue that such operations target only wicked people, only supernatural beings, and only "kill" negative qualities or karmic defects. Regardless of these hermenteutic arguments, root texts explicitly describe *māraṇa* to kill humans either out of hatred or for social advance by usurping victims' wealth, land, and family. Murderous sorcery sections also include include destruction (*nāśana*) and seizing (*grhṇāti*) operations that annihilate groups of humans and non-humans: enemies, ghosts, beasts, crops, commodities, and the like.[241]

Murder spells are found as early as the *Atharvaveda* under the heading 'conjuring and sorcery' (*kṛtyābhicāra*) and 'sorcery' (*abhicāra*), foreshadowing murderous sorcery techniques in the magic tantras. *Abhicāra* means 'sorcery', 'aggressive magic', or, in its most basic form, 'to attack'; the term is a catch-all term for aggressive ritual results, most often it represents killing, i.e. murder.

Abhicāra and *māraṇa* share 'hard-core' tantra qualities. They are often performed in cremation grounds and manipulate sanguine and foul substances. Murder rituals, to no surprise, use aggressive ritual acts--such as stabbing, burying, and burning--and noxious items--such as poisons, skulls, voodoo dolls, and bloody tribute offerings terrifying goddesses.[242] *Māraṇa* rituals include techniques common to *abhicāra,* but the rituals are

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241 The rubric of *śānti* and *māraṇa* overlap because they are extremes of the six results and both represent, as described in śānti section above, a 'quieting' of the target, though *māraṇa* is a more permanent quieting. *Nāśana* rituals presented under *māraṇa* are sometimes classed *śānti* in other tantras, notably in the *Jvālāmālinīkalpa*.

242 David White introduces the distinction of soft-core tantra to divide the scholastic *tantraśāstra*--in which named authors (as opposed to revealed text) describe methods of interpreting tantra to cause mystical transformation--and the hard-core tantra that is rooted in sexual transactions but includes "the ritual use of mandalas, mantras, and mudrās; worship of terrible or benign divinities, fire offerings; induced possession; sorcery, and so on" that are not enlisted in the service of mysticism. (White 2003:13, 2000: 6) White argues hard-core elements are the hallmark of tantra. Sexual transactions and sexually enacted rituals are found in the magic tantras, but the overarching goals are using ritual to change the world or to compel a deity to

markedly simpler than Veda *abhicāra*. *Māraṇa* and *abhicāra* are interchangeable terms in the magic tantras.

The three *Uḍḍīśatantras* situate murderous sorcery as either final or first constituent in lists of results; both these locations confer high value. Immobilization and murderous sorcery are the longest sections in Tripathī. Immobilization has eighteen verses and fourteen operations, and murderous sorcery has thirteen verses but only three operations. Tripathī's murder rituals contain the longest and most complicated techniques in the text. Nearly all Tripathī's content is found in both Śrivāstava and Śivadatta, who both expand murderous sorcery to include a number of simple rites to effect destruction (*nāśaṇa*).

Murderous sorcery is found in all magic tantras, including Buddhist and Jain tantras.[243] Despite its ubiquity and pride of place, murderous sorcery may have been less prevalent than the textual emphasis suggests. Root texts consistently contain regulation verses and even prohibition verses for murderous sorcery; such verse are found nowhere

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change the world according to the sorcerer's intention. I argue this 'hard-core' quality includes the qualities White describes but also has a cremation-type, noxious flavor: hard-core rituals use dangerous and impure substances, enlist aggressive techniques, invoke hostile-appearing deities, use jarring, ugly-sounding mantras, and are performed in lonely, desolate, ambiguous, and cremation locations. White argues that, "hard-core "Tantric Sex," as such does not constitute and has not ever, as far as can be determined, constituted the mainstream of Kaula or Tantric practice in South Asia. It is rather the more soft-core practices listed above, in which feeding is brought to the fore, that form the Tantric mainstream, at the same time it has been the hard-core rituals practiced by a limited inner circle--in which pleasing supernatural beings through sexual emissions is paramount--that have given tantra its specificity." (2003:14) The magic tantras make little reference to these feeding/sex rituals, and their specificity is based on massive catalogs presenting all manner of pragmatic rituals, most of which share common elements of the hard-core tantra above. The spells in magic tantras are not unique, stretching back to the *Atharvaveda*; however massing them together, creating innovative deployments to attain magic results, and fitting these rituals into the world of the tantras with its aggressive and funerary accoutrements makes these texts a unique body of literature and ranks the texts as tantras.

243 Various authors have argued murder is not found among the six results magic found in Buddhist and Jain tantras. A general survey reveals that Buddhist and Jain tantras usually include murder despite doctrinal claims to nonviolence.

else. Commentators universally condemn such rituals and perform tortured hermeneutic contortions to justify including the rites.[244] The presence of a ritual in a text does not guarantee it was ever practiced, but the prominence of rituals display the rhetorical importance of such rituals. Lethal rituals are impressive, causing awesome results; therefore, murder rituals give weight to the whole tantra, to all other results. If a rite can slay even Indra, how could it not slay a mortal man?! Likewise, if these texts include rituals to slay a man, how could they not achieve more mundane results like attraction, eradication, and immobilization?[245]

Tripathī on Murderous Sorcery

Largely absent since the beginning of the Tripathī, the narrative frame reappears before the murder ritual catalog. Śiva speaks directly to Rāvana, introducing "instantly effective" rituals that kill men (1.222). The Lord sets out caveats nearly identical to those in Śrivastava and Śivadatta.[246]

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244 Goudriaan writes that Chapter 11 of the *Hevajratantra* argues: "having realized the four kinds of mystical sight, a wise man should rescue the living beings; but in this connection (the passage speaks of the various sorts of supranormal powers) the power of killing should not be applied because this would mean a complete break of the Agreement." (trans. Goudriaan 381). Jain *mantravadins* sometimes refrain from *māraṇa* description and replace it with *niṣedha* "the forbidden act." (ibid.)

245 The inclusion of ethical constraints and prescriptions for purity and preliminary actions suggests that in the earliest magic tantras *māraṇa* was the first result described. These prescriptions would presumably apply to all the results following. It is only with the advent of index verses that logically place *śānti* first and *māraṇa* last, representing a hierarchy of results, that *māraṇa* was relocated to the end of the text from the beginning. In support of this, we note that most tantras place *śānti* in the index verse but never dedicate a section to tranquilizing. The recurrence of the narrative frame further suggests that *māraṇa* was positioned earlier.

246 Śrivastava 80 and Śivadatta 1.40-4

Murderous sorcery should not be performed frivolously against anybody at any time. This dangerous ritual that ends life should be done out of the desire for wealth and prosperity (*bhūti*).[247] Should a fool perform the rituals in this tantra, he will himself be assailed. For the sake of self-preservation murderous sorcery should never be performed. Only a holy man (*brahmātmaṇa*), having broadly discerned [the rituals and situation], should ever perform murderous sorcery; otherwise, sin (*doṣa*) is incurred. Should one perform murderous sorcery, it should be done in the following manner.[248] (1.223-5)

After myriad descriptions of malevolent rites and magic mayhem under other magic results with no explanation outside of technical ritual mechanics, this murderous section-- and this section alone--warns the reader about dangers inherent to aggressive operations and declares that only the most qualified and holy persons should perform them. Śiva hands down caveats, prescribes purity, and describes qualifications for the practitioner here and nowhere else save in the texts' opening.[249]

Throughout the Uḍḍ-corpus such caveats are found in two places: (1) initial verses introducing the whole text and (2) introductions to murderous sorcery. Ethics, qualifications for practitioners, preliminary rites, and overarching ritual systems (*sādhana*) are common in longer, more systematic tantras, such as the _Svacchandabhairavatantra_.[250] Ethical prescriptions are common in vernacular tantra

247 The ritual is done to acquire wealth, prosperity, wife, and family by taking it from the one who is killed. This is made clear by longer versions of this verse in other sources.

248 *athātaḥ saṃpravakṣyāmi prayogaṃ māraṇābhidham / sadyaḥ siddhikaraṃ nṝṇāṃ śṛṇu rāvaṇa yatnataḥ // 1.222 // māraṇaṃ na vṛthā kāryaṃ yasya kasya kadācana / prāṇāṃtasaṃkaṭe jāte karttavyaṃ bhūtimicchatā // 1.223 // mūrkheṇa tu kṛte tantre svasminneva samāpatet / tasmādrakṣyaḥ sadā "tmā vai māraṇaṃ na kvaciccaret // 1.224 // brahmātmānaṃ tu vitataṃ dṛṣṭvā vijñānacakṣuṣā / sarvatra māraṇaṃ kāryamanyathā doṣabhāg bhavet // karttavyaṃ māraṇaṃ cetsyāttadā kṛtyaṃ samācaret // 1.225 //*

249 Should *māraṇa* be the first set of rituals and these caveats be applied to all the rituals in the grimoire, then *māraṇa* rituals should not be considered unique in having preliminaries practices, ethical prescriptions, and caveats. That said, Tripāṭhī presents *māraṇa* last, and the caveats are only found under *māraṇa*, making *māraṇa* unique among the six results in containing such prescriptions and warnings.

250 The six results are a minor topic embedded in ritual catalogs more concerned with worshiping the tutelary deity, gnostic transformation, transcendental ends, and ritual liberation of an individual's soul. The BPK and JMK have detailed prescriptions regarding the purity and qualifications of the practitioner. Longer, systematic tantras like the _Svacchandatantra_ have chapters on the six results, but they also contain

magic sources,[251] but such vernacular sources are 'second-order' readings of the magic

tantra influenced by evolved *tantraśāstra* discourse that re-interprets magic grimoires

into mystic systems for spiritual transformation or codes magic tantras as mere

receptacles for mantras.

Magic tantra grimoires do not argue that murderous sorcery should target the

wicked or 'oppressors of the Dharma' as found so often in Buddhist tantra hermeneutics.

The most famous example of righteous Buddhist killing is the tyrannicide of Lang Darma

by Lhalung Pelgi Dorje, a monk who disguised himself and killed/liberated (*grol ba*) the

king who oppressed the Dharma in order to free Tibet from his persecution of Buddhism

and to compassionately (*snying rje*) free the king from committing further bad karma

acts.[252] In contrast to high-minded Buddhist justifications of killing and equally contorted

extensive preliminary rites and qualifications. The magic tantras never provide preliminary rites and qualifications, though Hindi texts on the topics do contain such material. To be fair, it is not likely that magic tantras eschewed preparations and qualifications, but, more likely, such content was unsaid and understood without saying. The best study of the <u>Svacchandatantra</u> in English is Arraj, William James. "The Svacchandatantram: History and Structure of a Śaiva Scripture." N.p., 1988. The six results are briefly mentioned.

251 Including general vernacular works on magic, commentaries and glosses of Sanskrit root texts, and interspersed analysis in vernacular when presenting a magic tantra.

252 This is a founding story in Tibetan Buddhism, and the killing of Lang dharma led to Lhalung Pelgi Dorje inspiring religious propagation of Buddhism after killing the king. Dudjom Rinpoche, Gyurme Dorje, and Matthew Kapstein. *The Nyingma School of Tibetan Buddhism: Its Fundamentals and History. Vol 1, Vol 1,.* Boston: Wisdom, 1991. 522-527. Kapstein describes the situation in that Relpachen was murdered by his brother Lang Darma who wanted to return Buddhism to its old religions. He translates from Bsod nams rtse mo's Chos la 'jug pa'i sgo, in the Sa skya'i gsung 'bum: [Relpachen] had a younger brother, called Lang Darma, whose mind came to despise the Buddha's teaching owing to the force of unvirtue practiced in earlier lifetimes. He based the status of the Precious Jewels, and caused the teaching to decline. But even then the temples stood, and some embers of the teaching remained, so that the bodhisattva named Pelgyi Dorje killed the sinful king and then flew off miraculously to Khoton." Kapstein, Matthew. *The Tibetans*. Malden, MA; Oxford: Blackwell Pub., 2006. p.80. Traditionally, this is a clear-cut case of violent means used to protect the dharma, and exegetes wrestle over this message that violent means may be useful to propagate the dharma or at least present its persecution; this situation is often applied to killing magic in the Buddhist magic tantras. Contemporary scholars increasingly doubt widespread oppression of Buddhism under Lang Darma, suggesting the more likely was a withdrawal of patronage. The Blue Annals briefly describe the rise of gLaṅ Dar-ma and his murder by dPal-gyi rdo-rje as signifying the turn into the Iron-Hen year in which the Buddhist doctrine cease to exist, the beginning of a

Jain arguments for killing to preserve the Dharma, killing in the Uḍḍ-corpus is motivated

by jealous desire for another man's prosperity!

Rituals begin in earnest after Śiva's caveats. Tripathī's first technique inscribes a

yantra-mantra amulet invoking Cāṇḍalinī, Kāmākhyāvasinī, and Vanadurgā, ubiquitous

wild tantra goddesses from peripheral lands and isolated places[253]: "*Oṃ*! Fierce Goddess

(*cāṇḍalinī*), Dweller in Kāmākhya (*vāmākhyāvasini*), Impassible Forest Goddess

(*vanadurga*)! *Klīṃ klīṃ ṭhaḥ svāhā*!"[254] (1.226)   The yantra is inscribed on a birch sheaf

using orpiment and saffron as yellow ink. Tied around the sorcerer's neck on Saturday or

Tuesday, the amulet will kill an enemy. Neither this mantra nor the directions for

inscribing the mantra are found in the other *Uḍḍīśatantras*.[255]

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dark age. 'Gos Lo-tsā-ba Gźon-nu-dpal, and George Roerich. *The Blue Annals*. Delhi: Motilal Banarsidass, 1976. p. 53.

253 Tantra goddess names and seed syllables in the mantra recall mantras to Mahāvidyā goddesses, Śakta cycles of Durgā forms and Kālī-type goddesses. Some scholars have noted that *Uḍḍīśatantra* texts, by virtue of goddess mantras, should be classed as both Śaiva and Śakta, a Śaiva-Śakta tantra; however, the distinction of Śaiva and Śakta is not made by the texts in question, and I would argue such designations are not appropriate. *Uḍḍīśatantras* do not claim any particular pole or tradition of medieval Śaivism (i.e. Trika, Krama, Śrīvidyā). They are generally Śaiva as opposed to Vaiṣnava. Mere mention of goddesses does not make a text a hybrid Śaiva-Śakta text, for texts of either "tradition", Śaiva or Śakta, have a mix of mantra and deities within the. Magic texts are not concerned to self-describe with a particular subset of Śaivism, so it is not useful to speculate from the texts at hand. Tiwari masterfully describes a full range of ambiguous goddesses originating from *yakṣinīs* and *naginīs*, to goddesses of trees, mountains, and rivers, to goddesses associated with Tirthas, to Goddesses as guardian dieities of villages and cities; these goddesses become the pantheon of the magic tantras. Tiwari, Jagdish Narain. *Goddess Cults in Ancient India: With Special Reference to the First Seven Centuries A.D.* Delhi: Sundeep Prakashan, 1985. 15-40. Another precious source is Michaels, Axel, Cornelia Vogelsanger, and Annette Wilke, eds. *Wild Goddesses in India and Nepal: Proceedings of an International Symposium, Berne and Zurich, November 1994*. Bern; New York: P. Lang, 1996.

254 "*Oṃ cāṇḍālini kāmākhyāvasini vanadurge klīṃ klīṃ ṭhaḥ svāhā*" // *ayutajapena mantrasiddhiḥ* // *idaṃ yantraṃ likhedbhūrje rocanākuṃkumena tu / bhaume vā mandavāre vā baddhvā 'riṃ nāśayedgale* // *1.226* //

255 Tripathī reproduces a mantra in yantra form. Consult the full translation in the appendix to this dissertation for the yantra. The yantra reproduces a mantra that I can tentatively reverse engineer: *hrī māraya amukaṃ huṃ phaṭ svāhā*. It seems most likely that the mantra would be in the form "*oṃ hrī amukaṃ māraya huṃ phaṭ svāhā*". As such, the yantra is not a reproduction of the mantra by any mantra technique I have encountered; perhaps, the mantra consecrates this yantra. In all likelihood, in the manuscript the Sanskrit verse prescribing written yantra had lost its description of the yantra and mantra in

Tripathī presents only two murderous sorcery rituals beyond the amulet-mantra technique, but they are long rituals, some of the longest in the text; they invoke frightening deities, and they implement terrific techniques. Both Tripathī's rituals are found with minor differences in Śrivāstava, Śivadatta, and even in vernacular texts. Uḍḍīśatantras contain a variety of murderous sorcery rituals in addition to the two found in Tripathī. Beni Gupta includes versions of Tripathī's rituals pulled from the Hindi Great Ocean of Spells (*Mantramahārṇava)*, from a section on the topic of "Death Causing Spells."[256]

Tripathī proclaims a murderous mantra invoking Śiva Kālasaṃhāra: "*Oṃ*! Reverence to The Destroyer of all Time (*sarvakālasaṃhāra*). Kill so-and-so! Kill! *Krīṃ phaṭ*! Reduce [the victim] to ash! *Svāhā*!"[257] Mantra repetition is performed for an entire month to perfect used used in the following ritual. The ritual begins on the dark eighth and concludes on the dark fourteenth of the fortnight.

> Make a doll (*puṭṭalī*) from enemy's foot-dust, cremation ash, and blood from [one's] middle [finger].[258] Cover [the doll] with black cloth, and bind it with black thread. The form (*murti*) is laid upon a bed of *kuśa* grass and then burned. One should perform 10,000 repetitions of mantra. Afterward, one should perform 108 mantras [to consecrate] 108 *māṣa* beans, [endowing the seeds] with the potency of this majestic mantra. Deposit all those beans into the middle of the head of the doll. Should he perform this endeavor (*yoga*) at midnight, he will even kill [a

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a prior redaction, and Tripathī either provides his own mantra-yantra, inserts a mantra-yantra from another source, or the mantra and its geometric form were marginalia incorporated by Tripathī or some earlier redactor. Though absent from the other Uḍḍīśatantras than Tripathī, the yantra-mantra is found in the much later *Uḍḍīśatantra* in Guptā, Sandīpa et al. *Asalī prācīna Rāvaṇa saṃhitā*. Dillī: Manoja Pôkeṭa Buksa. p.489.

256 Gupta, Beni. *Magical Beliefs and Superstitions*. Delhi: Sundeep, 1979.

257 Mantra: *oṃ sarvakālasaṃhāraya amukaṃ hana hana krīṃ huṃ phaṭ bhasmīkuru svāhā*. The mantra is nearly the same in Śrivastava 80 and Śivadatta before 1.48: *oṃ namaḥ kālasaṃhārāya amukaṃ hana hana krīṃ huṃ phaṭ bhasmīkuru kuru svāhā.*

258Foot-print dust or dust acquired from a victim's foot.

victim] equal to Indra. Should he deposit the doll at the edge of a cemetery, then after the passing of one month the enemy will be dead.[259]   (1.227-31)

Dust gathered from the enemy's foot or foot-print and murder dolls in murderous rituals ranging back to the <u>Atharvaveda</u>.[260]   The rite is dedicated to Śiva as the Destroyer of All Time (*sarvakālasaṃhāra*), not to one of the ubiquitous Veda magic gods like Rudra; two variants invoke Black Bhairava. The sorcerer makes a doll (*puṭṭalī*) from a trace of the target (connecting the victim to the doll), cremation dust (aligning the ritual with death), and blood from his own middle finger (endowing the sorcerer's intention).[261] The sorcerer places consecrated seeds into the head of the doll, and, from then on, the what happens to the doll happens to the man. The doll is burned. In a twist, if the whole ritual including oblation is done at midnight, the enemy will die, but if he merely deposits the doll, presumably unburned, at the edge of a cemetery, the enemy will die after a month passes. Burning the simulacrum causes immediate death, depositing in the cemetery causes delayed death.

Beni Gupta describes a similar ritual. The ritual is a deadly type of sorcery (*abhicar*) called *mooth;* the spell to "throw a *mooth*" or "to cast a spell".[262] The presiding

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259 Tripathī: *ripupādatalātpaṃsuṃ gṛhītvā puttalīṃ kuru / citābhasmasamāyuktāṃ madhyamārudhirānvitām // 1.227 // kṛṣṇavastreṇa saṃveṣṭya kṛṣṇasūtreṇa bandhayet / kuśāsane suptamūrtirdīpaṃ prajvālayettataḥ // 1.228 // ayutaṃ prajapenmaṃtraṃ paścādaṣṭottaraṃ śatam / maṃtrarājaprabhāveṇa māṣāṃścāṣṭottaraṃ śatam // 1.229 // puttalīmukhamadhye ca nikṣipetsarvamāṣakān / arddharātrikṛte yoge śakratulyo 'pi mṛtyubhāk // 1.230 // prātaḥkāle puttalikāṃ śmaśānānte vinikṣipet / māsātmakaprayogeṇa ripomṛtyurbhaviṣyati // 1.231 //* Parallels found on Śrivastava p. 80-1 and Śivadatta 1b.1-4 (i.e. 1.44-8).

260 Comm. on 9.290 in Manusmṛti reads: "Sorcery rituals (abhicāra) are those wordly (laukika) methods for killing using dug up roots or seizing the dust from the foot [or footprint of the victim] by means of the sorcery fire rituals and so forth taught in the scriptures." See my earlier chapter "Magic Prior to the Tantras" for more details.

261 The systematic section before the grimoire argues for use of thumb and little finger in rosary rites to kill. "For both dissent and eradication one should use the thumb and the index finger. Murderous sorcery uses the thumb and the little finger. (1.113)

262 McGregor's Hindi dictionary states that "*mūṭh*" is derived from the Sanskrit '*muṣṭi*-' meaning fist;

god, Bhairav, lives in the cremation ground, sporting with the 64 *yoginī*s. Bhairav rises

to prominence in the tantras and remains the most prominent pragmatic god throughout

South Asia. The vernacular ritual below connects the magic tantras to contemporary

practice.

"Om namo Kala Bhairav, he lives in the cremation ground where 64 Yoginis play. I express to you everything. In about three hours the smoke of the burning pyre of the dead enemy should be visible and the cremation ground should become his abode. His mother should give up hope of his life. The burning pyre of the enemy should be seen. My Bhairav is his enemy. If your arrow does not strike the enemy, then you will violate the order of king Ramachandra and Lakshman. The words are true, the body is fragile. The spell will be effective. This is divine order". This is the spell. The sorcerer, on seeing a dead body should go to the cremation ground. He should take a bone and burn it red in the pyre. Then he should throw a handful of black gram on it. He should separate those which are fully burnt from those which are only partly parched. then he should utter the above spell 21 times on the burnt grams and early morning without wash he should throw them in the direction of the enemy who will go to the abode of Yama or the god of death.[263] [From here Gupta provides exposition.] The sorcerer utters this death causing spell for several days when he feels sure that the grams have been invested with sufficient deadly power, the throws them in the direction of his target. It is believed that these seeds travel in the air, reach the abode of the victim and imperceptibly enter his body. Then some mysterious ailment would suddenly commence. It drags on and on, and no medicine proves effective. If the patient suspects that he has been made the victim of a Mooth, he loses hope of recovery and become [sic] worse and worse. Ultimately he is declared critical and

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dictionaries describe *mūṭh calānā*, "to cast a spell (over, par); to practice witchcraft." *Mūṭh māranā* is listed as a colloquial term for masturbation. I have heard *mūṭh carānā* and *mūṭh calānā* used for masturbation but never *mūṭh māranā*. The clenched fist is a common *mudrā* for magic, which likely informs this vernacular term. Bahri's Hindi dictionary lists *mūṭh* to mean handle, fist, grip, knob, and an act of sorcery. As a transitive verb '*mūṭh calānā'* means "to practice sorcery or black magic". *Mūṭh lagānā* means to fix a handle or to affix a handle to something.

263 Gupta reproduces the Hindi ritual from the <u>Mantramaharṇava</u> by Śāstrī Madhava (698): *muṭhacālana maṃtra "oum namo kālā bhairo masāṇ vāsā causaṭh joganī kare tamāsā uḍaḍ ko muṭṭī raktābāṇ, cal re bhairo kaciyā masāṇ / mai karhu toso samabhrāya sabāpahare meṃ dhuvāṃ dikhāya / muvā murdāḥ maraghaṭavās, mātā choḍe putre ko ās / jalatī lakaḍī ghikai masāṇabhairo , merā bairī tairā thān khelo siṃgo rdravāṇa mere vairī ko nahī māro to rājā rāmacandra kau ān lakṣmaṇ jatī ko ān, śabd sāṃcā piṃḍ kācā pharo maṃtra īśbarī vācā / iti maṃtra" / kisī mare hue murade ko dekhkar masāṇ meṃ jāve murade kī haḍḍī lekar citā meṃ khub lāl kare pīche usame ek muṭṭhī uḍad dāl de un meṃ se jo jal jāy unheṃ alag kar le jo khila jāya unhe alag kar le / jale uḍadoṃ par 21 bār maṃtra paḍkar prātaḥkāl binā mūṃh dhoye śatru ko māre to śatru yamapurī ko calā jāyagā //* (Gupta: 183 ft. 2)

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dies."

The vernacular ritual expands the Sanskrit one while retaining most of its techniques.

Burnt grains do not stuff a puppet nor are they oblated as above; here, the enchanted

grains themselves confer lethal results. The vernacular cannot be seperated from the

Sanskrit ritual, for the Sanskrit rituals just as surely were influenced by contemporaneous

vernacular rites as the vernacular techniques above are influenced by Sanskrit discourse

on magic.

Tripathī's second ritual is named Wet Cloth Magic (*ārdra paṭī vidyā*); Gupta

provides another vernacular parallel. The ritual uses an ostensibly Vedic mantra, namely

Durvāsa's Gāyatrī in Chaṇḍa-meter. This mantra invokes ten goddesses, starting with

Mistress of the [Deadly] Wet Cloth (*ārdrapaṭeśvarī*). Goddesses named here *en masse*

are independent goddesses elsewhere. This horde of wild and deadly tantra goddesses

rose to prominence in Northeast India and Bengal and later spread throughout India. The

following mantra is perfected by 10,000 repetitions.

> *Oṃ*! O glorious Goddess of the Wet Cloth (*Ārdrapaṭeśvarī*), O She Who is
> Garbed in Green and Blue (*Haritānīlapaṭā*), O Dark One (*Kālī*), O Salivating
> Goddess (*Ārdrajihvā*), O Fierce One (*Caṃḍalinī*), Howly(*Rudrāṇī*), Skull-Bearer
> (*Kapalinī*), Flaming Mouth (*Jvālamukhī*), Seven Tongues of Flame (S*aptajihvā*),
> the Thousand-eyed One (S*ahasranayanā*), approach! Approach so-and-so! I offer
> you an animal! Cut off the life of so-and-so! Approach! Approach! You who steal
> away lives (*tajjīvitāpahāriṇī*)! *Huṃ phaṭ bhurbhuvaḥ svaḥphaṭ*! You that devours
> cloth soaked in blood (*rudhirārdravasākhādini*), cleave my enemies! Cleave!
> Drink the blood! Drink! *huṃ phaṭ svāhā*.[264] This is the spell. It is perfected by
> 10,000 recitations.

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264 *oṃ namo bhagavati ārdrapaṭeśvari haritanīlapaṭe kāli / ārdrajihve cāṃḍālini rudrāṇi kapālini
jvālāmukhi saptajihve sahasranayane ehi ehi amukaṃ te paśuṃ dadāmi amukasya jīvaṃ nikṛṃtaya ehi ehi
tajjīvitāpahārini huṃphaṭ bhūrbhuvaḥ svaḥphaṭ rudhirārdravasākhādini mama śatrun chedaya chedaya
śoṇitaṃ piba piba huṃ phaṭ svāhā //*

Mantras throughout Tripathī are presented without coded mantra language or "mantra decoding" verses (*mantroddhāra*), without clear prescriptions for recitation, and without any declared meter. The mantra above, however, is accompanied by regulations.

> *Oṃ*! The regulations for mantra repetition regarding the mantra of the great spell dedicated to glorious Wet-Cloth: it uses the seer Duvāsa's Gāyatrī Chaṇḍa [meter], the seed syllable '*hūṃ*', the energy-syllable (*śaktiḥ*) is '*svāhā*', and in the target position is the name of my enemy.[265]

The ritual to which this mantra should be applied is as follows:

> Mere mantra repetition kills an enemy after one month. Begin on the dark eighth of the fortnight [and practice] through the dark fourteenth. He should perform mantra repetition with the name of the enemy inserted [in the mantra]. He should make a doll using the dust from the foot [or foot-print] of his enemy (*ripupādasthadhūli*). Having made a tribute sacrifice (*bali*) of a young goat, he should soak the clothing with [goat] blood. Cover the effigy with that [blood] cloth. When the cloth has dried, then the enemy will be destroyed. The power of this great mantra [kills the enemy], there should be no doubts.[266] (1.232-5)

This mantra invokes a horde of goddesses to kill an enemy, but the ritual requires repetition of a perfected mantra to accompany sanguine techniques. Presumably, mere mantra repetition will kill an enemy after a month, but performing the full ritual manipulating the doll, the cloth, and goat's blood will be fatal in shorter duration. This

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265 Mantra regulation: *Oṃ asya śrī-ārdrapāṭīmahāvidyāmaṃtrasya durvāsā ṛṣirgāyatrī chaṃdaḥ huṃ bījaṃ svāhā śaktiḥ mama amukaśatrunigrahārthe jape viniyogaḥ //*

266 *kevalaṃ japamātreṇa māsānte śatrumāraṇam / kṛṣṇāṣṭamīṃ samārabhya yāvatkṛṣṇacaturdaśī // 1.232 // śatrunāmasamāyuktaṃ mantraṃ tāvajjapennaraḥ / ripupādasthadhūlyāśva kuryātputtalikāṃ tataḥ // 1.233 // ajāputraṃ baliṃ dattvā vastraṃ raktena saṃlipet / tato gṛhītvā tadvastraṃ nyasetputtalikopari // 1.234 // yāvaccchuṣyati tadvastra tāvacchatrurvinaśyati / mantrarājaprabhāveṇa nātra kāryā vicāraṇā // 1.235 //*

follows an implicit tantra principle that more complicated techniques are more effective.

The doll is the enemy; the cloth soaked in blood is the enemy's blood-filled body. The

goddesses consume the blood of the enemy, drying him up. Desiccation is associated

with killing in tantra magic, and here the desiccation corresponds to drying up the life in

the target.[267]

Gupta summarizes this same ritual from the <u>Mantramahārṇāva</u>.

> The magician mutters the Ardhpateshwari Mantra "Oṃ Namo Bhagwati etc." at
> the rate of 108 spells daily for one month or from the 8th day of the black fornight
> [sic] to 10th day of the black fortnight. On the completion of the spell, he brings
> some clay from the ground which the enemy he wants to kill [sic], stepped over
> and makes an effigy of the enemy, wraps it in blue cloth and instalsit [sic] on a
> wooden platform and worships Devi Kali, sacrifices a goat, soaks a cloth in its
> blood covers the effigy and mutters spells over it. It is believed that as the cloth
> dries the enemy is sure to die. (Gupta 185)

Not only is the methodology nearly the same, but the mantra displays only minor

differences that likely derive from scribal errors over the transmission history and from

into vernacular language.[268] The mantra contains many of the instructions in the rituals,

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267 White describes vicious witches such as *kṛtyā*s who kill by desiccation "Witches who fed upon the
vital fluids of their victims were a commonplace of Somadeva's medieval life world. Called yoginīs,
śākinīs,śabarīs, or ḍākinīs, they were known to suck the life out of their victims as a means to both fueling
their power of flight and their ability to change their outward form into that of a bird, mammal, or other
creature."(White: 2013:10) Desiccation kills, whether the fluids of the victim are drained like a vampire or
the shadow of the victim is shortened and desiccated, as found in Buddhist magic, symbolizing the
shortening of a victims lifespan.
268 In Tripathī the murderous sorcery operations are the most cohesive, complicated, lengthy, and old, but
this is not the case in other magic tantras or even in the other two *Uḍḍīśatantras* at hand. Murderous
sorcery sections in magic tantras contain long, complex, and aged rituals, but these rituals are accompanied
by simplified versions and a hotchpotch of short killing rituals. Many ritual results use cremation imagery,
noxious ingredients, and aggressive actions throughout, but murderous sorcery rituals, as expected, are
paramount in this aspect. It is not universal, but most murderous sorcery rituals prescribe morbid
techniques: only a few rituals use placid ingredients and techniques. Destruction rituals (*nāśana*) are
usually classed as murderous sorcery, even though these rites are classed tranquilizing (śānti) elsewhere.
What is more permanently tranquilizing than death? Murderous sorcery rituals are described to be the most
powerful of all the rites. From the *Mantramahārṇāva* of Śāstrī Madhava, 697: *oṃ namo bhagavatī
ārdapaṭeśvarī haritanīla paṭe kāli ārdajivhe cāṃḍālinī rudrāṇi kapālinī--jvālāmukhī sapta jivhe*

the same list of goddesses, and the same seed syllables as the _Uḍḍīśatantra_. Considering

the similarities with Tripathī and that Tripathī's ritual is repeated throughout the Uḍḍ-

corpus, this must have been a common ritual, in deed or thought.

Śivadatta and Śrivāstava on Murderous Sorcery

Śivadatta and Śrivāstava contain almost all the material in Tripathī, but the two

share additional verses--mostly short, simple rituals--not found in Tripathī. I present

destruction (_nāśana_) rituals under murderous sorcery, though they can also be found

under tranquilizing rites. Destruction rites (_nāśana_) absent from Tripathī are located in

Śivadatta and Śrivāstava. Śivadatta's second chapter sets out a hotchpotch of pernicious

techniques, destruction rituals, and desiccation rituals that immediately follows the

murderous sorcery section that concludes chapter one. Lacking a declared single result,

the second chapter highlights generally destructive spells, extending the murderous

sorcery section. Śrivāstava presents destruction rituals in the chapter dedicated to

murderous sorcery. I present Śivadatta below, noting parallels with Śrivāstava in

footnotes.[269]

The first ritual is not necessarily murderous, but it causes the victim to be seized

by a ghost (_preta_), and this may be ultimately fatal. The hair of an enemy is fixed to a

sahastranayane ehi ehi amukaṃ te paśuṃ dadāmi amukasya jīvaṃ nikṛntaya ehi tajjovitāpahāriṇī rhuṃ phaṭ bhurbhuvaḥ svaḥ phaṭ rudhirārda vasākhadini mam śatrun chadeya chadeya śoṇitaṃ piva piva rhuṃ bhaṭ svāhā / ityeka--viuśottaraśatākṣarī maṃtra // (Gupta 185)

269 Śrivāstava presents no unique rituals for murderous sorcery, and his root text is characteristically crude compared to the other Uḍḍīśatantras, so his specific verses are not of concern here.

magical stylus by either wrapping the stylus with hair or making the hair into a brush-

tip.[270] Using the stylus dipped in cremation ash, a sorcerer writes victim's name on an

unspecified surface. The inscribed name is fumigated while the victim's name is verbally

repeated. Finally, a mantra is repeated and a ghost will seize the victim. Variations

between Śivadatta and Śrivāstava are minor, mostly concerning whether the name of the

target or an entire mantra is inscribed.[271] Fumigation could be applied to the inscribed

name, the inscribed mantra on a surface or amulet, or fumigation of the stylus and surface

while performing repeated writing or chanting. The mantra is "*Oṃ*! Reverence to the

glorious Overlord of the Ghosts (*bhūtādhipati*), with frightening eyes, malevolent jaws,

gape-mawed. O Śaṃkara, [afflict] so-and-so with a seizer, dryad, or demon

(*grahayakṣabhūta*). Kill! Kill! Burn! Burn! Cook! Cook! Seize! Seize! *Hūṃ phaṭ svāhā*

ṭhaḥ ṭhaḥ!"[272] Śiva will send a spectral hit man to attack, afflict, and assassinate the

target. As Overlord of Ghosts (*bhūtādhipati*), Śiva has dominion over all manner of

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270 "One should take up a four *aṅgula* in length stake made from the *neem* tree, and wrap it with the hair
of an enemy. Then he should write the name [of the enemy using the stake as a stylus]. The resolved man
[should write] the name using cremation ash and then fumigate [the inscribed name] with incense. [He
should continue to do so] for three or seven nights, [while] uttering the name of the victim. On the dark
eighth or the fourteenth he should perform 108 repetitions of the mantra. A ghost (*preta*) will swiftly seize
the victim due to this mantra [performed by] the mantra-knower." Śivadatta: *nimbakāṣṭhaṃ samādāya
caturaṅgulamānataḥ / śatrukeśān samālipya tato nāma samālikhet // 1.49 //citāṅgāre ca tannāmnā dhūpaṃ
dadyāt samāhitaḥ /trirātraṃ saptarātraṃ vā yasya nāma udāhṛtam // 1.50 // kṛṣṇā 'ṣṭamyāṃ caturdaśyāṃ
cā 'ṣṭottaraśataṃ japet / prato gṛhṇāti tacchīghraṃ mantreṇā 'nena mantravit // 1.51 //*
271 Śrivāstava presents this ritual sequent on pgs. 81-2 under the heading "the method to inflict a ghost"
(*preta lagāne kā prayog*). The name of the enemy is to be uttered in the so-and-so position. Śrivāstava is
ambiguous whether the name of the enemy is inscribed on the stake or using the stake. He also interprets
the ritual to prescribe writing the name of the enemy over and over while continually fumigating. He
should also pronounce the name of the enemy in the mantra every day from the dark eighth to the
fourteenth. According to this tantra, the expert *mantrin* will cause the enemy to be afflicted by a ghost
(*preta*).
272 Śivadatta: *oṃ namo bhagavate bhūtādhipataye virūpākṣāya ghoradaṃṣṭriṇe vikarāline
grahayakṣabhūtenā 'nena śaṃkara amukaṃ hana hana daha daha paca paca gṛhṇa gṛhṇa hūṃ phaṭ svāhā
ṭhaḥ ṭhaḥ ///*

infernal minions--seizers, dryads, and ghosts-being--to do dirty deeds.

Gupta reproduces this ritual using the mantra starting "Om Namo Bhagwate

Bhutadhipataya etc." Considering the ritual parallels, the complete mantra is most likely

the same as above. According to Gupta,

> The sorcerer takes a *neem* twig 4 fingers long, wraps it with enemy's hair and writes the name of the enemy with coal dust. The coal should be taken from the cremation ground. Then he should offer it incense and mutter the above spell for 21 days from the 8th day of the dark fortnight upto [sic] 14th day of another month. Then the enemy is sure to be possed [sic] by Bhutas and Pretas.[273] (191)

The parallel is undeniable. The later vernacular version can be used to interpret

ambiguities in the Sanskrit version: wrap the enemy hair around the stylus and then

fumigate the name inscribed using that stylus.[274]

A wide range of stakes and consecrated items secreted in an enemy's domestic or

intimate space prove lethal. Consecrated by mantra, wherever these items are deposited,

they radiate malevolence; however, should the hidden item or fetish be removed, death

may be averted. The following techniques follow a pattern: they disclose the proper time

according to lunar asterism, specify the item to be made into a fetish, describe the place

to deposit the item, and then state the lethal result. The simple mantra "*oṃ sureśvarāya*

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273 From the Mantraṃ Mahārṇava 690: *atha pretavaśakaraṇam // maṃtro yathā 'oum namo bhagavate bhutādhipataye ityādi bhāṣānuvād--nīm kī lakaḍī kī kīla cār āṃgul kī lekar uske śatru kī coṭī ke bāloṃ ko lapeṭeṃ aur us kīla dvārā citā ke koyale se śatru kā nām likhakar dhup deṃ maṃtra kā jap kareṃ kṛṣṇa pakṣ kī aṣṭamī se dusare mahīne kī caturdaśi tak nitya esā hī karane se us śatru ko pret grahaṇ kar lete haiṃ / esā maṃtra jātāoṃ kā vacan hai //*
274 Using a later ritual to interpret an earlier ritual is counter-intuitive, but the ritual resonance is strong enough to justify this odd interpretive move.

svāhā"[275] is applied to the first two rituals below.

> During the asterism of Pauṣya, one should take up a four-*aṅgula* long stake of human bone. Burying [the stake] in the house [of his victim] will thereby destroy the victim's family (*kulakṣaya*). During the asterism of *Āśleṣā* he should bury in an enemy's house a one-*aṅgula* long snake-bone [stake] consecrated by 10,000 repetitions. This shall kill the enemy [who dwells] in proximity (*antitam*) [to the stake].(1.52-3)[276]

Two bone stakes kill by proximity: human bone destroys an entire family and snake bone kills a single enemy. Using the seed-syllable mantra '*oṃ huṃ huṃ phaṭ svāhā*', a horse bone buried in an enemy house kills the extended kin and clan of an enemy.

> During the asterism of *Āśvinī* he should bury in the house of an enemy a four-*aṅgula* long horse-bone stake. This will quickly destroy (*nihanti*) the family and clan of his enemies (*kutumbaṃ vairiṇāṃ kulam*). (1.54)[277]

The malevolent stake radiates deadly force against anyone connected to the rival home within which it is buried; notably the horse of a bone is deployed during the horsey month of *Āśvinī*. Śivadatta describe bundles of vegetal matter operating in the same manner as the bone stakes. The following techniques use the malicious seed-syllable mantra '*huṃ huṃ phaṭ svāhā*'.

> During the *Ārdrā* asterism should a bundle of *neem* (*nimbabandāka*) be buried under the bed of an enemy, then the enemy will die, but if [the bundle] is extracted

275 Śivadatta: *oṃ sureśvarāya svāhā* (after 1.53) The Lord of Gods (*sureśvara*) may refer to any high god--Indra, Brahma, Viṣṇu, or Śiva--but here the epithet refers to a Śaiva god, such as Śiva, Bhairava, or Rudra.

276 Śivadatta: n*arāsthikīlakaṃ puṣye gṛhṇīyāccaturaṅgulam / {corr. puṣpe} nikhanettu gṛhe yāvat tāvattasya kulakṣayaḥ // 1.52 // sarpāsthyaṅgulamātraṃ cā "śleṣāyāṃ riporgṛhe / nikhanecchatadhā japtaṃ mārayet ripusantatim // 1.53 //* Śrivastava 82 contains verse 1.52 with the mantra '*oṃ hrīṃ phaṭ svāhā*', and 1.53 has the mantra '*oṃ sureśvarāya svāhā*'.

277 Śivadatta: *aśvā 'sthikīlamaśvinyāṃ nikhenccaturaṅgulam / śatrogṛhe nihantyāśu kutumbaṃ vairiṇāṃ kulam // 1.54 //* Śrivāstava 82

(*uddhṛta*) [the enemy] will be restored to health (*punaḥ sukhī*). (1.55)[278]

The *neem* bundle requires simple consecration with seed syllables. Unique to this verse

is the declaration that if the bundle is extracted, then the target will return to health. This

is the first murder ritual that can be remedied by removing the fetish, and, perhaps

significantly, it is the first fetish not made of bone.[279] Another cursed bundle follows. "In

the aforementioned asterism [of Ārdra] should he take up a bundle of *śirīṣa* and hide it in

the home of an enemy, then the enemy will be destroyed."[280] Finally, a long mantra with

technical ritual instructions is inserted without a verse number. This mantra is likely

manuscript marginalia. Burying the stake is symbolic death; the victim, like the stake, is

"planted" in the funeral ground. Like the preceding mantras, this mantra consists mostly

of seed syllables, though it is much longer. The rite perfects the bone-stake with 1000

repetitions: "*oṃ ḍaṃ ḍāṃ ḍiṃ ḍīṃ ḍuṃ ḍūṃ ḍeṃ ḍaiṃ ḍoṃ ḍauṃ ḍaṃ ḍaḥ amukaṃ*

gṛhṇa gṛhṇa huṃ huṃ ṭhaḥ ṭhaḥ." (Śivadatta after 1.56, Śrivāstava 82).

Śivadatta describes three methods to destroy an enemy via invoking Big Black

Bhairava (*mahākālabhairava*) in a set of verses with mantra repetition, creating a fetish,

and tribute offerings (*bali*) that all entreat the mighty god to murder the victim.[281] (1)

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278 Śivadatta: *ārdrāyāṃ nimbabandhākaṃ śatroḥ śayanamandire / nikhanenmṛtavacchatruṃ uddhṛte ca*
punaḥ sukhī // 1.55 //
279 Perhaps the bone stake rituals can be counteracted by removing the fetish in the same way that the
extracted herb bundle remedies the violence of the ritual, but no remedy is prescribed for the bone stake
rituals. It is not out of the question that these these secreted fetishes can be resolved by removing the secret
charm, but I encountered no text that makes this universal argument. When a remedy is described it is for a
specific operation, and this should not be hastily applied to other operations.
280 Śivadatta: *tathā śirīṣabandākaṃ pūrvoktenoḍunā haret / śatrorgṛhe sthāpayitvā ripornāśo*
bhaviṣyati // 1.56 //
281 Bhairava is the most common god in murderous rituals, second only to various such wrathful forms of
Śiva as Kālāsaṃhara. Bhairava replaces such magic gods as Rudra and Nārāyaṇa who are common for
other results. Goddesses invoked for murderous sorcery are in the mold of Kālī or more generic of wild,
forest goddesses.

The mantra for these three rituals requests request the world-devouring Big-Black Bhairava to murder and strike an enemy: "Oṃ! Reverence to Lord Big Black Bhairava who blazes like the fire at the end of time! Kill my enemy so-and-so! Kill! Crush! Crush! Phaṭ svāhā![282] In fact, "Should the resolute one chant this mantra 10,000 times through the night, then after 19 days [of nightly repetitions] the enemy will die." (1.62)[283] (2)The mantra above is applied to the following techniques.

(2) A deadly fetish can kill through constipation. "The excrement of an enemy is put together with [excrement from a] scorpion [in a pot] covered by a cloth and then buried. Dirt is piled on top. The enemy will die due to constipation (*malorodha*), but digging up [the pot] will return him to health." (1.57)[284] Bhairava mantras activate the fetish. Bhairava is adorned by scorpions, especially his earrings; Bhairava's scorpion adornment and associations connect deity, mantra, and technique. The excrement of the enemy is combined (*viniḥkṣipet*) with scorpion excrement. Combining digestive products of the victim with those of a hostile animal affects the digestive system of the enemy via a simple persuasive analogy.[285] Binding/burying the combined excrement causes death

282 Śivadatta: *oṃ namo bhagavate mahākālabhairavāya kālāgnitejase amukaṃ me śatruṃ māraya mārya pothaya pothaya huṃ phaṭ svāhā.* (after 1.61) Śrivāstava: "*Oṃ namo bhagavati mahākāla bhairavāya kālāgni tejase-amukaṃ me śatruṃ me māraya māraya śoṣaya śoṣaya phaṭ svāhā*" (83) The mantras are quite similar, and '*pothaya*' and '*śoṣaya*' could be ascribed to confused scribal error. While '*śoṣaya*' makes sense, the more obscure '*pothaya*' is favored because scribal correction moves from obscure toward conventional.
283 Śivadatta: a*yutaṃ prajapedenaṃ mantraṃ niśi samāhṛtaḥ / ekonaviṃśaddivasairmāraṇaṃ jāyate dhruvam* // 1.62 // Śrivāstava confuses this verse by writing pada c thus: e*konaviṃśad visaimariṇaṃ.*
284 Śivadatta: *ripuviṣṭāṃ vṛścikaṃ ca khanitvā tu viniḥkṣipet / ācchādyāvaraṇenātha taṃ pṛṣṭhe mṛttikāṃ kṣipet* / {Śriv. *ācchāṃdya*} *mriyate malarodhena uddhṛte ca punaḥ sukhī* // 1.57 // Śrivāstava 82-3
285 I have found no instance of scorpion excrement used in medicine as an anti-diarrhea treatment or scorpion venom causing constipation. The matter seems to be that it is the excrement of the victim and the Bhairava associate beast connects the substance to the deity, the victim, and the mixture. The actual constipation is caused by the further binding by burying of the combined excrement.

by binding the digestive processes. Digging up the pot returns the enemy to health. The fetish may be activated by the technique of mixing excrement and mantra, but it is only effective when buried. Because all its effect are nullified when dug up from the ground, the key technique proves to be burial.

(3) The next ritual causes killing via a tribute offering (*bali*) to Bhairava; I will show three iterations of this offering rite from three different sources. In contrast to prior rituals, this rite does not create a dangerous item or fetish to kill an enemy. Appeasing Bhairava compels the god to destroy the enemy, deity as assassin.

> On a Tuesday an enemy's footprint dust (*pādatalātpāṃsu*) is acquired and mixed with cow urine to make an [earthen] effigy (*pratimā*) [of the enemy]. [The effigy] is placed in a prepared ritual space (*sthaṇḍila*) by a riverbank or deserted area, and then a terrible iron trident is pushed into the chest of the image. A black Bhairava [image] (*bhairavaṃ kṛṣṇaṃ*) [is placed] to the left of that [staked effigy], and everyday the practitioner repeats mantras accompanied by tribute offerings (*bali*). Also, he should feed eleven Brāhmaṇa lads (*vaṭu*) the 'greatest food' (*paramānna*) [*khīr*, or sweet milk and rice pudding] while offering [Bhairava] a continuous succession of mustard oil lamps. Seated on a tiger skin mat to the right [of the deity] and facing the south, he wakefully performs mantra repetition throughout the night. (1.58-61)[286]

This ritual is performed not in a cremation ground but in a desolate place or by a river bank. Manipulating the effigy signifies the desired result; namely, piercing the simulacrum will kill the victim, who dies as if pierced in the same manner as his dummy. The pierced effigy does not radiate malevolence like the fetishes above; ritual intent is

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286 Śivadatta: *śatrupādatalāt pāṃsuṃ gṛhṇīyāt bhaumavāsare / {Śriv. śatru pādatalātpāṃsu gṛhṇoyāt} gomūtreṇa tu siñcitvā pratimāṃ kārayet sudhīḥ // 1.58 //   nirjane ca nadītīre sthāpayet sthaṇḍilopari / lohaśūlaṃ ca nikhanet tadvakṣasi sudāruṇam / tadvāme bhairavaṃ kṛṣṇaṃ balibhiḥ pratyahaṃ japet // 1.59 // {śriv. jatet} ekādaśaṃ vaṭuṃ tatra paramānnena bhojayet / akhaṇḍadīpaṃ tasyā 'gre kaṭutailena jvālayet // 1.60 //   vyāghracarmāsanaṃ kṛtvā nivasettasya dakṣiṇe / dakṣiṇābhimukho rātrau japenmantramatandritaḥ // 1.61 //* Śrivāstava 83

signaled by piercing the effigy, but the effects are brought about by mantra and worship

of Bhairava. Common murderous sorcery elements include the deserted area, piercing

with an iron trident, mustard oil lamps, and facing the south.

Goudriaan cites at length a cognate ritual from the beginning of one *Uḍḍīśatantra*

or *Rāvaṇoḍḍīśa* tantra that "may be quoted as fairly representative of the contents of

these tracts." (120)

> One should collect dust from the footstep of one's enemy on a Tuesday; having
> sprinkled it with cow's urine, one should thoughtfully prepare an image [of the
> enemy] and set it up on a pedestal on a quiet place near the bank of a river; one
> should bury a terrible pin made of copper in its chest; at its left side, one should
> daily worship Bhairava (and?) Kṛṣṇa with offerings . . . [after a few other
> rituals] . . . one should prepare a seat made of a tiger skin and spend the night at
> its right side; looking towards the south, one should zealously mutter this mantra:
> '*Oṃ*, Honour to the Lord Mahākāla whose lustre is equal to the fire of destruction;
> liquidate liquidate; destroy destroy this enemy of mine called N.N.; *huṃ phaṭ
> svāhā*'. For ten thousand times one should mutter this *mantra . . .*; within twenty-
> nine days, destruction [of the enemy] is a certainty.

Goudriaan misinterprets a number of ritual elements, but without consulting his source I

can not dismiss his translation. A comparison of his translated passage to the whole text I

translate demonstrates the advantage of studying ritual processes in detail because

Goudriaan's misinterpretation would have been clear to him had he studied ritual

processes in addition to just ritual results. That said, his was the first translation of an

Uḍḍīśatatantra passage in the west.

This same ritual is documented by Gupta, suggesting wide dissemination of this
worship rite.

Another spell is called 'Bhairav Mantra' Maheshwari tantra 'Om Namo Bhagwati

Mahakali Kalagnityjase etc.--The magician brings some earth from the ground which the enemy (whom he wants to kill) has trodden on Tuesday. He mixes it with the urine of a cow and makes an effigy of the enemy. On the bank of the river in a lonely place he instals [sic] this effigy in sleeping position. Then a trident made of iron is pierced in its breast. The magician then places an image of Kala Bhairava to the left of it and worships it with due ritual and animal sacrifice, lights a lamp with mustard oil which is kept burning all the 24 hours. Then 11 Brahman boys are fed on milk preparation. After this the magician sits on the right side of the effigy on a tiger skin and facing the south mutters the spell. The enemy is sure to die.[287] (Gupta 185)

Again and again, magic tantra rituals occur with little change in later vernacular texts and, likely, in popular practices. The study of magic is not a study of events and actions long past but the study of secrets that continue to pervade in the present. Practices may be suspended, but magic discourse is ongoing.

Śrīvāstava and Śivadatta present a murderous *kālikā-kavaca* containing a series of killing mantras, visualizations, meditations, and ritual techniques dedicated to the goddess Kālikā. A *kavaca* or 'magical armor' is a set of mantras that are read out, inscribed on a surface to create an amulet, and sometimes written on a sheaf placed inside a spherical metal shell.[288] The term *kavaca* is rarely translated in secondary sources,

287 From Śāstrī Madhava's Mantramahārṇava, p. 697: *jav māraṇa karanā cāheṃ tab is kṛtya ko kareṃ // śatru ne jahāṃ pāṃv rakhā ho uske pāṃv kī dhulī maṃgavā kar maṅgalvār ko lāveṃ / pīche usko gaumutra meṃ bhigo kar śatru kī pratimā banāveṃ // nirjan vana meṃ nadī ke kināre vedī banāṃ uske ūpar us mūrti ko sthāpit kareṃ arthāt sīdhī sulādeṃ // pīche atidāruṇa lohe kā triśul banā kar pratimā kī chātī meṃ gāḍ deṃ // aur uske bāīṃ taraph vedī par kāl bhairab ko sthāpit karke prati din yathokta vidhipūrvak balidān aur pūjan kareṃ // gyarah bālak brāhmaṇoṃ ko bahāṃ par kṣīrānna dvārā bhojan karāveṃ aur bhairav ke agrabhāg meṃ akhaṇḍ dīpak sarasoṃ ke tel kā jalāve // śatru kī pratimā ke dakṣiṇ bhāg meṃ byāghrambar āsan ke ūpar āp baiṭheṃ // dakṣiṇa mukh karke rātnī meṃ maṃtra kā jap kareṃ // prati din 10,000 maṃtra 29 din tak japeṃ //* (Gupta 185 ft. nt. 2)

288 The term *kavaca* is not often found in secondary sources. *Kavaca* texts and sections of tantras are common, but there is rarely anything more than a definition in the secondary sources, saying a *kavaca* is magic armor. Sometimes authors will describe a *kavaca*, but they say little about its deployment or result, let alone its nature. Aghehanda Bharati writes that they are not couched in *sandhabhaṣa* language, but are explicit in the language, prescription, and results. Agehananda Bharati. *The Tantric Tradition*. London: Rider, 1966. p.118. Goudriaan writes about *kavaca*s several times but give no clear definition (Goudraan 1978:69, 72,112,27). Monier-Williams simply states that *kavaca*s are armor or amulets, and he lists several

except by the term 'magical armor'; scholars define the term by describing function rather than providing an equivalent term in the target language. The translation 'magical armor' is somewhat accurate; early attestations of the noun *kavaca* mean armor, mail, covering, bark, or a war drum.[289] A *kavaca* is not merely defensive magic armor; sometimes a *kavaca* will effect aggressive results like murderous sorcery. Later denotations include a piece of bark or other inscribed surface that bears a spell and is used as an amulet. *Kavaca* should not be confused with *nyāsa*, visualized mantras or seed syllables installed ritually on the body.   Tantras often describe *kavaca*s as amulets, and those amulets may be tied to various body parts. But the *kavaca* is also a type of long spell to be read out loud not just inscribed. According to Monier-Williams, the noun '*kavaca*' is derived from √*kū*, meaning to sound, make a noise, cry out like a bird, and this is fitting because *kavaca*s are always read out loud during their creation and implementation.[290]

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similar word translations. The *kavaca* seems to have the meaning of a a mantra armor like *nyāsa* but without installing mantras on specific body parts. *Kavacas* always describe reading and writing; when written the inscribed *kavacas* are often made into amulets.

289 *Kavaca* is defined in the <u>*Tāntrirkābhidhanakośa* vol. 2</u> as cuirasse, cuirass. Brustpanzer. Andre Padoux sets forth the following definition. "Celui des « Membres » (aṅga*) d'une divinité, qui correspond à sa nature protectrice ou défensive. C'est aussi et en même temps un mantra de ce même nom, nommé également varman. Il est décrit dans NT 2.31." And also "C'est essentiellement sous cette forme, de parole ou de puissance (d'aṅgamantra*), que kavaca apparaît dans la pratique rituelle, où il accomplit plusieurs actions protectrices. Il sert ainsi à encercler, pour les protéger, une aire rituelle, un récipient, etc. . . .. Son énoncé peut accompagner l'exécution d'autres rites : aspersion, purification, oblation . . . La forme śivaïte de ce mantra est habituellement oṇ kavacāya hūṇ (ou parfois oṇ kavacāya svāhā)." It is important to note that the *kavaca* "surrounds" ritual participants. Furthermore, "Un kavaca (ou varman) est aussi une formule protectrice à usage magique. Voir par ex. TBhS, ch. 10, pp. 364-402) qui décrit ainsi, en se référant au Rudrayāmala, diverses formes d'unlong « Tārākavaca ». Mais l'usage de formules magiques et d'amulettes n'est pas que tantrique : il va de la période védique à nos jours."Brunner, Hélène, Gerhard Oberhammer, and André Padoux. *Tāntrikābhidhānakośa. dictionnaire des termes techniques de la littérature hindoue tantrique = a dictionary of technical terms from Hindu Tantric literature = Wörterbuch zur Terminologie hinduistischer Tantren II II*. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2004. p.79.

290 Monier-Williams engages in speculative pandit work here; however, A *kavaca* is like a liturgy, in that they are written and spoken, but unlike a liturgy, *kavaca*s are not public recitations.

The aforementioned nuances for the term resonate with qualities and functions of *kavaca*s presented in the Uḍḍ-corpus: a spell read out loud and inscribed on a surface to operate as defensive armor or to cause aggressive results. The *kavaca* at hand is dedicated to the goddess Kālika and her minions, but the *kavaca* most commonly associated with the _Uḍḍīśatantra_ in Uḍḍ-corpus manuscripts is the _Kārtavīryārjunakavaca_ or _Arjunakārtavīryakavaca_, that declare themselves part of the _Uḍḍīśatantra_ or _Virabhadratantra_ though they stand alone in short independent tantras common in South India and Maharastra, though they are not absent in the Himalayas. The _Arjunakārtavīrya-kavaca_ sets out a sequence of Śaiva mantras read over lamp flames to enact magic results.[291] A *kavaca*, therefore, may also be a spell for lamp-lighting or accompanying lamp offerings for pragmatic results. Like indologists before me, I have no encompassing singular term to translate these spell amulets, and 'magic armor' is not appropriate for the ritual that follows, so I will retain the Sanskrit term *kavaca*, defining the term by describing its function.

Kālika and her retinue of Mahāvidyā goddesses destroy enemies via *kavaca*. *Kavaca* texts are usually accompanied by ritual manipulation of the inscribed material, but this text also includes detailed visualization practices I have not observed in other *kavacas*. "The regulations for performing the glorious *Kālikā kavaca* require the use of the *Bhairavarṣi-gāyatrī* meter [and visualization of] the glorious goddess Kālī, upon being chanted [it] will immediately kill enemies."[292] Before performing this *Kālika*

291I have examined a number of manuscripts of these text but have not secured copies.
292 Śivadatta between 1.b and 1.c. "*viniyogaḥ -- oṃ asya śrīkālikākavacasya, bhairavarṣigāyatrī chandaḥ, śrīkālī devatā, sadyaḥ śatruhananārthe jape vinyogaḥ //*" Śrivāstava 84.

kavaca the practitioner first visualizes the goddess Kālī, named Mahāmāya Kālī, Super

Magic Kālī. This visualization is the most lengthy and detailed deity visualization I have

encountered in the Uḍḍ-corpus.

> One should visualize Mahāmāyā Kālī variously decorated with three eyes, four-arms, a lolling tongue, a face like the full moon, dark like the petals of a blue lotus, [she is capable of] cleaving enemy hordes. [Three hands] carry a human skull, a sword, a lotus, and [the forth displays] the wish-giving hand gesture. Draped in red cloth, she appears with a terrible, fanged mouth. She laughs and is always naked. The goddess stands upon a corpse and is adorned with garlands of skulls. Having visualized the great goddess thus, one should then read the *kavaca (kavacaṃ paṭhet)*.[293] (1c.1-4, 84-5)

After visualizing the Mahāmāya Kālī, then the liturgy is read and chanted. Unlike other

mantra practice where spells are sung, muttered, or repeated, the *kavaca* is explicitly read

(*paṭhet*); implicitly, it is read out loud.   The first portion praises Kālikā and her seed

syllables.

> *Oṃ*! O Kālikā with terrifying countenance, you who bestow all manner of desires and riches, praised by all the gods, O Goddess, destroy my enemies. '*Hrīṃ hrīṃ*' is your true form, and your seed syllables are '*hrīṃ hrīṃ saṃ haṃ*'. '*Hrīṃ hrīṃ kṣaiṃ kṣauṃ*' is your own [mantra], your own form that always slays enemies. O Goddess, your form '*śrīṃ hrīṃ aiṃ*' releases the bindings of being (*bhavabandha*), therefore [by it] is slain a great demon (*mahāsura*), deity (*daitya*), or the demons brother Śumbha and Niśumbha.[294]

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293 From Sivadatta. *dhyātvā kālīṃ mahāmāyāṃ trinetrāṃ bahurūpiṇīṃ / caturbhujāṃ lolajihvāṃ pūrṇacandra-nibhānanān // 1c.1 // nīlotpaladalaśyāmāṃ śatruśaṅghavidāriṇīṃ / naramuṇḍaṃ tathā khaḍgaṃ kamalaṃ varadaṃ tathā // 1c.2 // bibhrānāṃ raktavasanāṃ ghoradaṃṣṭrāsvarūpiṇīṃ / aṭṭāṭṭahāsaniratāṃ sarvadā ca digambarāṃ // 1c.3 // śavāsanasthitāṃ devīṃ muṇḍamālāvibhūṣitām / iti dhyātvā mahādevīṃ tatastu kavacaṃ paṭhet // 1c.4 //* Śrivāstava is virtually identical on 84-5.
294 From Śivadatta. "*oṃ kālikā ghorarūpāḍyā sarvakāmapradā śubhā / sarvadevastutā devī śatruṇāśaṃ karotu me // 1d.1 //hrīṃ hrīṃ svarūpiṇī caiva hrīṃ hrīṃ saṃ haṃginī tathā / hrīṃ hrīṃ kṣaiṃ kṣauṃ svarūpā sā sarvadā śatrunāśinī // 1d.2 // śrīṃ hrīṃ aiṃ rūpiṇī devī bhavabandhavimocinī / yathā śumbho hato daityo niśumbhaśca mahāsuraḥ // 1d.3 //*" Śrivastava 84-5 The brothers Śumbha and Niśumbha are slain by Devi in the *Devīmāhātmya* in a cycle of combat that also includes Mahāsura. Kinsley writes, describing the Mahāvidyās as a group, specifically as a group affiliated with Durgā, that Durgā in the

The next part invokes Kālikā and eight other goddesses: familiar eight orthodox

brāhmana mother goddesses (*aṣṭamatṛkā*), seven of whom correspond to the seven

mighty gods plus Cāmuṇḍā, sanguinary crone spinster.

> I pray to Kālikā, beloved of Śaṅkara, to destroy my enemies. May Brāhmī, Śaivī,
> Vaiṣṇavī, Varāhī, Nārasiṃhī, Kaumarī, Śrī, and Cāmuṇḍā, devour my enemies.
> May the terrible [Kālikā], Slayer of Caṇḍa and Muṇḍa, Mistress of the Gods, Clad
> in Garlands of Skull, protect me from everything always. Hṛīṃ Hṛīṃ O Kālikā,
> Gape-Mawed, Fond of Blood.[295]

This is followed by a long mantra in two parts. While long, the mantras are simple,

consisting of epithets and simple imperative verbs. Mantras are to be written, read, and

manipulated as prescribed in the *kavaca* rituals.

> "Bloody-mouthed, blood-spattered, devour devour my enemies, injure injure,
> murder murder, pierce pierce, cleave cleave, eradicate eradicate, drive off drive
> off, desiccate desiccate. O Mistress of Witches (yātudhānikā), Cāmuṇḍā, *hrīṃ*
> *hrīṃ vāṃ vīṃ!* I worship Kālikā [who destroys] all enemies."[296]

The second part to be used in the *kavaca* is presented immediately, without additional

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Devīmāhātmya "is called She Who Destroys Madhu and Kaiṭabha, She Who Slays Mahiṣāsura, and She Who Slays Śumbha and Niśumbha. These three names, that is, identify her with all three episodes of the *Devī-māhātmyaī* as the slayer of the prncipal demons." (1997:35) The association asserted by Kinsely of the Mahāvidyā with Durgā is not implied in the text at hand. Kinsley, David R. *Tantric Visions of the Divine Feminine: The Ten Mahāvidyās*. Berkeley: University of California Press, 1997.
295 Śivadatta: "*vairināśāya vande tāṃ kālikāṃ śaṅkarapriyām / brāhmī śaivī vaiṣṇavī ca vārāhī nārasiṃhikā // 1d.4 // kaumarī śrīśca cāmuṇḍā khādayantu mama dviṣān / sureśvarī ghorarūpā caṇḍa-muṇḍa-vināśinī // 1d.5 // muṇḍamālāvṛtāṅgī ca sarvathaḥ pātu māṃ sadā / hrīṃ hrīṃ kālike ghoradaṃṣṭre ca rudhirapriye // 1d.6 //*" Śrivāstava 85-6
296 From Śivadatta: "*mantra: -- 'rudhirapūrṇavaktre ca rudhirāvitastani mama śatrūn khādaya khādaya hiṃsaya hiṃsaya māraya māraya bhindha bhindha chindhi chindhi uccāṭaya uccāṭaya drāvaya drāvaya śoṣaya śoṣaya yātudhānike cāmuṇḍe hrīṃ hrīṃ vāṃ vīṃ kālikāyai sarvaśatrūn samarpayāmi svāhā'*" Śrivāstava 86

instructions.

> "*Oṃ!* Kill kill! Terrify terrify! Injure injure! Surround surround! Crush crush! Bewilder bewilder! Snatch snatch my enemies! Scatter scatter! Devour devour! Tear tear! May Cāmuṇḍā, mistress of the witches, do this unto all people including kings and queens! Grant [me] youth and wealth! Devour [my offerings]! *Kṣāṃ kṣīṃ kṣūṃ kṣaiṃ kṣauṃ svāhā*!"[297]

This ritual is classified murderous sorcery by the two *Uḍḍīśatantras*, but mantras incorporate many violent magical results and ask for the boon of youthfulness and prosperity. As elsewhere, the mantra must be first perfected by initial repetition, and then it can be used in the ritual. Śiva describes the results of reading the mantra.

> Hey Rāvaṇa, I have told you this divine *kavaca*. Those who read it with reverence, their enemies are destroyed. Your enemies will always become bereft of offspring and wealth, become diseased, and will ultimately meet their doom. The *kavaca* is perfected via 1,000 readings, then it will produce results. Be assured of my words![298]

This *kavaca* is accompanied by a ritual to kill an enemy, drawing the reader back to murderous sorcery. The sorcerer draws an image of the enemy, reads the *kavaca*, strikes the image with a sword, and then he sprinkles it with burning coals.

The ritual structure resonates with earlier murderous sorcery, but spell inscription and recitation in the *kavaca* differ from the use of mantras for killing. Elsewhere, consecration spells (*abhimantra*) make a fetish potent. Some mantras just declare results

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297 Śivadatta: "*oṃ jahi jahi kiṭi kiṭi kiri kiri kaṭu-kaṭu mardaya mardaya mohaya mohaya hara hara mama ripūn dhvaṃsaya dhvaṃsaya bhakṣaya bhakṣaya troṭaya troṭaya yatudhānikā cāmuṇḍā sarvajanān rājapuruṣān rājaśriyaṃ dehi dehi nūtanaṃ nūtanaṃ dhānyaṃ jakṣaya jakṣaya kṣāṃ kṣīṃ kṣūṃ kṣaiṃ kṣauṃ svāhā //*" Śrivāstava 86.

298 Śrivāstava: "*ityetat kavacaṃ divyaṃ kathitaṃ tava rāvaṇa! / ye paṭhanti sadā bhaktyā teṣāṃ naśyanti śatravaḥ // 1d.7 vairiṇaḥ pralayaṃ yānti vyādhitāśva bhavanti hi / dhanahīnāḥ putrahīnāḥ śatravastasya sarvadā // 1d.8 sahasrapaṭanāt siddhi kavacasya bhavettadā / tataḥ kāryāṇi siddhyanti nā'nyathā mama bhāṣitam // 1d.9*" Śrivāstava 86

and targets of the ritual technique. Mantra repetition (*jāpa*) recites a large number of

spells to make the whole ritual effective or is effective as an independent technique, i.e.

the mantra repetition causes the effect itself. None of the aforementioned techniques

describe reading the spell out loud. Even when the spell is inscribed the mantra is

repeated from memory as a hymn and not read.

> Having prepared a powder from the cremation-charcoal according to custom,
> grind it up with foot-water (*pādodaka*), and then [use this as ink] to write with an
> iron stylus. On the ground, [draw] a diminutive image (*hinarūpa*) of [your]
> enemy with his head facing north. Place [your] hand upon the heart [of the enemy
> image] and read the *kavaca* [you wrote] to yourself (*svayaṃ paṭhet*). The sorcerer,
> having installed the life [of the enemy] into the image using the mantra, should
> strike the throat of the enemy [image] with a sword, cleaving it. [Then] he should
> set [the image] alight by scattering it with burning charcoal. Via that sprinkling
> using the left hand, the enemy will surely fall into dire circumstances
> (*daridras*).[299]

The *kavaca* causes various effects when read continuously, but the specific ritual above is

used to kill an enemy even though the text uses the euphemism "falling into dire

circumstances" (*daridro bhavati dhruvam*). The *kavaca* mantra can be used to secure

many results depending on the desire of the practitioner.

> This *kavaca* is known to destroy enemies, cause subjugation, grant temporal
> power, increase children and grant children and so forth. Diligently reading [the
> *kavaca*] at daybreak, during worship rituals, and in the evening will surely bring

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299 Śivadatta: *śmaśānāṅgaramādāya cūrṇaṃ kṛtvā vidhānataḥ / pādodakena piṣṭvā likhellohaśalākayā //
1d. 10 // bhūmau śatrūn hīnarūpān uttarāśirasastathā / hastaṃ dattvā tat hṛdaye kavacaṃ tu svayaṃ
paṭhet // 1d.11 // prāṇapratiṣṭhāṃ kṛtvā vai tathā mantreṇa mantravit / hanyāt śastraprahāreṇa śatrośca
kaṇṭhamakṣayam // 1d.12 // jvaladaṅgāralepena bhavati jvarito bhṛśam / prokṣaṇairvāmapādena daridro
bhavati dhruvam // 1d.13 //* Śrivāstava 86. Śrivāstava provides a slightly different interpretation in his
commentary. He argues that striking the drawn figure's throat with a weapon (*śastra*) causes the enemy to
die after being struck by a weapon; touching burning charcoal to the image inflicts fever; sprinkling water
from his left hand makes the victim become destitute (*daridro*). (86)

about all perfections. The enemy will be forcibly eradicated, sent away from his
home. After that, he will become a slave. No doubt, this is the truth![300]

The *kavaca* is located under the murderous sorcery rubric, considered the most powerful

group of the rituals. Being so powerful, the *kavaca* effects many ritual results. The

structure of the techniques in the *kavaca* resonates with murderous sorcery techniques,

and, therefore, the classification of murderous sorcery is reasonable. However, rhetoric is

at play: murderous sorcery is the most powerful magic result, and making this *kavaca*

capable of enacting all sorts of results will guarantee its potential to convey any result.

An immobilization ritual could not be argued to perform all sorts of results because

purview is too narrow, power too limited.

Śivadatta and Śrivāstava on Destruction Rituals (*nāśana*)

The second chapter of Śivadatta, the chapter after murderous sorcery, opens with

directions for constructing rosaries used to effect the six results,[301] including the specific

materials for rosary beads, rosary cords, and numbers of beads. The majority of

Śivadatta's second chapter, however, describes destruction rituals (*nāśana*). Likewise, the

final verses in Śrivāstava's murderous sorcery chapter set forth destruction rituals

(*nāśana)*. Destruction rituals ruin commodities essential to the livelihood of victims; as

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300 Śivadatta: "*vairināśakaraṃ proktaṃ kavacaṃ vaśyakārakam / paramaiśvaryadaṃ caiva putra-
pautrādi-vṛddhidam // 1d.14 // prabhātasamaye caiva pūjākāle prayatnataḥ / sāyaṃkāle tathā pāṭhāt
sarvasiddhirbhaved dhruvam //1d.15 // śatruccāṭanaṃ yāti deśāt vai vicyuto bhavet / paścāt kiṅkaratāmeti
satyaṃ satyaṃ na saṃśayaḥ // 1d.16 //*" Śrivāstava 87
301 Śivadatta 2.1-12 correspond to Tripathī 1.103-116; likewise, 2.10 = TU 1.114 but Tripathī does not
have middle line; and 2.11-2 = TU 1.115-6.

such, they are crippling curses to a business. These rituals cause ruination instead of decimation. I will describe ten destruction rituals from Śivadatta, parallel rituals are found in Śrivāstava.

Destruction rituals ruin commodities essential to a victim's livelihood. For the most part, the techniques do not kill living beings except horses. Overt aggression warrants the classification under murderous sorcery rather than any other ritual result.[302] The following destruction rituals all implement cursed stakes in some way. Some rituals are accompanied by mantras to consecrate these stakes, inscribe the stakes, or to be spoken during or after ritual acts including making the stake or depositing the stake. Other stake ritual have no mantras; they operate mechanically.

The first ritual kills horses, presumably those belonging to a horse-trainer, horse-vendor, a farmer, or an equestrian aristocrat. "During the month of *Āśvinī*, having made a seven finger-length stake from human bone, he should bury [the stake] in a horse-pen. This will murder horses.[303] (2.15) The mantra '*Oṃ*! Cook! Cook the horse! *Svāhā*!' is repeated 10,000 times.[304] The ritual result is ruination and not murder.[305] While the

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302 Some tantra classify destruction rituals under *śānti*. *Śānti* rituals destroy such afflictions as diseases and hostile supernatural beings, but destruction of commodities is usually classed *māraṇa*. The location of destruction under *śānti* may have less ritual analogs than the location in early classifications of *māraṇa* as the first ritual. When *māraṇa* was moved to the end and *śānti* was inserted, then the destruction rites remained at the head. Destruction rites were not moved for the operations were not explicitly murderous; they were grafted onto *śānti*, and this is represented in Śivadatta. There is no clear heading for destruction rituals in Śivadatta. The last half of Śrivāstava's sections contains a list of rituals all labeled nāśaka.
303 Śivadatta: *aśvā 'sthikīlamaśvinyāṃ kuryāt saptāṅgulaṃ punaḥ / nikhnedaśvaśālāyāṃ mārayatyeva ghoṭakān // 2.15 //*. Not found in Śrivāstava.
304 *'oṃ āśvaṃ paca paca svāhā /' (ayutaṃ japet) /*
305 Śivadatta lists a number of Hindi titles for these destruction rites: the ritual and mantra for killing horses (a*śvamāraṇa mantra evaṃ vidhi*), the ritual and accompanying mantra for destroying fish (*matsya (macchlī) nāśanamantra tathā vidhi*), the ritual for causing the ruination of clothing (*vastra duṣit karane kī vidhi*), the ritual and mantra for destroying oil (*tailanāś mantra aur vidhi*), the ritual to desiccate vegetables (*śāk sukhāne kī vidhi*), the ritual to ruin milk (*dudh phaṭ jāne kī vidhi*), the ritual for destroying liquor (*madirā naṣṭ karane kī vidhi*), the ritual to desiccate betel leaves (*pān sukhāne kī vidhi*), the ritual to

immediate result is killing horses, killing horses is not the ultimate goal nor is killing the horse owner; the victim is ruined by loss of horses.

The fish-destroying ritual wrecks a fisherman's livelihood by spoiling his catch or preventing him from catching fish at all, driving aquatic game away from his nets. "During the first portion of *Phālgun*, [the sorcerer] should take up an eight finger-length stake made from *Badarī* wood. Should he bury this in a fisherman's house, fish will be destroyed [i.e. his fish will spoil or he will not catch any fish]."[306] (2.16) The mantra reveals the method for ruining fish. The mantra "'*Oṃ*! Cook! Cook the water! *Svāhā*!'" is effective after 10,000 repetitions."[307] The mantra heats water to ruin the fish, either spoiling fish kept in a live-box or heating the water where the fishmonger fishes, thereby driving the fish away from him.

The destruction of clothing is aimed at clothing taken in by a washerman; clients' clothes are destroyed.[308] The mantra targets a pot, presumably causing the wash basin to ruin the clothing within it: the pot may bleed colored mud onto the clothes, become jagged and tear up the cloth, or new clothing may mysteriously become old and tattered. Dhobi clients to this day may suspect this curse is still applied; my traveling blue jeans attest the curse's viability! "During the first portion of *Phālgun*, he should take an eight finger-length stake made from *Jātī* wood and consecrated it with 100 repetitions of the

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desiccate grain (*phasal sukhāne kī vidhi*), the mantra to desiccate grain (*phasal sukhāne kā mantra*).
306 Śivadatta: *saṃgrāhya pūrvaphālgunyāṃ badarīkāṣṭhakīlakam / dāsagṛhe 'ṣṭāṅgulaṃ ca nikhanenmatsyanāśakam // 2.16 //* Śrivāstava 88.
307 *'oṃ jale paca paca svāhā /' (ityanena mantreṇā 'yutajapāt siddhirbhavati)*
308 The Hindi gloss explicitly writes that the stake is placed in a washerman's, a dhobi's, house (*dhobī ke ghar meṃ*).

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mantra. Having buried this in a washer-man's house, his clothing will be ruined."[309]

(2.17) The mantra "*Oṃ*! Pot! *Svāh*!" confers effects after 10,000 repetitions.[310]

To destroy oil (*taila*) a sorcerer deposits a stake in the house of an oil-maker.
"During the month of *Citrā*, [the sorcerer should make] a four finger-length stake from
Madhu wood. Having buried this in the house of an oil-maker, this will ruin the oil
there."[311] The oil destroying mantra, "*Oṃ*! Burn burn! *Svāhā*!" is repeated 1,000 times.[312]
The oil is burnt and made worthless for once oil hits its smoke-point the whole batch is
unfit for cooking.

Destruction of vegetables targets a farmer or landowner by poisoning his field,
desiccating young sprouts and ruining the crop. "*Gandhaka*-powder mixed with water is
sprinkled about. There all the vegetables are ruined, the sprouts shrivel up."[313] (2.19)
This technique requires no mantra, nor do the rest of the rituals until the end of the
section.

The next three rituals use stakes to ruin common commercial products: milk,
liquor, and *paan*.   I will present them in sequence. For dairy destruction a stake is buried
in a cowpen. The milk is soured, becomes poor quality, or the cows stop producing milk.

> During Anurādhā, one should drive (*nikṣiped*) an eight finger-length stake made
> from *Jambū*-wood into a cow-pen (*gopageha*). The milk of the cows will be

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309 Śivadatta: "*gṛhītvā pūrvaphālgunyāṃ jātīkāṣṭhasya kīlakam / aṣṭāṅgulapramāṇaṃ tu nikhanyādrajake gṛhe / śatābhimantritaṃ kṛtvā tasya vastrāṇi nāśayet // 2.17 //*" Śrīvāstava 87.
310 *mantra: -- 'oṃ kumbhaṃ svāhā /' (ayutajapāt siddhirbhavati)*
311 Śivadatta: *madhukāṣṭhasya kīlaṃ tu citrāyāṃ caturaṅgulam / nikhanettailaśālāyāṃ tailaṃ tatra vinaśyati // 2.18 //* Śrīvāstava 87-8.
312 *mantraḥ -- 'oṃ daha daha svāhā /" (iti mantreṇa sahsrasaṃkhyākajapāt siddhirbhavati)*
313 Śivadatta: *gandhakaṃ cūrṇitaṃ tatra nikṣipejjalamiśritam / naśyanti sarvaśākāni śoṣāṇyalpabalāni ca // 2.19 //* Śivastava 88.

ruined.[314] (2.20)

Alcohol destruction ruins wine as it ferments or liquor as distilled, wrecking the

livelihood of liquor-maker, distributor, and barman.

> During Kṛttikā, [the sorcerer] drives a 16 finger-length stake made from the White
> Sun-Plant (*sitārkaja*) into the home of a distiller. [Consequently,] the liquor is
> ruined.[315] (2.21)

Lastly, for the ritual to destroy *paan* the sorcerer deposits a cursed stake in the home or

field of a *paan*-maker or betel plant rower. The Hindi title (*pān sukhāne kī vidhi*) implies

the *paan* and betel is desiccated, shriveled up, ruined.

> During the asterism called *Śatabhiṣā*, one should deposit a 9 finger-length stake
> made from *Puṅga*-wood into the house or field of a *paan*-maker. Thereafter, all
> his *paan* will surely be destroyed.[316] (2.22)

The final ritual destroys grain; it is the longest and most interesting. The Hindi

title (*phasal sukhāne kī vidhi*) implies desiccation, drying up the grains. A persuasive

analogy uses lightning: manipulating soil struck by lightning harnesses the power of

lightning to demolish crops. Just as lightning naturally destroys plants it strikes and the

plants around a lightning strike, so these plants are destroyed as if struck by lightning.

> I will summarily describe the destruction of grain. By merely doing this grain
> will be destroyed. The wise man should take up the dirt from a place where
> lightning has struck and make that dirt into a Vajra [shaped image] in the field in
> which the grain is growing; consequently, all the grain will be ruined. Having

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314 Śivadatta: *nikṣipedanurādhāyāṃ jambūkāṣṭhasya kīlakam / aṣṭāṅgulaṃ gopagehe godugdhaṃ
parinaśyati // 2.20 //* Śrivāstava 88.
315 Śivadatta: *ṣoḍaśāṅgulakaṃ kīlaṃ kṛttikāyāṃ sitārkajam / śauṇḍikasya gṛhe kṣiptaṃ madirāṃ
nāśayatyalam // 2.21 //* Śrivāstava 88.
316 Śivadatta: *navāṅgulaṃ puṅgakāṣṭhakīlakaṃ nikṣipet gṛhe / tāmbūlikasya kṣetre vā ṛkṣe śatabhiṣā
'hvaye / tadā tasya ca tāmbūlaṃ nāśayatyāśuniścitam // 2.22 //* Not found in Śrivāstava.

uttered this mantra, the mantra consecrates [the Vajra form].[317] (2.23-5) The mantra is as follows:'*Oṃ*! reverence to the Lightning Strike, commanded by the Lord of the Gods! *Huṃ phaṭ svāhā!*'[318]

Śrivāstava describes nearly the same destruction-curse rituals as Śivadatta,[319] but he makes a final note in Hindi. He argues that murderous sorcery and destruction are classed together as rites no person should perform, in whole or in part. Even if he performs these rituals in ignorance, he will still undergo the horrible fruits of the rituals' performance.[320] Śrivāstava provides no Hindi appendix of extra murderous sorcery or destruction rituals, but his introduction reveals he is supremely uncomfortable with this topic.

Śrivāstava's Hindi Introduction to Murder

Śrivāstava's struggles to interpret murder rituals that are ambivalent at best and despicable at worst. Śrivāstava eschews initial ethical contortions to justify murder as found in the root text. He denies murderous sorcery has any positive use. Murder rituals

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317 Śivadatta: *śasyasya nāśanaṃ cā 'tha kathayāmi samāsataḥ / yenaiva kṛtamātreṇa śasyanāśo bhavaṣyati // 2.23 // indravajraṃ patet yatra gṛhītvā vicakṣaṇaḥ / tanmṛttikāṃ samādāya vajraṃ kṛtvā vicakṣaṇaḥ // 2.24 // kṣetre yasmin ropayettu sasyaṃ sarvaṃ vinaśyati / idaṃ mantraṃ samuccārya mantreṇā 'nena mantrayet // 2.25 //* Śrivāstava 88-9
318*'oṃ namo vajrapātāya surapatirājñāpayati huṃ phaṭ svāhā //'*
319 A Jātī-wood stake consecrated with a mantra is buried in the house of a washerman in order to destroy his clothes (*vastrāṇi nāśayet*). The mantra apparently targets pots (*oṃ kumbhaṃ svāhā*): faulty pots may ruin clothes, and broken pots would severely hamper a washerman's work. (87) To destroy an oilmaker's product, a stake consecrated with a fiery mantra (o*ṃ daha daha svāhā*) buried in the place where oil is made (*tailaśāla*) would burn and thereby ruin the oil. (87-8) Certain unconsecrated stakes were buried in a garden to destroy the vegetables, in a cow pen to destroy cow milk, and in the home of a distiller to destroy his booze. A stake consecrated with a mantra to heat water (*oṃ jale paca paca svāhā*) is placed in the home a a fisherman to destroy his catch. (88) The final practice calls for lightning-strike (*vajrapāta*) to destroy grain. Having collected dirt from where lightning has struck the ground, literally where Indra's Vajra fell, he casts that dirt about in a field while chanting the mantra. Blight afflicts the field and grain crops fail.
320 *"noṭ - kabhī kisī ko mārane yā naṣṭ karane kā prayog athavā upakram nahīṃ karanā cāhie / anajāne meṃ hue kṛtya kā phal bhī avaśya bhoganā paḍatā hai /"*

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are equal to physical murder and are thus prohibited. He does not attempt psychological

interpretation. Śrivāstava considers murder too destructive and too odious to root out

destructive emotions or mental states. Murder is complete; it kills a whole person.

Murder rites are anti-social and cannot be used in a positive or nurturing manner.

Śrivāstava even denies that murder is the most powerful or greatest ritual act, in contrast

to the usual value judgments and rankings of operations in magic tantras. Murder cannot

be the most powerful or important, he argues, because revivification rites can reverse

death: granting life is inherently greater than killing. Re-vivification (*saṃjīvana*) is never

classed under the six results rubrics; when present, re-vivification is classed under

fantastic feats or enchanted items.

According to Śrivāstava, murderous sorcery is any lethal ritual. "Whatever ritual

destroys the life-winds (*prāṇoṃ*) of a person is called the murder method (*māraṇa*

prayoga)." Magical and physical killing are equivalent and both prohibited. "It is

sorcery (*abhicār karma*)." Early texts such as the <u>Manusmṛti</u> and the <u>Atharvaveda</u>

describe and prescribe, but they also prohibit sorcery and conjuring rituals (*kṛtyābhicāra*)

whose result is death. Śrivāstava makes '*māraṇa*' and '*abhicāra*' equivalent, but early

sources use '*abhicāra*' or 'sorcery' to describe generally aggressive rituals that are not

always lethal. "In the *Ḍāmara* tantras, it is described as sitting at cross-roads and casting

spells (*mūṭh cālanā*)." Crossroads are common settings for hostile rituals, and casting

spells is emblematic of magic.[321]   Uḍḍ-corpus texts are sometimes grouped amid the

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321 The Hindi term for casting spells is *mūṭh cālana*, literally 'using the fist'. The closed fist mudrā is
often described for *abhicāra* and a *māraṇa* practices. The Hindi preserves the predominance of closed fist
hand gestures in murderous sorcery. The wicked sorcerer from classic Sanskrit drama into contemporary
Indian cinema is recognizable as a man bearing clasped fists with fingers ominously extended while seated

Ḍāmara tantras, but no Uḍḍ-corpus text self-designates as a *Ḍāmara* tantra.[322] Sorcery rituals and murder rituals are always prohibited: "No sorcery ritual (*abhicār karma*) should be done upon anyone by anyone, even in jest (*vṛttha hī*)." (79) Śrivāstava stresses that these rites should not be done lightly or in jest; the implication of performing these rites, as we shall see below, are grave for both victim and sorcerer.

The rituals are dangerous in process and result. "A person who performs [murderous sorcery] will incur sin (*pāpa ka bhāgī hota hai*). He meets with the truly horrible (*burā hī*) fruit of horrid action (*bure kārya*)." Even when his own life is in danger (*prāṇ hī saṃkaṭ meṃ*) and he is not merely effect personal prosperity (*ātmakalyāṇī*), the practitioner should not perform murderous sorcery. (79) Even if the sorcerer avoids negative results, murderous sorcery does not bring anything good, will not bring him prosperity (*kalyāṇī*). This directly contradicts the root verse.

Murder rituals have positive results for the sorcerer, because the sorcerer usurps wealth and family of the murdered victim. Śrivāstava does not address this. Slaying a disease-causing entity brings health; thereby murder can effect tranquilizing (*śānti*).[323] Most tantras prescribe stealing the victim's prosperity: wealth, land, wife, and progeny. Buddhist tantras prescribe murderous sorcery to protect the Dharma, prevent more death,

in an ambiguous place such as a crossroad or cremation-ground. See the *Bhūtaḍāmaratantra* for extensive and detailed hand-gesture practices in magical ritual. Moreover, Aggressive magic is performed in secret, but the performance should be known to the victim, if only via rumor; this public-secret quality is described as early as the *Arthaśāstra*.

322 The many versions of the *Ḍāmaratantra* and the *Bhūtadāmaratantra* do not group self-identify in the Uḍḍ-corpus or explicitly draw from the *Uḍḍāmareśvara*, *Uḍḍīśa*, or *Vīrabhadra*. These texts share some material and even verses, but do not share not the structure of the Uḍḍ-corpus material, the characteristic Uḍḍ-corpus introduction, or incorporate whole sections. In exception to this are the goddess lists common in the *Bhūtadāmara* and the *Uḍḍāmareśvaratantra*.

323 The close proximity of murderous sorcery and pacification and the overlap of the two ritual types for classifying destruction rituals has been noted above.

and save victims from committing mortal sin.[324] Jain tantras also prescribe murderous sorcery, though the inclusion of murder rituals in Jain tantras, I argue, is rhetorical. Lethal rituals grant greater potency to the text. Furthermore, explicit murder rites in Jain tantras are usually applied to non-corporeal targets. According Śrivāstava, any gains from murder are tainted by the inherent violence in the acts; consequently, no results are truly positive nor can results be personally auspicious (*ātmakalyāṇi*).

Not only does murderous sorcery bear bad karmic fruit, it may backfire and kill the sorcerer. "Performed by a fool, this method may actually destroy [the performer] himself." Done wrong or without the proper mental state--i.e. done by a fool or done foolishly--this method will invite the practitioner's own death. Murderous sorcery must be carefully learned from a teacher who oversees the practice. "Therefore, one should only perform this method in the proximity of some suitable guru (*yogya guru*) from whom he has previously taken initiation (*dīkṣā le kar*)." Śrivāstava insists upon initiation for murderous sorcery, not elsewhere. While initiation (*dīkṣa, ājñā, abhimantra*) is a common tantra topic, it is rarely discussed in magical tantras. Some form of initiation would be an unstated preliminary practice to performing magic, and magic is considered an advance practice in tantra traditions; yet I have found no explicit initiations rituals or

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324 Jacob Dalton describes compassionate violence in the Mahāyāna sutras. Killing was only immoral if it was unintentional. (25) Bodhisattavas could kill if it was for the benefit of all living beings. In the *Skill-in-Means (Upāyakauśalya) Sutra*, a bodhissatva named Great Compassion (*Mahākaruṇa*) is a ship captain who kills a thief who is about to murder the 500 other passengers: "The only solution, he concludes, is for him to kill the thief himself and, in doing so, accept the karmic retribution that will follow his violent act, so as to save the thief from the much worse fate that would result from his own killing of five hundred men." Furthermore, should Great Compassion alert the passengers of the danger, then they may kill the thief and suffer the karmic stain of murder themselves but sparing these consequences upon any other person. (2011:24-39) Dalton, Jacob Paul. *The Taming of the Demons : Violence and Liberation in Tibetan Buddhism*. New Haven: Yale University Press, 2011.

regulations in the root texts. Śrivāstava dedicates two opening Hindi chapters to initiation and preliminary purification practices. Magic discourse is outside the world of systematic *tantraśāstra*. Whether magic is additional to preliminary religious practices or external or independent of other practices depends on the context of the practitioner; it would be additional if the practitioner performed preliminary practices, but it would be independent if the practitioner were outside an orthodox Śaiva practice.

Murderous sorcery is always given a prominent spot in lists of six acts--as first or last element in the list--affirming its value as the most powerful act. Śrivāstava critiques that value by unfavorably comparing murder to revivification (*saṃjīvana*), even though revivification is never listed among the six results. "This ritual invites the death of a person. Since one has already acquired the ability to revivify a person (*jīvanī-śakti*), to render someone's body totally useless and lifeless cannot be [considered] the highest ritual action (*uttama karma*)." (79) Reviving the dead must be more powerful and valuable than destructive murder because it increases, rather than decreases, the vitality of a society. Some tantras, such as Tripathī, list revivification rituals immediately after murderous sorcery, implicitly ranking these rituals as more powerful than murderous sorcery. Murderous sorcery, in fact, legitimates and strengthens other rituals in the catalog. If the text contains rituals powerful enough to kill, other techniques must be able to cause less dramatic results like bewildering and forcible eradication.[325] Similarly, revivification is added to legitimate as well as to counteract murderous sorcery.[326] While

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325 The dynamic is the same as including simple rituals that surely effect spiritual liberation; associations in list increase the potency of an entire list, and one would surely not assume that an herbal concoction and simple mantra would lead to the highest of spiritual realizations!

326 Revivification is not one of the six results and is grouped in appendix rituals along with alchemy,

Śrivāstava argues for the inherent prominence of re-vivification, his text bares scant mention of such rituals.

Murderous sorcery ends life and, therefore, is antisocial. Śrivāstava repeatedly interprets and passes judgment on results according to perceived increase or decrease the social good (societal harmony, vitality, etc.). " After death there can be no more activity. Postmortem, everything is insignificant. Despite revivification, murderous sorcery is considered permanent and cannot be remedied or reversed. A madman can be returned to sanity, a man driven off can be drawn home, but a murdered man is always dead. Also, the killed man can no longer contribute to society. This anti-social quality was recognized by scholars and sages in the past. "Having seen the undesirable effects and destructive quality of death, murderous sorcery is scorned in the scriptures (*śāstra*). Society does not sanction violent and injurious [behavior]. [How could] one perform destruction or opposition of life (*sṛṣṭi-virodhī*) for the purpose of preserving life?" A destructive ritual cannot bring prosperity, build up society, or preserve life. (79)

Not only does murderous sorcery bring bad fruits and not advance personal well-being, but it harms collected humanity by removing members who could be productive. It is inherently bad to kill, and every killing weakens society. Śrivāstava continues, "Man is unique among living beings, his actions are endowed with thought, organization, reasoning and discrimination. Therefore, violent and injurious [activities] are forbidden due to his viewpoint of self-preservation (*rakṣātmak dṛṣṭi*) of the collective." Human self-awareness and self-preservation requires us to reject murderous sorcery in favor of

treasure-finding, and magic boots. While these ritual are undoubtedly 'magical', they do not belong to the six results. Many Uḍḍ-corpus texts affix appendix rituals that far outnumber all the six results rituals.

ethical ideals and for realistic self-interest. Animals would not see this argument.

Śrivāstava denies any legitimate use of murderous sorcery, contradicting scriptural and legal positions on this topic, and the very content of the *Uḍḍīśatantra* that he is presenting. "One could ask, 'Might murderous sorcery (*māraṇa-karma*) be performed for any purpose?' [Murder] by means of a weapon (*śastra*) or on the basis of scripture (*śāstrīya*), i.e. tantra-mantra, is always prohibited. There are various established exceptions, and though they are not omitted (*chūṭ nahīṃ detī*) from contemporary political and legal [writings], the essential argument at hand is that murderous sorcery is always prohibited [for us]. It is considered despicable and should be abandoned."[327] (79) Śrivāstava struggles to justify the inclusion of destructive rituals. "At first we thought these methods should not be described in this book, but we must describe them because the scriptures prescribe them. In the *Uḍḍīśatantra*, Śiva-ji discussed this occult knowledge (*vidyā*) with Rāvaṇa, king of Laṅka. Thus, we must not treat the topic differently from that book." (79-80) Murderous sorcery is never justifiable, and its results cannot be psychologized like other magical acts, but it is found in the root text, revealed by Śiva to Rāvaṇa or to his own consort, and must, therefore, be included there. In an emblematic Uḍḍ-corpus verse, Śiva states these rituals are necessary, for without them a man will drown even if he is atop Mount Meru.[328] Due to being revealed, for the

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327 In the *Laws of Manu* destructive *abhicāra* is prohibited, but the commentary of Khulluku Bhatta presents a nuanced view. Bhaṭṭa argues sorcery and slaying mantras do the same work as a weapon (*śastra*), but for sorcery is a fine; unless the victim is killed and then the punishment is death. Śrivāstava does not list the actual legal or political writing to which he refers, but both the *Arthaśāstra* and the *Manusmṛti* treats such rituals

328 From Śivasdatta: *uḍḍīśaṃ yo na jānāti sa ruṣṭaḥ kiṃ kariṣyati / meruṃ cālayate sthānāt sāgare plāvenmahīṃ* // 1.28 //

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sake of completeness, or just for self-defense, these ambivalent rituals cannot be excised

or bowdlerized, no matter how repugnant they appear to the author. Śrivāstava makes a

stern caveat, "Those who perform these methods bear the responsibility for the results.

There is no connection of those [results] to the writer and publisher." (79-80)

Contemporary authors and publishers distance themselves from the results of the tantras

in a manner not found in the manuscripts.

Chapter Five -- *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa:* Contexts

The *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa* are Jain magic tantras.[1] Like

Uḍḍ-corpus magic tantras, the contents are pragmatic rituals, especially six-results

techniques (*ṣaṭkarman*). Six results operations are markedly not Jain; stalwart Jain ideals

of non-harm (*ahiṃsā*) and non-cruelty (*anṛśaṃsa*) are absent. Hostile pragmatic

techniques use Śaiva deities and pan-Indian deities anathema to pious Jains. Many

ingredients used in pragmatic rituals are inherently impure to Jains, including animal

products acquired through direct or indirect violence: blood, bone, and bodies of animals

are utilized, destruction visited upon living flora to prepare ingredients for ritual

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1 Indranandi, and Chandra Shekhar Shastri. *Srijvalamalini kalpa:bhasha tika aura mantra, tantra, yantra sahita*. Surata: Digambara Jaina Pustakalaya, 1964. The BPK found as index to Jhavery, Mohanlal Bhagwandas, and Mallisena. *Comparative and Critical Study of Mantrasastra, with Special Treatment of Jain Mantravada, Being the Introduction to Sri Bhairava Padmavati Kalpa*. Ahmedabad: Sarabhai Manilal Nawab, 1944. The *Jvālāmālinikalpa* is only published in the above edition. The *Bhairavapadmāvatīkalpa* can be found with minor differences in a 1996 edition. Malliṣeṇasūri, Kashinath Vasudev Abhyankar, and Sarabhai Manilal Nawab. *Śrī Bhairavapadmāvatīkalpa*. Amadāvāda: Sārābhāī Maṇilāla Navāba, 1996.

employment. Spells (*mantra*) order violence, and talisman-diagrams (*yantra*) portray

hostile images and harmful actions. Pragmatic results afflict victims but also enrich

beneficiaries in potent, selfish ways. Erotic rituals found in these grimpires range from

attraction and subjugation of a desired woman to cosmetics, gynecology, and obstetrics;

such erotic techniques are unexpected for avowedly Jain texts, but they are ubiquitous in

magic tantras. Some operations below even explicitly kill.

These Jain tantras are not sparse ritual catalogs, not encyclopedia grimoires; they

are systematic tantras. Systematic contents in these grimoires include a toolkit for yantra-

mantra that sets out instructions for grafting and encoding/decoding seed syllables;

chapters are organized by a single topic or logical progression of a few topics; techniques

are organized by procedural similarities; rituals build upon each other; and presiding Jain-

ized goddesses recur. Close-reading reveals deliberate integration of lore from other

sections and overlapping details throughout the chapters, even when content appears to

be in encyclopedic style. Chapter headings portray the texts' systematic structure: neither

chapters nor sections are dedicated to single results or are based around six results

language. I limit my study to six-results type rituals. I will ignore descriptions of

exorcism, herpetology and venom treatment, divination, and so forth; these are pragmatic

techniques, but they are not often categorized under the six results in the magic tantras.[2]

Both texts maintain a Jain identity without expounding Jain philosophy. The

texts open and close addressing explicitly Jain prescriptions for practitioners; presiding

deities may be imported from outside, but they have evolved toward Jain-ness; minor

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2 The vast and varied content of the BPK is found in the full translation appended to this dissertation.

tutelary deities and minions are derived from Jain mythology and popular practice; and

both texts are Digambara with clearly named Digambara authors in all colophons.[3] The

Jvālāmālinīkalpa's opening narrative even describes textual revelation to a Digambara

preceptor named Helācārya. Yet, absent are the implications of such practices upon

prescriptive or normative Jain orthodoxy and orthopraxy.

Jains borrowed from the pan-Indian Śaiva magic discourse, but Jain authors did

not simply incorporate aggressive magic techniques snout to tail. Results and techniques

are softened, though not so softened to be acceptable to modern Jains. Killing rituals

include explicit murder but also destruction, cleaving, and obliterating enemies. Explicit

murder rituals of actual humans are notably few in these texts, but they are included in

ritual index verses. Ritual language de-escalates results into 'soft-murder'.[4] Murder

techniques are de-escalated to 'beating', 'burning', 'choking', 'drowning', and so forth.

Victims shift from human men to immaterial beings such as seizers and ghosts. When

destructive rites retain human victims, the victims are groups and not individuals,

especially targeting armies.[5] Erotic rituals are found throughout both tantras. Such erotic

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3 Uḍḍ-corpus texts, by contrast, contain few descriptions of practitioners, let alone qualifications or ethics for using rituals. Eponymous deities--from *Uḍḍīśa* to *Uḍḍāmareśvara*--are epithets without descriptions of iconography; they are apparently empty titles. Uḍḍ-corpus gods do not belong to any single group. Identities range: Śāktā goddesses, wild forest beings with barely sanskritized names, myriad Bhairavas and Kālīs, and seemingly innumerable *yakṣas* and *yakṣinīs*. Texts declare no sectarian allegiance outside general Śaivism.

4 I am grateful to Jeremy Hanes for suggesting this term during a question-answer period after an initial presentation of this material at UCSB in a paper titled "Jains Killing / Killing Jains." February 2015. Another apt description is 'soft-boiled' murder, in contrast to the notion of 'hard-boiled', as in 'hard-boiled' detective fiction. White's distinction of hardcore and softcore tantra does not apply, for the techniques are still actively performed and the ingredients are not symbolic. See White, David Gordon. "Tantra in Practice: Mapping a tradition." in *Tantra in Practice*. ed. David Gordon White. Princeton, NJ: Princeton University Press, 2000. 6-7

5 Jhavery (1944:296) writes, "One of the Ṣaṭkarmas viz. Māraṇa is termed Niṣedha i.e. one which is prohibited in conformity with the Jain doctrine of Ahiṃsā." The term *niṣedha* also means afflicted and is a code or substitution for murder, but the rituals themselves retain all signs of murder. At a recent

methods are consistent with other magic tantras; they are consistently violent and noxious; targets are explicitly physical, often female, victims.

The texts do not reveal some subtle underground tantra sorcery tradition throughout Jainism but reveal curious ritual backwaters of Jain practice in the medieval era stretching forward untilnineteenth- to twentieth-century *saṃvegī* reforms. Texts and practices reveal the diversity of pragmatic practices and worship rites to popular deities throughout the history of Jainism. Contemporary pragmatic practices that worship Nakoḍa Bhairava or Ghaṇṭakarṇa[6] persist despite conflicts with dogma; they are rooted in long-standing worship traditions invoking protectors and attendants. Both Śvetāmbaras and Digambaras make tributary offerings (*bali*) to *yakṣa/yakṣīs, vidyās,* and tantra-style goddesses such as Saccikā, Padmāvatī, and Ambikā. Jain magic tantras have little to contribute to study of philosophy or dogma, but they have incredible value for the history of ritual in Jainism. These texts do not contribute to normative Jain discourse; they are historical curiosities.

John A. Cort famously divides Jain practice and doctrine into two modes: one for well-being and another for liberation (1999:30). Pragmatic Jain tantra rituals can be categorized into two groups; according to telos both groups are well-being rituals that better practitioners' worldly situation: (1) positive, "well-being" rituals that cause general increase in prosperity, fortune, and health, and (2) aggressive magic operations effecting

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conference, Paul Dundas argued that *niṣedha* is a stand-in for *māraṇa*, but Jahvery himself made similar arguments at a much earlier date.
6 Auckland, Knut. "The Cult of Nākoḍā Bhairava: Deity Worship and Possession in Jainism." M.A. University of Oslo, 2010. Cort, John. "Tantra in Jainism: The Cult of Ghaṇṭākarṇ Mahāvīr, the Great Hero Bell Ears." BEI 15 (1997): 115–133.

the six results (*ṣaṭkarman*), fantastic feats (*kautuhalakarman*, *indrajāla*), and conjuring

(*yakṣinīsādhana*).[7]

Positive well-being rituals are orthoprax though not orthodox.[8] Ritualists appeal

to benign Jain deity-figures such as *tīrthaṅkāras*, Jinas, righteous ones, and teacher-

preceptors for well-being results. in contrast, liberated Jina *siddhas* are beyond concern or

for the bound universe or action in this world.[9] Jain well-bering ritual procedures

contrast Śaiva magic techniques in that pleasant offerings are made in pleasant locations

and mantras and yantras are not hostile and claustrophobic but pleasing and appealing.

Well-being rituals generally promote goodness and health for the beneficiary, and that

well-being spreads outward to family, clan, and community.[10] Non-tantra well-being

rituals are less specific, usually imparting general good as opposed to aggressive rites that

target specific victims. Well-being rituals are pragmatic but in accord with Jain ideology:

they remove mundane and supermundane dangers, increase life-spans, encourage strong

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7 Magic tantras often use the term 'fantastic feats' (*indrajāl*, *kautikakarman*) to describe pragmatic rituals that are not easily shoe-horned into the six results: divination, poison/venom lore, alchemy, medicine, treasure-finding and so forth. While fantastic feats are found in both texts, I limit my study to six-result rituals. See the late chapters of the BPK for elaborate divination (*nimitta*) and herpetology/venom lore (*gāruḍavidyā*).

8 Well-being rituals are of a piece with popular Jain practices to this day. Cort, John. "Tantra in Jainism: The Cult of Ghaṇṭākarṇ Mahāvīr, the Great Hero Bell Ears." *BEI* 15 (1997): 115–133. Pragmatic destructive rituals are Jain adaptations to the medieval milieu and frontier evangelism in the Deccan. The destructive rituals may continue in secret or Jains may go to non-Jain ritualists to perform such rituals on their behalf. Any clerical institutions supporting the six-results have been obliterated by the reforms of the nineteenth and twentieth-centuries. Karnataka Jains often tell me that these destructive rituals show the flexibility of Jainism to adapt to any culture and time-period as required.

9 At the outset of the *Jvālāmālinīkalpa* these consist of worthy attainers (*arhat*), perfected beings (*siddha*), sages (*ācārya*), preceptors (*upadhyāya*), all the collected good ones (*sādhu*) and ascetics (*muni*). *arhatsiddhācāryopādhyāyān, sakalasādhumunimukhyān // 1.4 //*

10 Cort selects a wide range of indigenous terms that he clusters into his useful concept of well-being as a result: *śrī, lakṣmī, lābh, fāydā, śreyas, hit, kalyāṅ, bhadra, śubh, puṇya, maṅgal, śānti.* (2001:186) Those terms, in order, may be translated luck, prosperity, attainment, the spoils, luckiness, results, auspiciousness, radiance, purity, sanctity, worship, and tranquility.

harvests and wealth.

Aggressive magic is markedly not Jain. Characteristic Jain ideals of non-harm

(*ahiṃsā*) and non-cruelty (*anṛśaṃsa*) are absent in language, techniques, and results

found in these grimoires. Hostile pragmatic techniques use Śaiva and pan-Indian six-

results techniques anathema to pious Jains. Persuasive ritual analogies use dangerous,

defiling, and deadly ingredients that often require harming beings, if not killing them.

Mantras and yantras invoke non-Jain, pan-Indian demons and demigods, including Śaiva

deities, and they summon *yakṣinīs*, wild goddesses, and supernatural beasts. Spells order

violence and talisman-diagrams portray hostile images and depict harmful acts.

Pragmatic results afflict victims or empower the beneficiary in potent, selfish ways. Both

tantras present erotic rituals that range from attraction and subjugation of a desired

woman to cosmetics, gynecology, and obstetrics: unexpected for avowedly Jain texts but

ubiquitous in magic tantras.

Indexes

Both Jain tantras establish a ten-item index verse in their first chapters. In

contrast to Śaiva magic tantras presented above, the Jain index verses faithfully present

contents by chapter from start to finish. Indexes do not correspond to any common list of

six results, but they use six-results terminology. First I will describe the index verse in

the *Jvālāmālinīkalpa* and then in the *Bhairavapadmāvatīkalpa*.

After initial praise verses, the revelation narrative, and praise of lineage gurus, the

Jvālāmālinīkalpa sets out contents its index verse.[11]

I will speak clearly about the combined [topics] taught by the goddess. The topics are ten-fold, consisting of essential wisdom: [qualities of] the sorcerer (*mantrin*)[12], seizers (*graha*), seals [and spells] (*mudrā*), herbal infusions (*kaṭutaila*), subjugation amulets and subjugation methods (*jaṃtravaśyasutaṃtra*), bathing rituals (*snapanavidhi*), offering lights (*nīrājana*), and initiation ceremonies (*sādhanavidhi*).[13](1.27-8)

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11 "I, Indranandi, praise both the lotus-footed Jvālamālinī and the glorious Candraprabha, the Jinanātha. O Fire-Goddess (*vahnidevī*), [your] body is white like the petals of a lotus, [you] ride a buffalo and are adorned with flames, your arms bear terrifying [weapons], Jvālāmālā, please protect me. The Goddess Jvālāmālinī is victorious. She looms, her eight fiery arms bear a trident, a noose, a fish (*ūṣā*), cudgel, bow, arrow, the fruit-giving *mudrā*, the wish-fulfilling *mudrā*, and a *cakra*. Having continually praised (*praṇipatya*) *arhats*, *siddhas*, *ācāryas*, preceptors (*upādhyāya*), and all the foremost among the *sādhus* and *munis*, I [now] recite the *Jvālānīkalpa*. In the Southland, in a golden village in the Malaya [mountains], lived a great-souled *muni*. His names is Helācārya, [and] he is the wise leader of Draviḍa folk (*draviḍagaṇādhiśvaro*) ." (1.1-5) *caṃdraprabhajinanāthaṃ, candraprabhamindranaṃdimahimānaṃjvālāmālinyarccita, caraṇasarojadvayaṃ vaṃde //1.1 // kumudadalaghavala gātrā, mahiṣamahāvāhinojvalābharaṇa / māṃ pātu vahni devī, jvālāmālā karālāṃgī // 1.2 // jayatāddebi jvālāmālinyudyatriśūlapāśa ūṣā / kodaṃḍakāṃḍa phalavarada, cakracihnojvalāṣṭabhujā // 1.3 // arhatsiddhācāryopādhyāyān, sakalasādhumunimukhyān / praṇipatya muhurmuhurapivakṣye'haṃ, jvālanīkalpa // 1.4 // dakṣiṇa deśe malaya hema grāme, munirmamahātmāsīt / helācāryo nāmnā draviḍagaṇādhiśvaro dhīmān // 1.5 //* The Kamalaśrī story is then presented, see below. After the narrative, we read the following lineage verses. "This *śāstra* of Jvalinīmata which is empowered by the goddess (*devyādeśa*) enumerates the disciples Gāṅgamuni, Nīlagrīva, Vijābja. (22) The wives up to [the one whose names starts with] Kṣa--namely Sabbā, Viruṭṭa, and Kṣullaka--are included. The succession of gurus is unbroken, nor is the religious-tradition (*sampradāya*). The knowledge (*jñāta*) and teachings (*upadeśa*) were communicated to the Glorius sage Gunanandi, who was equal [to his teacher], by the great Kaṃdarppa. The sage named Indranandi [transmitted] the entirety of the requested *śāstra* including its meaning in book form to those two of his disciples [, Gunanandi and Kaṃdarppa]. Previous *śāstras* were only confusing books. [The meaning] found in the mind [of the authors]. The sage Indranaṃdi composed the text in beautiful language. Due to the desires of Helācārya, this book was composed to benefit the residents of the earth and to astonish them one and all, along with encompassing [older] books (*graṃthaparāvartena*). Listen to it!" (JMK 1.22-27) *devyādeśācchāstraṃ tatpunarjvālinīmataṃtatścedaṃ / tacchiṣyo gāṅgamunirnīlagrīvo vijābjakhyo // 1.22// bhāryākṣāntara sabbā viruvaṭṭaḥ kṣullaka stathetyanayā / guru paripāṭyā vicennasampradāyena vāgacchat // 1.23 // kaṃdarppeṇa jñātaṃ tenāpi svanuta nirviśeṣāya / guṇanaṃdi śrī munaye vyākhyātaṃ sopadeśaṃ tat // 1.24 // pārśve tayorddhayoravi tacchāstraṃ graṃthato'rthataścāpi / muninendranandināmnāya samyagīḍitaṃ viśeṣeṇa // 1.25 // kliṣṭaṃ graṃthaṃ prāktana śāstraṃ tadeti svacetasi nidhāya / tenendranaṃdimuninā lalitāryā vṛtagītādyaiḥ // 1.26 // helācāryotkārthaṃ graṃthaparāvartanena racitamidaṃ / sakalajagadekavismayajagatijanahitakaraṃ śṛṇuta // 1.27 //*

12 Master of mantra or *mantrin* is the most common and appropriate term for practitioners of the Jain magic tantra lore.

13 *maṃtragrahasanmudrā maṇḍalakaṭutailajaṃtravaśyasutaṃtra / snapanavidhirnīrājanavidhiratha*

The *Bhairavapadmāvatīkalpa* praises the presiding *tīrthaṃkara* Pārśvanātha,

praises Padmāvatī, and it then presents an index verse. Long praises of lineages and

narratives of revelation are missing from the opening of *Bhairavapadmāvatīkalpa,* but a

lineage is praised at the end of the final chapter.

I shall discuss the subjects described in the text in order: first, the qualification of
the aspirant, the proper use of ritual (*susakalī*), worshiping goddesses, then the 12
amulets, immobilization (*stambha*), bewitching of women, subjugation yantra,
[the use of] mirrors [in divination], herbal lore that subjugates (*vaśyauṣadha*), and
Gāruḍa[*-vidyā*, snake and poison lore].[14] (1.4)

The term *ṣaṭkarman* is not used in the index verse of either Jain text and is not used at all

in the root text of the *Jvālāmālinīkalpa*. *Ṣaṭkarman* is used in both gloss-commentaries.[15]

The *Bhairavapadmāvatīkalpa* uses the term '*ṣaṭkarman*' (*ṣaṭkarmakaraṇa*) in its root text

when describing variation on mantra.[16] (1.2-3)

Overarching themes determine the content and organization of these texts. The

Bhairavapadmāvatīkalpa presents *ṣaṭkarman* results via yantra, mantra, and concoctions,

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*sādanavidhi ceti // 1.28 // adhikāradeśāṃ daśa, cidātmanāṃ svarūpanirdeśaṃ / vakṣyahaṃ
saṃkṣepātprakaṭaṃ , devyā yathoddiṣṭhaṃ // 1.29 //*
14 *ādau sādhakalakṣaṇaṃ susakalīṃ devyarcanāyāḥ kramaṃ / paścād dvādaśayantrabhedakathanaṃ
stambho 'ṅganākarṣaṇam // yantraṃ vaśyakaraṃ nimittam aparaṃ vaśyauṣadhaṃ gāruḍaṃ / vakṣye 'haṃ
kramaśo yathā nigaditāḥ kalpe 'dhikārās tathā // 1.4 //*
15 Bandhuṣeṇa's lucid gloss-commentary to the *Bhairavapadmāvatīkalpa* reveals the commentator had
wide knowledge of Jain *tantraśāstra* and idiosyncrasies of medieval Karnataka horticulture, mantra, and
goddess vocabulary. He wrote very close to the composition of the root text, though I have not consulted
manuscripts containing the Sanskrit gloss. The Hindi gloss to the *Jvālāmālinīkalpa* was composed by its
twentieth-century editor. It does not portray the mastery found in Banduṣena.
16 The method of positioning the name (*nāmaniveśa*) [is according to the offering and act]. At the
beginning, it is 'the lamp.' At the end, 'the blossom.' In the middle, 'embedding' (*sampuṭa*). At the
beginning, middle, and end, 'the obstruction.' After the syllable sounds (*varṇāntarita*), 'the tying.' In the
middle of two syllables, 'the split syllables' (*vidarbha*). "

but it also includes chapters on divination and herpetology. Rituals are organized by similar results or techniques, and they are presented in single verses or clusters of no more than three verses. Rituals stand on their own, discrete, not requiring ritual actions from prior or successive verses or chapters. This is not to say the text is encyclopedic, but content is less integrated than the tighter *Jvālāmālinīkalpa*. The *Jvālāmālinīkalpa* also contains six-results lore, but its primary concern is managing creatures, natural and supernatural: exorcism, wrangling material and immaterial beasts, manipulating humans, and dominating the world. The *Jvālāmālinīkalpa's* discrete ritual techniques and results are embedded in elaborate maṇḍalas enacting a sequence of events culminating in domination of beings and/or the world. Tantras in general are texts that mediate the world--including the interrelationships between deities and individuals--via maṇḍalas. The *Bhairavapadmāvatīkalpa* contains many discrete, though connected, rituals, and while the *Jvālāmālinīkalpa* contains fewer rituals, they are longer, often culminating in worship acts performed in the maṇḍala space to effect a result.

The tantra designation for these two grimoires in not just accorded by deploying magic; the category is assured by the texts' use of maṇḍala, even though maṇḍala use differs from deployment in Śaiva and Buddhist tantras. According to David White, "Tantra is that Asian body of beliefs and practices which, working from the principle that the universe we experience is nothing other than the concrete manifestation of the divine energy of the godhead that creates and maintains that universe, seeks to ritually appropriate and channel that energy, within the human microcosm, in creative and emancipatory ways." (2000:8) Tantra places a practitioner at the center of the maṇḍala

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where he reigns as king of the ritual microcosm, and he, thereby, lords over the macrocosm. In contrast to Śaiva and Buddhist tantras, the Jain practitioner does not locate or envision himself at the center or as the center. The deity at the center is either the goddess of the tantra, represented in mantra or *bija* form, or the Jina, in mantra form or as an anthropomorphic image. The practitioner may direct the force of the maṇḍala, but he does not become the deity at the center. Davidson argues the central metaphor and technique of tantra is the practitioner envisioning and becoming the lord at the center of the maṇḍala, the king at the center of the realm, Buddha central who subjugates all Buddha-fields. "The mature esoteric synthesis that arose then was emblematic of the new formulation: it insisted on an immutable master-disciple bond, employed royal acts of consecration, and used elaborate maṇḍala in which the meditator was to envision himself as the Buddha in a field of subordinate Buddhas." (2003:117) Jains employ these techniques of maṇḍalas--including guru relationships, initiation, consecration, summoning, and visualizing--to manipulate the world, but they never place the practitioner at the center; the practitioner never becomes the Jina nor the *yakṣa* Pārśva nor the goddess Jvālāmālinī. "The mature esoteric synthesis" for Buddhists is not applicable to the Jain tantra practitioners who focus on deployment of power, who do not assume the ontological category of a powerful deity. Jain sorcerers are pragmatic. Soteriological practices are not found in the tantras, for soteriology, or even religious development, is not the provenance of the Jain tantras.

Opening Descriptions

The *Jvālāmālinīkalpa* describes the text's revelation to Helācārya in the service of exorcising Helācārya's nun-disciple Kamalaśrī by the goddess Jvālāmālinī i. (1.6-21) That goddess is described as *vidyā*, *yakṣā*, and *devatā*. Immediately after the Helācārya and Kamalaśrī narrative, the goddess describes a robust symptomatology of possession accompanied by exorcism practice, and then she describes a wide range of pragmatic rituals and methods for managing mundane and supermundane beasts; this topic comprises the balance of the text.

The opening narrative, in summary, is as follows. Kamalaśrī was a great disciple who knew all the scriptures (*śāstra*) as if she were Sarasvatī (*śrutadevīva*), but she was possessed by a fierce *brahmarākṣasa* due to her prior karma (*karmavaśāt*). Possessed, "She cried out, "HA! HA!," laughing loudly during the daily ritual performances (*sāṃdhya*). She laughed, making the sound "KAHA KAHA," during scripture readings and mantra repetitions (*japati paṭhatyatha vedān*)."[17] (1.7) She was maddened and despondent, and her teacher did not know how to remove the malignant seizer (*duṣṭagraha*). Helācārya took her to the summit of Nīlagiri mountain and undertook ritual practice. On the seventh day, Jvālāmālinī revealed herself to him and asked what she could do for her dedicated disciple. He replied, "O Goddess, do not impart (*uparuddhāsi*) the acquisition of desires (*kāmā*) or worldly goods (*laukika*), but impart to

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17 *rodati hāhākāraiḥ sphuṭāṭṭa hāsaṃ tanoti saṃdhyāṃyāṃ / japati paṭhatyatha vedān, hasati punaḥ kaha kaha dhvaninā // 1.7 //*

me the release of Kamalaśrī from the seizer."[18] (1.12) She replied this was a simple thing, easily accomplished using the mantras she would reveal. Helācārya also requested revelation of the rituals accompanying the mantras.

The goddess Jvālāmālinī gives Helācārya the mantras and rituals to be practiced "in a pleasant forest or garden, a Jain temple, a riverbank, a sandy beach, a mountaintop, or in another deserted location."[19] (1.18) Considering this is a magic tantra, all locations should be deserted, including the temple; tantra magic practice is often prescribed in deserted temples to mother goddesses. The goddess declares that *Jvālāmālinīkalpa* rituals will impart perfect wisdom (*vidyā*) and convey prosperity into the practitioner's home. Helācārya settles himself to practice, and using the flaming syllables of the mantra, he destroys the malicious seizer who has afflicted his disciple.

The *Bhairavapadmāvatīkalpa* has no narrative introduction. The text opens by praising the *jinas*, *tīrthaṃkāras*, and the power of the text. The goddess Padmāvatī in her six forms--Tvaritā, Nityā, Tripurā, Fulfiller of Desires (*kāmasādhinī*), and Tripurabhairavī--will confer all six pragmatic results, divination, and remedies of poison and snakebite.[20] (1.3-4) The introduction to the text concludes with a description of the ideal disciple.

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18 *kāmārthā hyaihikaphalasiddhārthaṃ, devinoparuddhāsi / kintu mayā kamalaśrīgrahamokṣāyoparuddhāsi // 1.12 //* {emend *hyaihika* to *laukika* as suggested by Hindi gloss}
19 *udyāna vane ramye jina bhavane, nimnagā taṭe puline / giriśikhare' nya sminvā sthitvā, nirjantuke deśe // 1.18 //*
20 *totalā tvaritā nityā tripurā kāmasādhinī / devyā nāmāni padmāyās tathā tripurabhairavī // 1.3 // ādau sādhakalakṣaṇaṃ susakalīṃ devyarcanāyāḥ kramaṃ paścād dvādaśayantrabhedakathanaṃ stambho 'ṅganākarṣaṇam / yantraṃ vaśyakaraṃ nimittam aparaṃ vaśyauṣadhaṃ gāruḍaṃ vakṣye 'haṃ kramaśo yathā nigaditāḥ kalpe 'dhikārās tathā // 1.4 //*

Text Origins and Authors

The two tantras' origins are obscure. To this day, academic sources on Jain tantra are more speculative than historical, and there has been no convincing textual history nor a thorough presentation of their contents.[21] Below, I examine internal and external evidence from the *Jvālāmālinīkalpa* and present and also critique Jhavery's text history of the *Bhairavapadmāvatīkalpa* and its gloss.

The *Jvālāmālinīkalpa* contains a lineage and revelation story, and we also have text-external clues. A local inscription near Maleyur--where Helācārya, to whom the *Jvālāmālinīkalpa* was revealed, though Indranandi is the text's author, declared his residence--contains an oft-cited inscription from 909 CE that registers a grant toward Kaṇakagiritīrtha.[22] According to Nandi, the Kaṇakagiritīrtha was the "ancient name of

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21 Such academic texts are exciting and inspiring starting points, but while Nandi and his disciples make exciting assertions, they cite little proof. Nandi, Ramendra Nath. *Religious Institutions and Cults in the Deccan, C. A.D. 600-A.D. 1000.* Delhi: Motilal Banarsidass, 1973. Singh, Ram Bhushan Prasad. *Jainism in Early Medieval Karnataka, c.A.D. 500-1200.* Delhi: Motilal Banarsidass, 1975. Sharma, Shripad. *Jainism and Karnataka Culture,*. Dharwar: [N.S. Kamalapur], 1940. Contemporary scholars such as Dundas and Cort offer tantalizing hints about Jain tantra and medieval culture, but neither are specialists in tantra. The most useful scholar in study of Jain tantra has been art historian U.P. Shah especially his works on goddess pantheons. The future of Jain tantra will be multi-disciplinary and will involve close study of non-ideological, non-doxographical texts as well as a concern for history. What I argue in regard to Jain tantra is applicable to Jain studies in general, i.e. there is chronic lack of attention toward history.

22 Settar presents epigraphic evidence of independent temples to Jvālāmālinī as early as twelfth or thirteen century in Karnāṭak. "An inscription of Jāvūr records a gift of this village to Sakalacandra-Bhaṭṭāraka by Bīcī-seṭṭi. The same inscription states that the village was formerly granted to the *basadi* of Jvālāmālinī by a certain Mallideva." This *basadi* was located in Navalagunda in the Dhārwar District, but there are no remnants at that location. Also, a temple to Jvālāmālinī is reported from Huṃcha in the Shimoga District that can be dated to the twelfth century. There is also a temple from the Vijayanagara period at Eḍehaḷḷi in the Chikkamagaḷur district. One inscription from the twelfth century at Seḍam in Gulburga district "refers to the councilors of this town in a eulogistic epithet, "*hema-kuṃḍḍala-Jvālinī-devya-ākarṣaṇarum*", i.e. "attractors of the deity Jvālinī of golden ear-rings." Settar adds that the editor of the inscription, one Indranandi, equates this deity with Vidyā-Jvālā. Settar means that the "editor" is Indranandi, author of the *Jvālāmālinīkalpa,* but this is not definitive. Settar, S. "The Cult of Jvālāmālinī and the Earliest Images of Jvālā and Śyāma." *Artibus Asiae* 31.4 (1969): 311. A number of Jain temples at Humcha are prominent for goddess worship to this day, especially to Padmāvatī. The internet provides ever-expanding locations of Jvālāmālinī temples, though they were never numerous even in Karnataka. Jvālaṃāḷinī has most extensive

the present Maleyur village or the Hemagrāma mentioned in the Jvālinī Kalpa. This grant was received by one Kaṇakasena Bhaṭṭārka." (Nandi 1973:154) '*Bhaṭṭāraka*' is a clerical title, meaning "great lord" or "venerable one". *Bhaṭṭārakas* are strong clerical candidates to practice tantra techniques, but this cleric title is not assigned by the text to its practitioners. The inscription suggests *bhaṭṭārakas* clerics were operative in Helācārya's environs. In summary, Helācārya was the head of the Draviḍa gaṇa, and he lived in the south, in a village among the Malaya mountains. (1.5) He performed exorcistic rites at the summit of the Nīlagiri mountain, near his home. (1.10) He is not described as a *bhaṭṭāraka*, but by being the head of an order, responsible for lay and monastic congregations, and the history of the area having *bhaṭṭāraka*, we can surmise he was a *bhāṭṭāṛaka* or functioned in a manner similar to one.[23]

The revelation narrative suggests Helācārya was of low stature or had lost prestige, for he had but one disciple, a female, and his expertise was magic and exorcism, ever considered low class endeavors. His name suggests a dubious reputation: derived from √*hil*, meaning 'to sport amorously, dally, play, wanton' combined the term '*ācārya*' meaning 'teacher', 'spirit guide', 'preceptor', or, even, 'doctor'. His name can by translated 'Lusty Preceptor', 'Lecherous Teacher', or 'Professor Sketchy', perhaps even 'Dr. Sleazy'.

cult in Karnataka: in Virupakṣa temple in Aihole Karnataka, in Gerusoppe in Northern Karnataka is a Mahiṣāsuramārdinī Hindu image that is likely a Jvālāmālinī, in Chikmasure near Narasimharajapiur. Also, in Meslithamur in Tamil Nadu, Ramesh Kumar of the French Institute at Pondicherry, has documented a recent-looking image of Jvālāmālinī, but materials and iconography appear quite young.
23 The area of Maleyur, where Helācārya lived, and mount Nīligiri, where he performed his exorcism and received the revelations from goddess Jvālāmālinī, may be connected to the Jain temple at Kaṇakagiri Tīrtha, the grant to which was received in 909 CE by the Kaṇakasena Bhaṭṭāraka, local pragmatic cleric. (Nandi 154) Helācārya himself describes his locality as Maleyur village in the Hemagrāma area in the south; corresponding to Maleyur village in the Chamrajanagar taluk of Mysore District. Accordingly, "Kaṇakagiri, evidently, was an ancient name of the present Maleyur village or the Hemagrāma mentioned in the Jvālinī Kalpa."

Jvālāmālinīkalpa contents include image worship, cycles of diverse deities and demigods, and pragmatic rituals; these activities suggest Helācārya, despite his apparent low status, was writing for *bhaṭṭārakas* and, as I argue above, he may have been one himself. Some *bhaṭṭārakas* may have practiced tantra magic, but tantra magic and the audience of these texts were not solely the domain of *bhaṭṭārakas*. Neither monastic life nor mendicant vows are prescribed in either Jain tantra; Jain tantra clerics were not typical Jain ascetics. To Helācārya the *Jvālāmālinīkalpa* was revealed, but five generations separate Helācārya from the avowed author, Indranandi. The lineage is as follows: Helācārya, Gaṅgamuni, Nīlagrīva, Gunanandi, Kandarpa, and Indranandi. Of these intervening figures, we know next to nothing.

We have much less internal information for the *Bhairavapadmāvatīkalpa*; it presents no revelation myth, and there is no epigraphical evidence for its author, Malliṣeṇasūri, nor its commentator, Bandhuṣeṇa. The text itself describes the following guru lineage: Ajitasena, Kanakasena, Jinasena, and Mallisena.[24] The honorific suffix-title

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24 The language of the text shifts from workaday Sanskrit to ornamental *kāvya*. We see suffixes of both *sena* and *gaṇin* for the figures named. Ajitasena is described in regal terms, multitudes of kings touch their crowns to his feet; he removes obstacles and traverses all worlds. Kanakasena is praised in terms of his knowledge. He knows all the Jain scriptures, burning the forest of worldly existence, and setting karma ablaze. Jinasena demonstrates indifference to attachments, having destroyed Kāmadeva; his body is adorned with good acts, a sunbeam of dharma. And Malliṣeṇa, author of the text, is a great author, blessed by Sarasvatī. May the glorious teacher Ajitasena-gaṇī be victorious. His two feet are touched by multitudinous kings' crowns. He is the remover of difficulties who transports [the faithful] across the ocean of the world and floods of being! (10.53) His disciple, Kanakasena-gaṇī knows all the Jain scriptures (*jinasamayāgama*), destroys the dense forest of worldly existence, and sets ablaze accumulated karma. (10.54) His disciple, Jinasena , indifferent [to the interior and exterior worlds], has destroyed the insurmountable Kāmadeva, his body is adorned with good acts (*cāritra*) and he is a sunbeam of dharma in the lotus-shaped world. (10.55) His own disciple was Malliṣeṇa who was blessed by Sarasvatī. He spoke this Bhairavadeva text {i.e. the *Bhairavapadmāvatīkalpa*} condensed into four-hundred [verses]. (10.56) *sakalanṛpamukuṭaghaṭitacaraṇayugaḥ śrīmadajitasenagaṇī / jayatu duritāpahārī bhavyaughabhavārṇavottārī // 10.53 // jinasamayāgamavedī gurutarasaṃsārakānanocchedī / karmendhanadahanapaṭus tacchiṣyaḥ kanakasenagaṇiḥ // 10.54 // cāritrabhūṣitāṅgo niḥsaṅgo mathitadurjayānaṅgaḥ / tacchiṣyo jinaseno babhūva bhavyābjagharmāṃśuḥ // 10.55 // tadīyaśiṣyo 'jani*

'sena' for these gurus; 'sena' is similar to 'gaṇī', and it signifies that the gurus belonged to

the medieval Digambara tradition in which martial titles were common among Jain

clerics. Jhavery argues that the _Bhairavapadmāvatīkalpa_ was composed by Malliṣeṇasūri

after the author had redacted the mantra compendium _Vidyānuśāsana_; my brief study of a

modern version of the _Vidyānuśāsna_ suggests the _Vidyānuśāna_ was compiled after the

completed _Bhairavapadmāvatīkalpa_.[25] While Jhavery's _Comparative and Critical Study_

of Mantrasastra is far from critical or comparative in the modern sense of the terms, it is

the sole detailed work on the topic, and it contains the first edited edition of the

Bhairavapadmāvatīkalpa. According to Jhavery, Malliṣeṇasūri is the author of one

Mahāpurāṇa, a collection of Jain hagiography from the mid-ninth century CE; also, the

Nāgakumārakāvya, a poetic work; and he authored three mantra texts: _Bhārati_ alias

Sarasvatīkalpa, a hymn named the _Jwālinīkalpa_ (not to be confused with Indranandi's

Jvālāmālinīkalpa),[26] and the _Kāmacaṇḍālinī_ alias the _Siddhāyikākalpa_.

Based on his titles and colophon descriptions in the _Bhairavapadmāvatīkalpa_,

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malliṣeṇaḥ sarasvatīlabdhavaraprasādaḥ / tenodito bhairavadevatāyā kalpaḥ samāsena catuḥśatena //
10.56 // sakalanṛpamukuṭaghaṭitacaraṇayugaḥ śrīmadajitasenagaṇī / jayatu duritāpahārī
bhavyaughabhavārṇavottārī // 10.53 // jinasamayāgamavedī gurutarasaṃsārakānanocchedī /
karmendhanadahanapaṭus tacchiṣyaḥ kanakasenagaṇiḥ // 10.54 //

25 The most recent version of the _Vidyānuśāsana_ is Matisāgara, and Guṇadharanandī. _Vidyānuśāsana_.
Jayapura: Śrī. Di. Jaina Divyadhvani Prakāśana, 1990. A thorough study of the contents and comparison
with our two Jain tantras would be desirable. The arguments on authorship and text connections below are
found in Jhavery, Mohanlal Bhagwandas, and Mallisena. _Comparative and Critical Study of Mantrasastra,_
with Special Treatment of Jain Mantravada, Being the Introduction to Sri Bhairava Padmavati Kalpa.
Ahmedabad: Sarabhai Manilal Nawab, 1944. 300-306. Jhavery's work remains is the authoritative source
on Jain tantra, and future studies of Jain tantra will remain indebted to his visionary, though flawed, study.
Indological study to support, refute, and augment Jhavery's claims reported here are a desideratum.
26 This _Jwālinīkalpa_ evidently mentions of Indranandi as a co-pupil of Malliṣeṇa. Jhavery argues both
authors were thereby members of some sort of Dravida Sangha, and the _Jvālāmālinīkalpa_ and
Bhairavapadmāvatīkalpa are in the same tradition. (301) Comparison shows no connection between the
texts. The _Jwālinīkalpa_ referenced by Jhavery does not appear to be identical to the _Jvālāmālnikalpa_
studied here, but the proper location and study of this _Jwālinīkalpa_ has not occurred.

Malliṣeṇa was a great poet, a Jain, and a master of mantra, *vidyā*, and herpetology. The

core of the *Vidyānuśāsana* is surrounded by numerous later tantra, mantra, and medicine

texts,[27] but that nucleus of the text was composed by Matisāgara and informed by mantras

written by Vādirāja. Matisāgara may have been the *vidyāguru* of Malliṣeṇa, transmitting

his mantra lore and the lore of Vādirāja unto Malliṣeṇa, but evidence is not firm.

Jhavery summarizes Pandit Nāthuram Premi's description of Malliṣeṇa in "Jaina

Sahity aura Itihāsa".

> Malliṣeṇa must not have been a Vanavāsi Sādhu i.e a strict Sādhu living in a forest
> but must have been a Maṭhapati i.e. one owning and residing in a monastery to
> which used to be attached lands and other properties yielding considerable
> income. He must have been practicing Mantra, Nimitta [divination] and Medicine
> for the benefit of his pupils particularly his lay-followers. (1944:305)

Malliṣeṇa was an urban sorcerer and author, and his works were just the sort to be

utilized by an urban sorcerer, especially the *Bhairavapadmāvatīkalpa* and the

Vidyānuśasana. The *Vidyānuśāsana* contains 258 of the 308 verses common to the

Bhairavapadmāvatīkalpa. Notably, it includes the *gāruḍavidyā* section of the

Bhairavapadmāvatīkalpa, of which Malliṣeṇa was the likely original author. It is not

clear what came first, the compiled catalog of the *Vidyānuśāsana* or the

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27 Jhavery argues that "The text as now available contains several later additions and interpretations of
Pandita Āśādhara's and Hastimall's Gaṇadharavalayas, Āśadhara's Sarasvatistotra, and Rāvaṇa's Bālagraha
Cikitsa and quotations from Imadi Bhattopādhyāya;s Gāṇabhṛd-Yantra-Pūjā-Vidhāna and Mahasena's
Trivarṇācāra." (301) By later additions, I think that Jhavery means additions that Malliṣeṇa made to the
core by Matisāgara. Jhavery also argues that large portions of the *Jvālāmālinīkapa* were incorporated by
Matisāgara into the nucleus of the text (301), suggesting a coherence between the two texts. I think this
coherence is only due to the later citing the earlier source, and it is not evidence of an organic, unified
tradition.

Bhairavapadmāvatīkalpa, but it seems more likely that Malliṣeṇa produced the shorter

text first and inserted its content into the compendium. When making a compendium one

combines diverse texts. It is the *Vidyānuśāsana* that solidifies the pedigree of Vādirāja

and Matisāgara to Malliṣeṇasūrī and then to the commentator Bandhuṣeṇa.

The masterful Sanskrit gloss-commentary to the *Bhairavapadmāvatīkalpa* was

composed by Bandhuṣeṇa, who was either a direct or close-removed disciple of

Malliṣeṇa; alternatively, he may have been a master who could expand upon the

Bhairavapadmāvatīkalpa via his own mantra accomplishment and/or study of the

Vidyānuśāsana and other tantra-mantra sources. Bandhuṣeṇa was an *ācārya*: he gives his

name in plural indicating prestige in his opening *kāvya* praise verse. He was member of

the Sena Gaṇa based on his title suffix. Considering his praise verses dedicated to Śri

Pārśvanātha, he was surely a Jain.

> In his commentary he does not merely explain difficult terms but supplements
> what is left unsaid by the author and even supplies Mantras and other details not
> given by the author. He thus shows extensive and intimate knowledge of Mantras
> and Māntric rites. He is equally at home while commenting on various herbs
> named in the original work and gives synonyms thereof from the local Karnāṭakī
> (Kanarese) languages . . . As he supplements detailed information where it is
> lacking in the original, and sets forth verbatim Mantras not even alluded to in the
> original, we may surmise that he must have been very closely connected with the
> author and might have been his junior co-pupil (Maillṣeṇa [sic] describes himself
> as the elder pupil of Jinasena in the colophon of his Jwalini Kalpa) or his pupil. It
> is a fact however that much of such information and Mantras are given by the
> commentator from Vidyānuśāsana as we have ascertained from a detailed
> comparison of the work and the commentary with Vidyānuśasana. (Jhavery 1944:
> 305-6)

The statements by Jhavery ring true regarding Bandhuṣeṇa's precious commentary. It is

unclear whether Bandhuṣeṇa was a direct disciple in the tradition of Malliṣeṇa or was just an astute scholar of such texts as the *Vidyānuśāsana.* Bandhuṣeṇa's mastery of medieval magic technologies is evidenced by his clear commentary and masterful additions and annotations that includes accurate mantra encoding and providing resonant literal mantras. He completes rituals coded or incomplete in the root text. Furthermore, Bandhuṣeṇa's mantras contain deities from south Indian Śrividyā, including Svacchanda or Nityaklinnā. South Indian Śrividyā is itself an evolution of Kashmiri Śrividyā, connecting Jain tantra to the hotbed of tantra in medieval Kashmir.

Get Medieval!

According to Ramendra Nath Nandi--whose ground-breaking work continues to inspire but is in sore need of update--medieval Śaivas strove to displace Jain monastic establishments (*matha*) and re-capture royal patronage usurped by Jains in south India at the beginning of the medieval era.[28] Historical arguments on Jainism are necessarily tentative for the history of Jainism has in general been woefully neglected. Jain studies have stressed synchronic presentation of literature, philosophy, and culture, maintaining a focus on ideology. Current scholars are beginning to remedy this fault; future generations will fix this problem. Jain clergy, especially in the Deccan, endured competition from the Śaivas, the tantra practitioners *par excellence.*[29] Starting in the tenth century, Jain tantras

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28 Nandi, throughout his text, exaggerates his evidence in the direction of truth.
29 Tantra ritual content and concern were contradictory to renunciate monks (*saṃvegī sādhu*), but these medieval monks were more worldly, performing pragmatic rituals for themselves, the community, and

adapted to the medieval "tantra age"[30] by expanding ritual systems via appropriating any

source useful to address lay needs and increase Jain prestige.[31] The Jain appeal to rulers

was no fluke, due to "its ideology of spiritual transformation couched in the imagery of

heroic conquest [, Digambara Jainism] was patronized by rulers and feudetories of

prominent dynasties such as the Cālukyas and the Rāṣṭrakūṭa." (Dundas 2005: 4765) But

their hold on Deccan rulers did not last, and "the religion gradually lost its access to

political power, and from the ninth to the thirteenth centuries vigorous anti-Jain Śaiva

movements supplanted it in royal favor and effected large-scale conversions to

Hinduism." (Dundas 2005: 4765) The ninth to thirteenth century coincides with the

period when Jain magic tantra thrived.

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paying clients.
30 Alexis Sanderson argues the tantra age is really the Śaiva age. Sanderson, Alexis. "The Śaiva Age: The
Rise and Dominance of Śaivism during the Early Medieval Period." *Genesis and Development of Tantrism*.
Tokyo: University of Tokyo, 2009. 41–350. Print. Institute of Oriental Culture Special Series 23. Also see
Ronald Davidson on the medieval period as an age of tantra. Davidson, Ronald M. *Indian Esoteric
Buddhism a Social History of the Tantric Movement*. New York: Columbia University Press, 2002. Dehejia,
Vidya. *Yogini, Cult and Temples : A Tantric Tradition*. New Delhi: National Museum : Sole distributors,
Publications Division, 1986.
31 Nandi, Ramendra Nath. *Religious Institutions and Cults in the Deccan, C. A.D. 600-A.D. 1000.* Delhi:
Motilal Banarsidass, 1973.

Jain tantra did not become an essential part or separate stream of Jainism. Tantra was not an essential part of Jain philosophy or a means for liberation, but it did "[penetrate] into mendicant diviniatory [sic] and meditative practice, and promised mundane as well as soteriological results. Above all else, Tantric influence manifested itself in a general ritualization, using previously unknown methods and theories." (Qvarnstrom 2000: 597) The Jain lifestyle was augmented by tantra rituals. Dundas describes the Jain *siddha* Jinadatta compelling the *yoginīs* of Delhi to give him boons. We glimpse tantra . . .

> "on the ground" in medieval India, functioning not as an esoteric and learned soteriology but as a magic weapon in the struggle for sectarian dominance. . . . A consistent theme in these [medieval Jain] narratives is the ability through spells to paralyze an opponent. This is one of the "six acts" (ṣaṭkarmāṇi), a form of black magic common to most Tantric traditions, with the other five being calming disease and inimical spirits, bringing others under one's control, sowing dissension among one's enemies, causing psychological turmoil in an individual so that he abandons his normal life, and killing. Jain monks saw no moral difficulty in engaging in such magic. (Dundas in White 2000:235)

Unlike Śaivism or Buddhism, that developed distinct tantra philosophy streams, Jain tantras are solely ritual manuals without philosophical speculation. If Jain tantra philosophy ever existed, it is now lost. Hallmark tantra elements in Śaiva and Buddhist *tantraśāstra*--such as speedy liberation, explosive non-dual consciousness, or union with vibrating monism--are absent in Jain tantras. Dundas describes a holy man performing thaumaturgical displays of the six results, this contrasts Jain sorcerers using the ritual techniques, namely using theurgy, to achieve the six results.

Jain tantras flourished in a time when monks had become more urban and less peripatetic. Medieval Jain monasticism stressed living in monasteries, though previously taking a residence was unthinkable; monastic lifestyles became social and urban, no longer rural and isolated. (Nandi 64) Settled monks adapted to this context by adjusting their behavior toward the local milieu without overt concern for violating canonical inhibitions. (Nandi 67) Urban contexts and ideological laxity created an open environment for cross-religion influence, including adopting local guardian deities as well as appropriating pragmatic ritual practices and common divination procedures.

Female laity, female disciples, and nuns abounded in this era. Avowed practitioners of tantra rituals in Jainism are male, but women are co-ritualists and community members, not just targets of magic attack and seduction;[32] Helācarya even has a female disciple in the *Jvālāmālinīkalpa*! Females may have learned rituals, participated in rituals, and even performed rituals.[33] Women were were also the most common victims of magic, and suffered constant attack from ambivalent supermundane beasts resulting in possession and illness.[34] Exorcism was and is common in south Asia; it is not

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32 According to Nandi, nuns were treated with respect, on par with monks in medieval monasticism, and inscriptions often refer to regular orders of nuns. (Nandi 72) These orders of nuns did not form independent monastic orders, remaining attached to the church, and while there were preceptor nuns, who were like mother-superiors, the main authority and initiator was the male, monk leader. (Nandi 74) Nandi argues that there were two monastic orders, those with only nuns and those with monks and nuns, and those solely nun orders, as above, would still have monastic authority belonging to a male pontiff. (Nandi 74).
33 On similar roles for nuns and nunneries see Schopen, Gregory. *Buddhist Nuns, Monks, and Other Worldly Matters*. Honolulu: University of Hawaii Press, 2014.
34 See the following books for Clark-Decès nee Nabokov's groundbreaking study of possession in Tamil Nadu. Clark-Decès, Isabella. *No One Cries for the Dead: Tamil Dirges, Rowdy Songs, and Graveyard Petitions*. Berkeley: University of California Press, 2005. Clark-Decès, Isabelle. *Religion against the Self: An Ethnography of Tamil Rituals*. New York: Oxford University Press, 2000. Also, Obeyesekere, Gananath. *Medusa's Hair: An Essay on Personal Symbols and Religious Experience*. Chicago: University of Chicago Press, 1981. Sax, William Sturman. *God of Justice: Ritual Healing and Social Justice in the Central Himalayas*. New York: Oxford University Press, 2009.

surprising that the *Jvālāmālinīkalpa* describes possession and exorcism in such detail.[35]

During the time magic tantras flourished, Digambara Jains established a foothold in South India, primarily in Karnataka, riding the rise of image worship[36] and incorporating pragmatic rituals from Śaiva tantras.[37] The *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa* contain elaborate iconography for their eponymous goddesses; the iconography was well-suited to painted or scultped images; material evidence is found for images both drawn and the carved. Intricate deity descriptions in the texts correlate with stone images from the era and with continued production of drawings and paintings.[38] Ram Bhushan Prasad Singh argues that the spread of Jainism throughout medieval Karnataka was due to royal efforts, not due to an upsurge from the populace.

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35 Frederick Smith writes an extensive overview of the anthropology of possession in south Asia and then turns his informed eye to Sanskrit primary sources. Smith, Frederick M. *The Self Possessed Deity and Spirit Possession in South Asian Literature and Civilization*. New York: Columbia University Press, 2006.
36 Key to the medieval tradition of mainstream priest-craft was image-worship and temples that supported images. Singh describes five kinds of priests, but he posits only a blurry distinction between 'pure monks' and priests. A distinction between monks and priests seems necessary for discerning medieval practices in which ritual actors appear quite different than the monastic ideals from early Jainism. Monks received gifts from the laity and some would have worked as priests performing rituals within the temple for client, but because monasteries and temples were connected, the lines between priest and monks are not clear. (Singh 50) Singh, Ram Bhushan Prasad. *Jainism in Early Medieval Karnataka, c.A.D. 500-1200*. Delhi: Motilal Banarsidass, 1975. A modern study of images and image critiques in the Śvetāmbara tradition is Cort, John E. *Framing the Jina: Narratives of Icons and Idols in Jain History*. Oxford; New York: Oxford University Press, 2010.
37 I found several manuscripts of the *Uddīśatantra* in the Oriental Research Institute in Mysore. The texts were quite old, on palm leaf, and were written in Kannada script and Nandinagari. The texts do not appear to be versions identical with more recent Sanskrit sources in the North; nor are they reproductions of late, Northern manuscripts, like those Uḍḍ-corpus manuscripts found in the Adyar library in Chennai.
38 Both the printed edition of the *Jvālāmālinīkalpa* and Jhavery's *Bhairavapadmāvatīkalpa* contain paintings/drawings of the principle goddesses. Jhavery includes eight different deptictions of Padmāvatī and numerous pictures of minor goddesses. Padmāvatī is found in temples throughout India. The most famous Jvālāmālinī is found at Aihole, Bijapur (Karnataka) in the Gauri (Virupaksha) temple. The AIIS maintains a picture of the image; she is described as a *yakṣī*. http://dsal.uchicago.edu/images/aiis/aiis_search.html?depth=Get+Details&id=19995. The eight-armed Jvālāmālinī corresponds to her depiction in the tantra. Settar, S. "The Cult of Jvālāmālinī and the Earliest Images of Jvālā and Śyāma." *Artibus Asiae* 31.4 (1969): 309–320. More on the cult of Jvālāmālinī below.

> The economic considerations of the Jaina teachers also prompted them to propagate this practice. Through their advocacy of image worship, they acquired new means of livelihood in Jaina monasteries and temples, which were invariably endowed with rich gifts of land, village and customs dues in the early medieval period. (Singh 28)

Other scholars suggest the rise of image worship and pragmatic rituals appealed to popular laity; Singh argues it was an adaptation to appeal to elite, ruling laity.[39] The two propositions are not mutually exclusive. Jain authorities appealed to both popular and elite; they were all part of the same cultural matrix. Image worship encroached upon brāhmaṇa activities and made Jainism appear less oriented toward "dry asceticism". Jains could poach brāhmaṇa land! Image worship, especially worship of tantra goddesses, was undertaken to gain blessings, prosperity, and pragmatic results.

> The Jainas performed worship not out of selfless devotion but from a desire to gain temporal as well as eternal blessings and happiness. Like the Hindus, the Jainas completely surrendered to the Jinas and expected favour from them. It is also wrong to think that the Jinas did not dispense divine grace to their devotees.[40] (Singh 29)

Early Jain ideology may have downplayed image worship, and surely the nineteenth and twentieth centuries brought iconoclast reformers,[41] but medieval Jains, in that long period between foundation and reform, readily engaged in image worship to gain worldly

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39 Singh says that he is contrasting Jaini, but he does not locate Jaini's argument.

40 It is unclear that the Hindu ideal of Bhakti applied universally to Hindus, let alone to Jains. Transactions between deity and disciple do not require Bhakti as a conduit: quid pro quo in tributary offerings is sufficient to gain pragmatic results.

41 Cort describes the veneration of Jina images (*caitya vandana*) by *śvetāmbara mūrtipūjaka* lay and mendicant Jains. The ritual for worship has evolved from a Prakrit rite, augmented by Sanskrit, and then layered with vernacular Gujarati hymns, with Hindi ritual directions. Jains worship the 24 Jinas, but in practice are most oriented toward Mahāvīra and Pārśvanātha. (Cort RIP 1995:326-33). More recently, Cort has written about the role of icon worship in Jainism across India. Cort, John E. *Framing the Jina: Narratives of Icons and Idols in Jain History*. Oxford; New York: Oxford University Press, 2010.

prosperity and power.[42] Medieval Jains worshiped, and contemporary Jains continue to

worship, images goddesses like Padmāvatī and Ambikā; these goddesses are immediately

present, ready to lend a hand when propitiated.[43]

Pragmatic rituals performed by monks was not unheard of in Jain scriptures.

Curative spells are found in *Uttarādhyayanasūtra*, an early text attributed to Mahāvīra.

The *Sūtrakṛtāṅga*, arguably dating from 300-400 BCE, describes monks performing

incantations to make a person happy or miserable. Niryukti texts--Jain commentaries

dating 300-500 CE--describe monks acquiring food by means of spells. The

Samarāiccakahā, from the 8th century, presents a magician "who restored life to

Sagaradatta who was administered strong poison by his mother." (Nandi 56). Also in this

text, a goddess gave Sena a miracle stone that removed all diseases, and by this stone he

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42 While early Jainism was stridently monastic, Jain monks in the medieval era developed a decidedly
clerical version of the priest-monk. "The rituals introduced by the Jaina teachers of Karnataka were not in
keeping with the original puritan character of Jainism," and Singh argues these rituals compromised *ahiṃsa*
principles (Singh 51). The tantras used rituals that employ dead animal products. Whether the monks
killed the animal or not, the rituals required harm. Furthermore, the telos of most pragmatic rituals in the
tantra is harm and even death. According to Singh, "the rise of hedonistic tendencies and slack practices
and the lust for material gains among the Jaina monks would have forced them to encroach upon the rights
of priest class which prevailed in Karnataka during the 5-6th centuries." (Singh 51) The priestly class in
question were brāhmaṇas and Śaiva holy men. Any early distinction between priests and monks
disappeared after the 7-8th centuries. Hybrid monk/priests such as *yatis*, *śripūjyas*, and *bhāṭṭarakas*
acquired wealth and prosperity, living in a manner far from the teachings of Mahāvīra who critiqued
priestly classes and ritual formalism.
43 Singh describes ritual focus for practices in medieval Karnataka, i.e. those entities to which cult is
offered: exalted beings, minor deities, symbolic image. I would add yantras-maṇḍalas to the list above. The
five exalted beings, described in both tantras are the *arhat, siddha, ācārya, upādhyāya*, and *sadhu*. These
are five gradations of purified souls, the first two are free from birth and death, but the remaining are on
their way to attaining salvation, remaining present and cognizant in the physical world. Minor deities are
attendant deities such as the *yakṣas* and *yakṣinīs* but also the myriad of minor *yakṣas* and *yakṣinīs* along
with wild goddesses and occasional gods found throughout the texts. The focus of worship may also be 1)
dharmacakras, 2) *caitya,* trees, 3) *jina*-flags with figures of elephant, lion, peacock, bull, etc., 4)
mānastambha, the standing pillar, and 5) footprints (epigraphical evidence for this starting in the 10th
century). (Singh 34) These were installed and consecrated as focus points for offerings of mantra, incense,
unguents, water, and the like. Rendered yantras and maṇḍalas, painstakingly described in the tantras, were
worshiped as drawings or as physically constructed ritual spaces. All these are effectively image worship,
and all are found in the Jain tantras.

cured Samaraketu from disease when physicians could not. (Nandi 57)

Epigraphy describes magic powers possessed by Jain monks. A seventh-century epigraph from Śravaṇa-Beḷgoḷa has a monk Bhadrabāhu forecast calamity in the north. The monk Arkakṛrti received a land grant after removing influence of an evil spirit from the prince Vimalāditya during the reign of Rāṣṭrakūṭa king Govinda III. (Singh 57) The epigraphy does not establish whether the magic monks were operating out of personal sanctity or through potent ritual, but the results are of a kind with magic tantras.

Who are these guys? *Yatis, Śrīpūjya, Bhaṭṭarakas, Yapanīyas,* or Something Else

Who are these guys? Institutionalized clerics (*yati*), wizards (*śrīpūjya*), lay-serving pontifs (*bhaṭṭāraka*), and sorta heterodox defunct groups (*yapanīya*): scholars argue these are the author-practitioners of Jain magic tantras, but none of these terms are found in the texts at hand. Arguing that these titles represent institutionalized Jain tantra practitioners is appealing, but I argue Jain tantra practitioners were not members of a clerical institution nor a heterodox stream of theory or practice in Jainism.[44] Jain *mantrins* were something more than lay and less than mendicant, serving Jain and non-Jain clients. That said, they represent a mode of Jainism no longer extant per se, though that mode was absorbed into persisting pragmatic lay practices. The institutions or

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44 Nandi suggests the defunct Yapanīyas were the practitioners and authors of the rituals in the *Jvālāmālinīkalpa* and were experts in magic in the Deccan (59-61). He also argues that the magic of the *Jvālāmālinīkalpa* was used by occult Jains (115) and that *yakṣinīs*, paired up as attendants to *tirthaṃkāras*, presided over magic in the medieval Deccan. (147,149-154) Nandi, Ramendra Nath. *Religious Institutions and Cults in the Deccan, C. A.D. 600-A.D. 1000.* Delhi: Motilal Banarsidass, 1973. I find the Yapanīya argument above unconvincing, but Nandi's description of occult Jains is correct.

occupations above were dissolved by the *saṃvegī* reformation of the nineteenth and twentieth centuries, and so also faded the Jain *mantrins* who mastered and implemented the rituals in the Jain tantras. According to Walther Schubring, the terms *yati* and *sādhu* were interchangeable; negative perceptions of *yatis* arose at the end of the nineteenth-century after the Jain mendicant reforms of the day.[45] Prior scholars (1) use ideological colonial critiques as pure data points and (2) purely speculate based on non-Jain sources in order to argue for institutionalized tantra practitioners. I will present and critique such views below.

Singh describes three types of Dingambara, image-worship priests described in the in *Varāṅgacarita:* s*napanācārya*, *pratiṣṭhācārya*, and *gṛihaṣṭārārya* [sic]. Respectively, priestly titles correspond to functions: (1) bathing priests, (2) installer of idols who also made available articles of worship, (3) performer of domestic rites on behalf of laymen who "was obviously far more important than the other two types of priests, and occupied an important position in the Jaina social and religious order." (Singh 47) An early type of priest called a Bhoja or Bhojaka are found in inscriptions, but there are no descriptions of their practices. (Singh 48) The most common name for priests starting in the 7-8th century is *ācārya*. These priests supervised monasteries/temples, received gifts and patronage from worship rituals and charity, and were initiators. (Singh 49) *Ācāryas*, not surprisingly, are the most common religious titles of authorities in the Jain tantras. Epigraphy seems to prove that there was a class of priests among the monks who performed worship rituals (Singh 51). While the terms above are not found in the

45 Cited in Cort 2001:216 (ft nt. 30). Schubring, Walther. *The Doctrine of the Jainas: Described after the Old Sources*. Delhi: Motilal Banarsidass, 1962.

tantras, the text describe installing and worshiping images as well as ritualized bathing.

These three types of priest were more likely functions of medieval priests that overlapped

with clerical tantra functions found in the grimoires.

John Cort argues that clerical sorcerers known variously as *yatis*, *śrīpūjyas*, and

bhaṭṭarakas composed and practiced pragmatic tantra rituals.[46]　His argument is based

on ethnography, colonial documents, and ideological writings of 19th and 20th century

reformers.　*Yatis* contrasted with orthoprax and orthodox mendicants.

> A *yati* sat on a *gādī*[47] (throne), possessed property, resided in one place, and, in
> more recent times, traveled by mechanized conveyance such as trains and ships.
> All of these are examples of lax behavior, according to the ideologues. *Yatis* also
> followed much less strict regiments of daily asceticism. Ideologues aver that *yati*s
> were concerned chiefly with magic (*mantra-yantra*), astrology, and medicine,
> rather than practices directed toward liberation. In Marwar, many also served as
> caste genealogists. Since the *yati*s were permanently resident in major cities and
> towns, they played a much more important role in the daily religious life of the
> laity than did *saṃvegī sādhu*s. (Cort 1999:44)

Yatis were accused of lax behavior starting in the nineteenth century reform period,[48] but

that "lax behavior" was only lax to ideologues.[49] Such critiques must be located in

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46 Tantra goddesses were not foreign to Gujarati Śvetāmbaras, in fact two of our tantra goddesses--
Padmāvatī and Ambikā--are common in northwest India "The goddess Padmāvatī continues to be popular
for these reasons; many people travel to Shankheshvar to worship her as much as to worship the miracle-
working *mūrtī* of Pārśvanāth there. Similarly, the cults of male protector deities such as Māṇibhadra Vīr
and Nākoḍā Bhairav have been propagated by ideologues to try to prevent lay Jains from worshiping non-
Jain deities to meet their worldly needs." (Cort 2001: 91)

47 David White notes the this term is usually written *gāḍḍī*, which is supported by dictionaries. (personal
communication May 2015) This is a typo in Cort or a regional, likely Gujarati, variant.

48 Negative perceptions of *yatis* arose at the end of the nineteenth-century after the Jain mendicant reforms
of the daycited in Cort 2001:216 (ft nt. 30). Schubring, Walther. *The Doctrine of the Jainas: Described
after the Old Sources*. Delhi: Motilal Banarsidass, 1962. The term *yati*, from Sanskrit root √*yā*, means
wandering ascetic, 'one who goes', as far back as the <u>Atharvaveda</u>, and thus predates the term *sādhu* for
holy man. See AV 10.3.6 and 12.2.24.

49 Ethical prescriptions in both Jain tantras that impose greater standards upon the tantra practitioner than
imposed upon an average lay person; consequently, the practice of tantra and worship of tantra goddesses
cannot be attributed to laxity.

nineteenth and twentieth century and not read back upon the medieval tantra era. The

*yati*s, in fact, were proper mendicants. *Yati*s were image-worshiping clergy (*mūrtipūjak*),

associated with and living within specific temples (*caityavāsī*). They maintained celibacy

and the lesser vows (*anuvrat*).[50] (Cort 1999: 43) *Yati* ritualists-for-hire contrasted

saṃvegī sādhus, strict renunciate ascetics who maintain peripatetic lifestyle, own

nothing, and always walk barefoot, oriented toward piety not power. (Cort 1999:44)

Cort's source draws mostly from Burgess's nineteenth-century observations in <u>Indian</u>

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50 The major vows (*mahāvrata*) are *ahiṃsa*, *satya*, *asteya* (non-stealing), *brahmacarya*, and *aparigraha*
(non-possession). The major vows are renouncing all harm, absolute truthfulness, never stealing, celibacy,
and having no possessions. The lesser vows or partial vows (*anuvrata*) are moderate versions of the five
great vows: abstinence from avoidable violence, falsehood, stealing, also contentment with one's own wife,
and limitation of possessions acquired and retained.

Antiquary.[51]

Burgess describes the Yati below. The citation is recognizable as not only the

main source for Cort's description of the clerical positions in this section but as the main

source for all the descriptions of these positions in secondary literature.

> The Jatis are sometimes the children of Wāṇiyas or Kuṇbis, who often devote
> them from their infancy; now-a-days the children of poor Brāhmaṇs are bought
> largely for this purpose ; and occasionally they are dedicated in consequence of
> vows made by Wāṇiyas without children, who promise their first-born to their
> Śrīpūjya or high priest, in hopes of obtaining further posterity. Whilst young the
> Jati is placed under a Guru, for whom he performs many domestic services. At a
> proper age he is initiated in the same way as the Saṃvegi, only his hair is not
> pulled out in five locks. His Guru takes only five hairs for form's sake, and his
> head is afterwards clean shaved. Instead of a Saṃvegi, his Guru pronounces the
> initiation mantra in his ear. He then receives the cloth of a Jati—a pure white cloth
> (Guj. chalota, Sans, chivara) . . . He lives on charity, and procures his food ready

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51 Burgess's entire quote is found below. He was a colonial officer heading the Archaeological Survey of
India from 1886 to 1889; though primarily an archaeologist, he recorded precious on-the-ground
ethnography in his Indian Antiquary articles. The quotes of Burgess below retain his idiomatic
transliteration and spelling of south Asian words.

"The second class—Jatis, are more numerous than the former. The Jatis are sometimes the children
of Wāṇiyas or Kuṇbis, who often devote them from their infancy; now-a-days the children of poor
Brāhmaṇs are bought largely for this purpose ; and occasionally they are dedicated in consequence of vows
made by Wāṇiyas without children, who promise their first-born to their Śrīpūjya or high priest, in hopes of
obtaining further posterity. Whilst young the Jati is placed under a Guru, for whom he performs many
domestic services. At a proper age he is initiated in the same way as the Saṃvegi, only his hair is not pulled
out in five locks. His Guru takes only five hairs for form's sake, and his head is afterwards clean shaved.
Instead of a Saṃvegi, his Guru pronounces the initiation mantra in his ear. He then receives the cloth of a
Jati—a pure white cloth (Guj. chalota, Sans, chivara)—of a yard and a half for his loins, one of two and a
half yards for his head, a kambali (Sans. Kambala) or country blanket for his body, a tripuṇi or waterpot,
pate or pātra. for his victuals, a cloth to tie them up in, a black rod (daṇḍa) to guard himself from hurt but
not to injure others, and a rajuharaṇa or besom (Guj. ogha), to sweep the ground with. He does not return to
his Guru's residence till the next day. He lives on charity, and procures his food ready dressed from the
houses of Śrāvakas, Brāhmaṇas or others. He may purchase dressed food, but may not dress it for himself ;
he must not eat or drink while the sun is below the horizon; he must abstain from all roots, as yams, onions,
and from butter and honey (māvighu, madhu, makha, and mad). The Jatis wear loose clothing, with their
heads bare, and their hair and beards clipped; and they ought never to bathe; but now-a-days they do so.
Sometimes they live together in posalas (posādaśālas), and ever after a Jati has left one of these, he yields a
sort of allegiance to the Guruji or head of the Posala.
    The Jatis are not Sannyāsis in the real sense of the word. They are fond of pomps, silver and
bronze vessels, and cloths with ornamental borders. Many of the Jatis are traders, and always carry money
with them. They neglect pūja; though it is their duty to read and expound the Jaina Śāstras to the Śrāvakas
at the temples, they never perform any of the religious ceremonies. Some Jatis have concubines, whom they
seclude in villages, but do not bring into the larger towns. Morally they are not a good lot." (277-278)

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Burgess, in fact, wrote during the ideological upheavals of the *saṃvegī* reform period. It is an ethnographic snapshot of reform times by a colonial administrator-archaeologist and should, therefore, be applied only to late nineteenth-century reforms, and should not mechanically interpret medieval period data.

Among *yati* Śvetāmbaras were the so-called *śrīpūjyas*, leaders of a *yati* lineage. "In medieval times, *śrīpūjyas* often lived in great splendor, and exercised great influence as wizards (*mantravādin*s) and royal preceptors." (Cort 1999:44) The term *mantravādin* echoes tantra descriptions of practitioners as *mantrin,* the most common title for practitioners in these two tantras.[52] A *śrīpujya* was a super-*yati* who functioned not only as the leader of a *yati* lineage but also as a royal chaplain (*purohita*). Cort describes *saṃvegī sādhus* as hereditary Jains, but *yati*s were infants purchased from poor, usually non-Jain, families.[53] (2001:44) Burgess describes *Śrīpūjyas* in a short entry in Indian

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52 In this Jain context *mantrin* is used in BPK 1.6, 1.7, 1.10 and JMK 1.30,1.31, 1.35.

53 *Pūjaris* in contemporary Jain temples, especially in Digambara Karnataka, are not hereditary Jains but usually hail from low Brahmin Hindu castes. It is not out of the question that tantra sorcerers serving Jains were non-hereditary Jains, converting in and plying their trade, though neither text makes this explicit, requiring the *mantrins* be well-qualified and reverential to the Jina and the Dharma.

> Formerly only Saṃvegis were chosen as Śrīpūjyas. But the office now-a-days carries much pomp with it, the head priest having a regular establishment of horses, attendants, &c. For this the Saṃvégis despise the office, and now only Jatis are chosen to the position. The duties of a Śrīpujya are to buy Brahmaṇ boys, and instruct them in the Jaina religion, rearing them as Jatis, and to send them to preach the Jaina religion to the public. These Śrīpūjyas themselves go in circuit, discourse with the Śrāvakas, and convert people.[54] (277)

Yatis were not bound by the same restrictions as *saṃvegī sādhu*s who are rigid renunciates.[55] *Yatis* were urban, settled ritualists servicing a specific ritual community; in contrast to peripatetic ideals, *yatis* were connected to a locale, usually a specific temple/monastery, and they were not allowed to exchange or sell the rights to that location. (Cort 1999:45) Much of Cort's description of *śrīpūjyas* draws extensively on Burgess, whose short entry on *yatis* in Indian Antiquary I cite in full.

> Every Gachccha has a Śrīpūjya. or head priest. For those Gachchhas which exist only in name there are no Śrīpūjyas; but all existing Gachchhas have head priests.

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54 Burgess, J. PAPERS ON SATRUNJAYA AND THE JAINAS. Indian Antiquary v. 13 (1884) 276-279
55 "Saṃvegīs are Śrāvakas or born Jainas, who, in old age, or at any time they like, renounce the world and become Saṃvegīs. They do not receive ordination, as the Jatis do, from their Śrīpūjya or head priest. They themselves become so at their pleasure. The Saṃvegi is initiated thus—He is conducted out of the town by crowds of Śrāvakas with music and joy; he is placed beneath a tree having milky juice, generally the Baniyan, Vaḍ or Ficus Indica, and there, surrounded by a circle composed exclusively of Saṃvegis, who pull out the hairs of his locks in five pulls, applying camphor, musk, sandal, saffron, and sugar to the place. He is next stripped naked and placed before another Saṃvegi who pronounces this mantra in his ear :—
karomi bhaṃtesābhāiyaṃ, sāvajjaṃ jñogaṃ paccakhāmi jñāva (ñiveṇa tiviheṇa tiviheṇa) maṇennaṃ bāyāe, kāegaṃ na karomi, na kāravemi tassa bhaṃte paḍikkamāmi, nidāmi garihāmi, apyāṇaṃ vāsariāmi, iti //
These Saṃvegis avoid all pomp, live on alms, put on dyed clothes, have no fixed dwelling places, but wander about the country, preaching to the public about the Jaina religion and making converts."
      After becoming *Saṃvegis*, they pull out hair from their heads in five locks also once a year, on the day of Chhacachchari; and they may do so at any other time they choose. These Saṃvegis are the only Jaina Sannyāsis in the true sense of the word." (Burgess 1884:277)

These are appointed by the previous Śrīpūjya during his life-time, or in case this is not done, he is appoint-ed by the Śrāvakas. Formerly only Saṃvegis were chosen as Śrīpūjyas. But the ofiice now-a-days carries much pomp with it, the head priest having a regular establishment of horses, attendants, &c. For this the Samvégis despise the office, and now only Jatis are chosen to the position. The duties of a Śrīpujya are to buy Brahmaṇ boys, and instruct them in the Jaina religion, rearing them as Jatis, and to send them to preach the Jaina religion to the public. These Śrīpūjyas themselves go in circuit, discourse with the Śrāvakas, and convert people.[56] (277)

Today *yati* and *śrīpūjya* institutions have faded, and the mendicant community is dominated by strict, ascetic *sādhus*. (Cort 1999:41) Yatis are no longer found in the Jain *math*s of northwest India; nineteenth- and twentieth-century reforms dissolved the institution.[57] Before the reform period there were few liberation-seeking mendicants-- who now constitute the overwhelming majority of contemporary monastic Jains--among the Jain clergy of the Tapa Gacch Śvetāmbara; the majority of Jain mendicants were *yatis* who resided in one place, handled money, and were, thereby, "lax" in their ideology. Jainism has become more reformed, ideological, and non-worldly, as opposed to the pragmatic, earthy, polytheistic Jainism depicted in medieval tantras.[58]

The descriptions above are leading and interesting, but they overemphasize select writings of a single colonial archaeologist. Also, these observations describe the situation in northwest India among Śvetāmbaras, but the tantras in question are from medieval Karnataka and were composed by and for Digambara communities. This separation of

56 Burgess, J. PAPERS ON SATRUNJAYA AND THE JAINAS. Indian Antiquary v. 13 (1884) p.276-279
57 The property of *yatis* was appropriated by lay Jains when the institutionalized *yati* position was dissolved. Previously, each *yati* had a monastery and a position of owning wealth; the wealth and position was handed down to successors. (Cort 2001:45) Another possibility for the decline of the *yatis* was *saṃvegīs* affiliating with lay folk, and then removing heretical competition, and ALSO lay people could acquire forfeited wealth amassed by the *yatis* over many century, an undoubted material incentive
58 Cort mentions there is one remaining *śrīpūjya* he knows. He is a Khartar Gacch *śrīpūjya* who resides in the Rajasthani town of Rol. (1999:44)

lineages and geography must be maintained in historical interpretations. Until evidence

arises, which seems likely, that the *Bhairvapadmāvatīkalpa* and *Jvālāmālinkalpa* tantras

were practiced by these northern Jains, the aforementioned *yati* information is not

applicable to the texts' interpretation; it is nothing more than suggestive.

Bhaṭṭāraka

    Bhaṭṭārakas are more likely candidates than *yatis* or *bhaṭṭārakas* for Jain tantra

practice. The *bhaṭṭāraka* is equivalent to śrīpujya *yati* among Digambar Jains: teachers

and religious leaders (*ācārya*) associated with a temple/monastery, dispensing pragmatic

ritual services to urbane laity. According to Dundas, celibate, orange-robed clerics

known as *bhaṭṭāraka* ("learned ones") were specialists in ritual and scripture, and they

had pontif-like status similar to secular kings (Dundas 2005:4765).   They amassed

wealth and power inside and outside the Jain community.[59]   Kristi Wiley writes,

> [They were] celibate clerics who took lesser vows and who wore orange-colored
> robes both inside and outside the monastery, removing them only when eating and
> when initiating another bhaṭṭāraka. . . . They could own property and were
> responsible for the administration of temple complexes, including manuscript
> libraries and residences (maṭhas). They also were responsible for the installation
> of images, for conducting various rituals, for supervising lay vows, and for

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59 During medieval times, there were 36 separate seats of authority or thrones for *bhaṭṭārakas* throughout
India. (Wiley 54-6) "[They were] celibate clerics who took lesser vows and who wore orange-colored robes
both inside and outside the monastery, removing them only when eating and when initiating another
bhaṭṭāraka. . . . They could own property and were responsible for the administration of temple complexes,
including manuscript libraries and residences (*maṭhas*). They also were responsible for the installation of
images, for conducting various rituals, for supervising lay vows, and for education of the community."
(Wiley 2004:54-6)

education of the community.[60]   (2004: 54-6)

Educated ritualists, with communities of laity and mendicants, these *bhaṭṭārakas* are the

prime audience for Jain tantras.[61]   Cort describes *maṇḍala* practice performed by

contemporary Digambaras, and he argues that the rituals' origins are among *bhaṭṭāraka*

authorities in Rajput and Mughal courts.

> They also performed many other rituals, most of which had a tantric structure
> such as the Śāntināth maṇḍal Vidhān. Many of the manuscript texts of liturgies
> used for tantric rituals were composed and copied by bhaṭṭārakīs. It is not known
> exactly which rituals were conducted on any specific occasions for which there
> are historical references, but one can safely assume that maṇḍals were involved.
> (Cort 2009: 155)

The description resembles the *maṇḍala* practices in the *Jvālāmālinīkalpa*, but there is no

solid evidence of *yatis* or *bhaṭṭārakas* in the Deccan writing texts or being sorcerers. A

network of Digambara *bhaṭṭārakas,* stretching throughout the Jain world from South

India into Northwest India, in which clerics-cum-sorcerers created, performed, and wrote

about magic operations, not only is an appealing venue for the texts and practitioners to

thrive but would explain the grimoires' origins in the Deccan and popularity in Western

India; manuscripts are found throughout these regions and modern versions are invariably

published in Gujarat.

The *bhaṭṭārakas* were replaced by another Digambara clerical institution in the

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60   Like a Śvetambara *śrīpūjya*, the *bhaṭṭārka* had a throne in his principal place of residence, rode in a palanquin, was accompanied by parasols and fly whisks, was given other royal insignia at the time of installation, and some served as advisers to kings. (Wiley 2004:55)
61 In fact, the *bhaṭṭāraka*, because of his standing within and knowledge of a locality, often function in rajput and mulsim courts as a judge and representative of this community. (Wiley 2004:55)

twentieth century. Michael Carrithers' ethnographic survey of twentieth-century

Digambara *munis* describes naked mendicants who are heroic due to their personal

sanctity and rigorous vows; such figures are "religious virtuosos" who take such grand

titles as Mahārāj and who, despite being profoundly independent, exert power,

originating from their own heroic asceticism, over the laity.[62] These *muni*s do not

resemble the *bhaṭṭārakas* in the least, but they are the predominant holy figures of

Digambara society today. Carrithers argues that the rise of this class of *muni*s is a

twentieth-century phenomenon crafted upon a single, revolutionary figure named

Śāntisāgar who encouraged building temples, printing books, founding education

institutions, campaigned against animal sacrifice. "He is regarded as having revived the

institution of *muni*s single-handedly from nearly complete collapse."[63] In fact, Carrithers

proposes that the rise of *munis* to prominence "corresponds with the contemporaneous

fall of traditional Jain authorities, temple priests and caste gurus" by which he means

bhaṭṭāraka.[64]

Though *bhaṭṭārakas* are largely missing from Karnataka today, I am informed that

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62 "I learned that this *muni* or that had reformed the drinking habits of a community, or had made local Jains give up meat eating and worshiping non-Jain deities. *Muni*s were instrumental in founding some educational institutions or charitable trusts. And they were responsible for urging many communities to rebuild and reconsecrate the local temple . . . In effect, the *muni*s exercise leadership serially over local communities of Jains as they travel from place to place." (1989:231) Carrithers, Michael. "Naked Ascetics in Southern Digambar Jainism." *Man* 24.2 (1989): 219–235.

63 Carrithers 1989: 232. Carrithers continually references the pre-twentieth century situation of Digambar Jainism but never fully describes it. He does not describe the eclipse of the *munis*, neither the amount they had been eclipsed nor the manner nor the reasons for their decline. I wonder who were these original *munis*.

64 Carrithers 1989: 232. Ft. nt. 16 declares "There are two *bhaṭṭāraks* in the Kolhapur region, one presiding over the Pancam and one over the Caturtha caste. These were figures of substantial consequence in the monarchical scheme who continue to lose power right through the late nineteenth century up till the present."

stories circulate about *bhaṭṭārakas* performing all sorts of magic, positive and aggressive, in Jain temple environs. Tilo Detige argues that writings attributed to *bhaṭṭārakas* including manuscript bundles attributed to *bhaṭṭārakas* are filled with ritual lore common to magic tantras.[65] Ground-breaking work on maṇḍalas and consecrated powders by Ellen Gough suggests the maṇḍalas and consecrated powder described throughout *Jvālāmālinīkalpa* were domesticated. Maṇḍalas such as those found in the Jvālāmālinīkalpa are inscribed in contemporary Western India; the maṇḍalas produce pragmatic effects and the materials used to create the diagram are made into auspicious powders that holy men give to their community.[66]

Defunct Groups

The sectarian pedigree of the two tantras is far from clear and is based on shoddy speculation and oft-repeated, unsubstantiated secondary source arguments. Scholars have postulated entire defunct Jain groups who would have authored and practiced according to these texts. The grimoires, however, do not represent an independent stream of tantra within Jainism, nor do they preserve a now defunct lineage of aggressive tantra Jains.

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65 Tilo Detige is preparing a textual and ethnographic study on the institution of *bhaṭṭarakas* in medieval and modern Karnataka. Detige has informed me on several occasions that texts resembling the six results are common in bundles of manuscripts he has encountered, most of these bundles are attributed to *bhaṭṭarakas*. Detige also describes numerous folk stories of *bhaṭṭaraka* wizards performing magic in temple grounds, some temples still bear an enclave or monument where the wizard performed his magic. (Personal communication May/June 2015)

66 Gough presented a full tantra-maṇḍala ritual as observed in Northwestern India, performed by Śvetambara Jain *muni*. Gough, Ellen. "A Modern Śvetāmbara Monk's Daily Worship of a Maṇḍala." Yale University. (May 2, 2015)

Jain tantras are an oddity in the history of Jainism that demonstrates Jains' connections to medieval magic ritual culture outside Jain orthodoxy. The Deccan context is secure for extant versions of these magic tantras; that said, the geographic context may be the only historic surety for these texts. Below I critique prior, outdated arguments regarding defunct lineages. The arguments below cannot be merely dismissed out of hand for they continue to circulate among non-Jain specialist historians of religions.

Nandi speculates that Yāpanīyas, a defunct Jain order in the Deccan, composed the Jain tantras in question, even though internal textual data does support his assertion.[67] The Yāpanīyas splintered from the Mūla Saṅgha (Digambara) in the Deccan; they are variously described as clothed Digambaras, nude Śvetāmbaras, popularized Jains, and tantrikas. The absence of definitive Yāpanīya texts, the relative abundance of Yāpanīya epigraphy in the Deccan, and the absorption of the Yāpanīyas into the Digambaras in the fourteenth-century leads to Nandi to propose that Jain tantras were composed by Yāpanīyas, and they Yāpanīyas were later incorporated, along with their tantras, into the Digambaras.

The Mūla Saṅgha, later synonymous with the Digambara, were the first Jains to enter the Deccan from the north in the fifth to sixth century. The first schism among the Mūla Saṅgha once established the Deccan created the Yāpanīya, whose name derives from a Sanskrit root meaning to 'go forth' or 'split'; they were distinct from the Mūla Saṅgha in doctrine and in conduct. Nandi interprets the Sanskrit root √yā meaning 'to go'

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67 Nandi's later chapter on tantric practices are in debt mostly to the work of Mitra, B.P. who was published in Jaina Antiquary. VII, no.2, Dec. 1941 p. 81-88. VIII no.1 June 1942 p. 9-24. VIII no. 2 December 1942, p. 57-68. I have been unable to gain access to these sources.

as 'expelled'. (55) Prior to the eighth century, records set out the following divisions: Mūla Saṅgha, Yāpanīya, Śvetāmara, and Digambara orders.[68] In the eighth century, zealous monks start smaller sub-orders named after the the places they lived, these newer orders were later, arising mostly in during the eleventh century, but they are described in inscriptions as branches of the Yāpanīya.[69] During the ninth to tenth century, "diffuse subdivisions of the yāpanīya church cropped up, possibly on account of the regional distribution of the yāpanīya teachers and an increase in their following. New names were given to regional units in order to increase their following." (Nandi 42-4) Yāpanīya origins remain vague, but the first inscription evidence place them Karnataka in the late fifth century.[70] They range from the fifth century to the 13th century, and "adopted certain practices which distinguished the Jaina monasticism of early medieval times from the old monasticism." (Nandi 55)   There are no specifically Yāpanīya sources; therefore,

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68 The Gaṅga ecords refer to only the Mūla Saṅgha, and the Kadamba records refer only to the Yāpanīya, Śvetāmbara, and Digambara. (Nandi 42)   For these record Nandi refers the reader to "EC, 10, Mr. 72 and 73".

69 Catalysts for their division from the Digambaras were mostly in regard to clothing and dwellings. Referring to the *Bhadrabāhucarita* (a later work), Nandi argues "the yāpanīyas were a section of the Digambara community of lower Deccan who put on white robes as against the Digambara ritual of nudity." (Nandi 48) Other catalysts were regulations regarding resumption of meditation after a break, allowing ascetics to eat anywhere (just like the Śvetāmbaras), and living conditions. (Nandi 48)   However, the records of these controversies are from later Digambara texts, whose interest would be sanctifying the Yāpanīyas sect after they are absorbed into the Digambara tradition. By the fourth century these Yāpanīyas and Digambaras were sufficiently different to require maintaining a distinction between the two groups, as such controversies had been resolved and new ones were not arising. The yāpanīyas were folded back into the sect they had once split from. Digambara writing refers to heterodox groups, but those named were the Sitāmbara, i.e. Śvetāmabara, not the yāpanīya. (Nandi 48) The group may have been in starker contrast to the Digambaras, but we have little evidence, and the evidence we do have is written by Digambaras who would not have want to record stark differences since they absorb the group later. I have refrained from describing these "catalysts" in the body of my text for Nandi's description is not clear nor assuredly veridical. Further research on the yāpanīyas and other defunct sects in the Deccan are desired.

70 As is widely cited, the first inscription to invoke the Yāpanīyas is by the Kadamba king Mṛgesavarman (475-490 CE).

description of doctrines and texts[71] proves difficult.

Yāpanīya texts are claimed by both by both Digambaras and Śvetāmbaras, but they are, at the same time, known to be a splinter group. An illustrative example is the law-giver Umāsvāti who was a Yāpanīya, but his work is claimed by Śvetāmbaras and Digambaras alike. Nathuram Premi argues Umāsvāti was a Yāpanīya because he was not listed in the early lineages of either Digambaras or Śvetambaras group; however, Umāsvāti is incorporated into the Śvetāmbaras in the seventeenth century and in to the Digambaras in the eleventh to twelfth centuries. (Nandi 56) A common trope is that those elements in Umāsvāti and other hypothetical Yāpanīya sources that do not square with either Śvetāmbaras and the Digambaras must be distinctively Yāpanīya elements; however, this requires the texts actually be Yāpanīya in the first place and not anomalous texts; that said, conservatism among Jain authors makes rare the preserving, let alone presenting, of heterodox texts. The aforementioned trope is used to argue that Jain tantras are Yāpanīya sources. Some elements such as white dress and liberation of women are common between Digambaras and Śvetāmbaras, but the deities in the tantras and regional identity correspond to Digambara practice and identity; consequently, these texts must then have been Yāpanīyas and are thereby a splinter group of Digambaras with Śvetāmabara elements. I do not find this convincing, for it rejects the agency of small splinter groups within the Digambaras and personal innovation on behalf of authors. Seeing heterodox elements is not evidence of Yāpanīyas *per se*, but it is evidence of variation among medieval Jains in the Deccan.

71 The best source for the doctrines of different sub-groups in the Deccan appears to be the *Darśanasāra*, too which I have not had access.

Nandi proposes that the *Jvālāmālinikalpa* was composed by the Yāpanīyas, but this is untenable based upon his evidence.

> During the course of their long career the yāpanīya monks popularized Jainism in various ways. They emphasized more than any other sect the popular aspects of the religion. They were staunch supporters of the practice of living in monasteries (*maṭhavāsa*). They lived in populated areas, performed ritual worship, derived their subsistence from agriculture. They even indulged in such forbidden practices as the propitiation of planetary divinities. The monk Arkakīrti is reported to have successfully warded off the evil influence of Saturn to save one Vimalacandra. The practice of propitiation of malevolent planets by the Jaina monks is also attested to by Indranandī, who was a member of the Draviḍa Saṅgha and who compiled the cult lore of the goddess Jvālāmālinī about 939 at Mānyakheṭa. The Draviḍa order was also condemned, like the Yāpanīya order, on account of its taking to forbidden practices. (59)

Jains of the sort above are near perfect candidates to author, read, and practice the ritual techniques in Jain tantras. Nandi notes that Yāpanīyas were particularly oriented to worshiping *yakṣinī*/attendant deities (59), but the popularity of *yakṣinīs*, *vidyās*, and so forth arose in tantras and practices throughout medieval religions and are not unique to Yāpanīyas, Digambaras, Jains, or the Deccan locale. Yāpanīyas may have, likely have, engaged in some tantra practices, but they were not necessarily a "tantra order", despite Nandi's claims. Most scholars writing about the Yāpanīyas uncritically consult Nandi; Nandi is thus the authority and his text authoritative. Nandi, however, draws all the support for his arguments from two short articles in the Journal of the University of Bombay by A.N. Upadhye,[72] and Nandi cites mostly a single page from Upadhye.[73]

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72 Upādhye, A.N. "Yāpanīya Saṅgha", Journal of the University of Bombay, May, 1931, pp. 224-231. Another article from the Journal of the Universty of Bombay in 1933, but that is the only information provided in Nandi.

73 Nandi's student Singh expands his speculative vision, but adds little primary data. Jain polemics, according to Singh, criticize lax and worldly behavior of Karnataka Jains. Ninth century criticism, namely

Nandi may exaggerate in the service of truth, but that truth is far from assured.

The authors of the *Jvālāmālinīkalpa* were not necessarily Yāpanīyas as Nandi argues. Even though Nandi argues they were a subset of the Yāpanīyas (Nandi 61), the Draviḍa Saṅgha was not necessarily affiliated with Yāpanīyas. Indranandi, author of the *Jvālāmālinīkalpa*, declares himself a member of the Draviḍa Saṅgha, but this Draviḍa Saṅgha is not necessarily a subset of the Yāpanīyas, nor is the Draviḍa Saṅgha of Indranandi the same Draviḍa Saṅgha described elsewhere. What we know of the Draviḍa Saṅgha does not support authorship of such a tantry grimoire or his engaging in sorcerery practices. Cort argues that the writings of Devasena, performing a much later doxography of Jain groups, does not present the Draviḍa Saṅgha as a clear tantra group.[74] Indranandi's Draviḍa Saṅgha was more likely a general school generally and not a specific tantra order.

Inscriptional evidence is evocative. Jayakīrtī of the Yāpanīya order built a Jvālāmālinī temple at Navilagunda that was endowed by a grant from the village of Jāvauru, modern Javur. The Yāpanīyas worshiped Jvālāmālinī in Sedimba (modern Sedim). "The performance of exorcising rites (abhicara) also figures in connection with the goddess Jvalini of Sedimba; apparently the rites were performed by the Yapaniya priests." See Desai, ins. no.3, p.259. ii.22-36 (Nandi 60) The hallmark of Jvālāmālinī's practices is exorcism and manipulation of the supermundane hordes.

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by Guṇabhadra in his Ātmānuśāsana, depicts monks who are so lax they succumb to sex! (Singh 15) Sexual-medical lore does not prove monks were engaged in sexual acts, however. Monks advised laity on sexual matters. Also, practitioners of tantra lore are not exclusively monastics; sexual activities among householders are not prohibited.
74 Personal Communication May 2015.

Like monks in Mahāyāna and Vajrayāna Buddhism,[75] Jains could adopt tantra practices and maintain their religious identity. Tantra rituals did not require practitioners and clients to reject their sectarian identity or even to join a new sub-sect as seen below. Neither the *Jvālāmālinīkalpa* nor the *Bhairavapadmāvatīkalpa* claim to be Digambara or Yāpanīya; sectarian matters, in fact, are not contained in nor are they a concern of these grimoires.

Qualifications

The existence of Jain tantras is surprising to scholars and modern Jains. The tantras prescribe 'this-worldly' rituals in contrast to transcendent Jain theology, and they endorse violent ritual results in contrast the uncompromising Jain ideals. Troubling questions arise. Who practiced the rituals? How 'Jain' were practitioners? How could aggressive rituals be sanctioned in ostensibly non-violent Jain communities? How do magic tantra texts resolve such questions?

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75 Schopen argues in several articles compiled in <u>Figments and Freaments of Māhāyāna Buddhism in India</u> that the Mahāyāna movement did not completely overtake the so-called Hīnayāna monastic orders. Mahāyāna monks were likely at odds with a mainstream that had adapted to the milieu of Gupta India. "If some early Mahāyāna groups were marginalized, embattled segments still institutionally embedded in the dominant mainstream monastic orders, other Mahāyāna groups may have been marginal in yet another way: they may have been small, isolated groups living in the forest with an not necessarily welcomed by, the mainstream monastic orders, having limited access to both patronage and established Buddhist monasteries and sacred site." (2005:16-7) This account for the paucity of inscription evidence, especially at major Buddhist sites, supporting Mahāyāna, and, thus, the view of the early Mahāyāna period may be colored by reading revolutionary doctrine as replacing mainstream when it actually remained obscure and controversial. Davidson describes institutionalized esotericism in which monks remained thoroughly Mahāyāna monks but also performed esoteric practices in addition to orthodox Mahāyāna ritual, text study, and monastic disciple. Schopen, Gregory. *Figments and Fragments of Māhāyana Buddhism in India: More Collected Papers*. Honolulu: University of Hawai'i Press, 2005. Davidson, Ron. *Indian Esoteric Buddhism: A Social History of the Tantric Movement*. New York: Columbia University Press, 2003.

Jain tantra practitioners were good Jains, orthodox in their outlook and ritual

practices, but they added practices to adapt to the heightened ritual milieu of the medieval

Deccan characteristic of the the tantras. Descriptions of Jain tantra practitioners are the

most self-consciously Jain sections in the texts.[76] Ritual mechanics are not particularly

Jain. Deities and rituals--with the exception of the main goddesses that frame the

tantras--in the body of the text are not particularly Jain, sometimes even anti-Jain, but the

descriptions of aspirants and their qualifications are explicitly Jain. To no surprise, these

very Jain descriptions of aspirants are found in opening and closing verses of both texts;

as such, the descriptions bookend not-particularly-Jain catalogs of ambivalent, and often

aggressive, rituals. Clients of Jain tantra sorcerers are not described; by implication, Jain

sorcerers serviced both Jain and non-Jain clients. Jain tantra ritualists, more cleric than

monk, would have been regular and important members of their communities, unlike the

ambivalent, transgressive *sādhakas* and wandering 'witch doctors' found in Śaiva

traditions. Ritualized transgression is absent in Jain tantras.

Jain qualifications for tantra practitioners do not prescribe affiliation to any

specific order, lineage, or clerical position. The *Bhairavapadmāvatīkalpa* prescribes the

behaviors for a tantra practitioner known as a 'master of mantra' (*mantrin*).

> The *mantrin's* pride and amour are conquered, wrath tranquilized, irrelevant
> speech abandoned. He delights in worshiping the goddess [Padmāvatī] and
> reveres the feet of the Jina. (1.6)

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76   Notably absent are general Jain regalia delineated in the Digambara and Śvetāmbara schism. *Sādhaka*
dress is a common prescription in most Śaiva tantras. That said, magic tantras in the Uḍḍ-corpus have no
general descriptions or prescriptions for Śaiva sorcerers (their dress color, type of rosary, adornments on
mats, and so forth vary according to particular rituals).

The *mantrin* is such a man who is heroic (*śūra*) in mantra performance, eschews sins (*pāpa*), is resolute in virtue, solemn (*maunī*), and a highly competent ritualist (*mahābhimānī*). (1.7)

He was initiated by a venerable guru (*gurūjanahitopadeśa*), is not slothful, rejects [excess], and eats only measured amounts of food. He worships the goddess [Padmāvtī]. (1.8)

He has conquered his senses and defects [i.e. the products of the five senses and defects such as anger]. His [only] bodily-delight is engendered by the nectar of Dharma. He is endowed with the most weighty of virtues. (1.9)

In the midst of the world, the *mantrin* is pure [inside and out], placid, devoted to Gurudevas, maintains vows (*vrata*), truthful, compassionate, intelligent, shrewd, and well-lettered (*bījapadāvadhārin*) . (1.10)

Wherever and whenever, if these qualities are not present in a man, he will not be a *mantrin*. If he practices mantra recitation due to haughtiness (*darpavaśa*), he will only attain false-hood (*anartha*) [even in the presence] of Padmāvatī.[77](1.11)

The *mantrin* holds to higher regulations than a layman even though he is neither monk

nor renunciate. He must be properly initiated and reverent to his guru, but a specific

tantra order associated with this particular magic text is not described. Like many magic

tantras, sectarian affiliation, preliminary rituals, and ethics are not described.

The _Bhairavapadmāvatīkalpa's_ concluding verses (10.47-57) describe ideal

practitioners' qualities, praise the lineage gurus, and glorify the tantra itself. The initiand

(*śiṣya*) is devoted to his guru and the Jain doctrine (*jinasamaya*), but he is averse to

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77 *nirjitamadanāṭopaḥ praśamitakopo vimuktavikathālāpaḥ / devyarcanānurakto jinapadabhakto bhaven mantrī // 1.6 // mantrārādhanaśūraḥ pāpavidūro guṇena gambhīraḥ / maunī mahābhimānī mantrī syād īdṛśaḥ puruṣaḥ // 1.7 // gurujana-hitopadeśo gatatandro nidrayā parityaktaḥ / parimitabhojanaśīlaḥ sa syād ārādhako devyāḥ // 1.8 // nirjitaviṣayakaṣāyo dharmāmṛtajanitaharṣagatakāyaḥ / gurutaraguṇasampūrṇaḥ sa bhaved ārādhako devyāḥ // 1.9 // śuciḥ prasanno gurudeva-bhakto dṛḍhavrataḥ satyadayāsametaḥ / dakṣaḥ paṭur bījapadāvadhārī mantrī bhaved īdṛśa eva loke // 1.10 // ete guṇā yasya na santi puṃsaḥ kvacit kadācin na bhavet sa mantrī / karoti ced darpavaśāt sa jāpyaṃ prāpnoty anarthaṃ phaṇiśekharāyāḥ // 1.11 //*

foreign, contrary, and conflicting doctrines (*parasamaya*). In preparation for initiation, the disciple faces the ritual space; he is already bathed, finely clothed, and well-adorned. During the initiation the disciple is bathed in water from four golden ceremonial jars at the maṇḍala's center, and he is given new clothes and jewelry. A cosmological description is imparted to the initiand; it establishes the nature and importance of the rituals and mantras in the universe.[78] Cosmological elements are the sacrificial fire (*hutāśana*), the sun (*ravi*), the moon (*śaśi*), the stars (*tāra*), the sky (*ambara*), and iron (*ādri*): comparable to cosmological elements at the end of the *Jvālāmālinīkalpa*.[79] Next, the guru's lineage mantra is transmitted to the disciple; that mantra can only be taught to a man of virtue who is absorbed in the teaching (*samaya*) of the guru. If some ill-advised disciple were to give the mantra to an improper person, the transmitter incurs the sins of slaying children, women, cows, even sages.[80] The mantra and its instructions are imparted in the presence of the guru; upon hearing and understanding, the disciple is a

78 "The disciple is averse to foreign doctrines (*parasamaya*) and devoted to the *Devaguru* and Jain doctrine (*jinasamaya*). He is well-bathed, finely garbed and adorned, facing the maṇḍala. (10.47) He is bathed with water from the four golden pots [in the center of the maṇḍala], and then is given new clothing and so forth. The mantra from the guru's lineage is imparted to the disciple. (10.48) Having witnessed (*sākṣīkṛtya*) the reckoning [of the cosmology] (*gaṇa*)--sacrificial fire (*hutāśana*), the sun (*ravi*), the moon (*śaśi*), the stars (*tāra*), the sky (*ambara*), and iron (*ādri*), that mantra from the guru's lineage is given to those [disciples]." (10.49) *parasamayajanaviraktaṃ śiṣyaṃ jinasamayadevagurubhaktam / kṛtavastrālaṃkāraṃ saṃsnātaṃ maṇḍalābhimukham // 10.47 // saṃsnāpya catuḥkalaśaiḥ sahiraṇyais taṃ tato 'nyavastrādīn /dattvā tasmai mantraṃ nivedayet gurukulāyātam // 10.48 // bhavate 'smābhir datto mantro 'yaṃ guruparamparāyātaḥ / sākṣīkṛtya hutāśanaraviśaśitārāmbarādrigaṇān // 10.49 //*
79 *Jvālāmālinīkalpa* presents earth (*kṣiti*), water (*jala*), fire (*hutāśana*), sacrificer (*yajamānā*), space (*ākaśa*), moon (*soma*), sun (*sūrya*), the mass of stars and planets (*grahatārāgaṇa*). These witness the revealing (*sakṣīkṛtvā sphuṭaṃ dadyāt*) of the text's wisdom, mantra, and ritual techniques (*vidyā*). *kṣitijalapavanahutāśanayajamānākāśa soma sūryādīn /grahatārāgaṇa sahitān sākṣīkṛtvā sphuṭaṃ dadyāt // 10.16 //*
80 "You should never give [the mantra] to a man who is not fit (*samyaktvavivarjita*). However, [it may be given] to a good man absorbed in the teachings (*samaya*) of the *gurudeva*. If you, due to lust or friendship, give [the mantra] to someone adhering to wrong views (*anyasamaya*), then you will [incur] the sin of slaying children, women, cows, or sages. (BPK 10.50-1) *bhavatāpi na dātavyaḥ samyaktvavivarjitāya puruṣāya / kiṃtu gurudevasamayiṣu bhaktimate guṇasametāya // 10.50 // lobhād athavā snehād dāsyasi ced anyasamayabhaktāya / bālastrīgomunivadhapāpaṃ yat tad bhaviṣyati te // 10.51 //*

mantrin and ought to begin mantra practice (*mantrasādhana*).[81]

The *Jvālāmālinkalpa* also describes the practitioner as a mantra-master (*mantrin*) with aspirations toward Jain ideals.[82] He is eloquent, truthful, and celibate. It is said that, "his mind is fierce and pure (*śuciraudramanā*)." (1.32) He is learned, particularly in grammar as applicable to mantra practice.[83] He is correct in his philosophical viewpoint. He is orthodox in his dedication to the deities, gurus, and religious tradition. An ardent ritualist, he worships the goddess Jvālāmālinī, including proper maintenance of vows (*vrata*), mantra repetition (*japa*), and fire offering (*homa*).[84] He is devoted to the feet of Jvālāmālinī, to Helācārya who received the goddess' revelation, and to the path taught by his very own guru. Discipleship inspires the favor of the goddess. Jvālāmālinī and her *vidyā* bestow "satisfaction and prosperity" upon those devoted to the guru but cast "great

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81 "Having heard [the mantra and it's regulations, i.e. being initiated into mantra practice,] in the presence of the *gurudeva*, the *mantrin* undertakes appropriate mantra practice." (BPK 10.52) *ity evaṃ śrāvayitvā taṃ saṃnidhau gurudevayoḥ / mantrī samarpayen mantraṃ mantrasādhanayogataḥ // 10.52 //*

82 *Jvālāmālinīkalpa* 1.30-35 corresponds to translations in footnotes below. *maunīrniyamita cito medhāvi rbījadāraṇa samarthaḥ / māyāmadanamadonaḥ sidhyati maṃtrirnasaṃdehaḥ // 1.30 // samyagdarśanaśuddho devyarcanatatpuro vratasametaḥ / maṃtrajapahomanirato nālasyo jñāyate maṃtrī // 1.31 // devagurusamaya bhaktaḥ savikalpaḥ satyavāk vidagdhaśca / vākpaṭurapagataśukraḥ śuciraudramanā bhavenmaṃtrī // 1.32 // devyāḥ padayugabhakto helācāryakramābjabhaktiyutaḥ / svagurūpadiṣṭamārgeṇa vartate yaḥ sa mantrī syāt //1.33 // vidyāgurubhaktiyute tuṣṭiṃ puṣṭiṃ dadāti khalu devī / vidyāgurubhaktiviyukte cetasi dveṣṭi sutarāṃsā // 1.34 // samyagdarśanadūro vākkuṃṭhapūchāṃdaso mayasametaḥ / śūnyahṛdayaśca lajjaḥ śāstre'smin no bhavenmaṃtrī // 1.35 //*

83 Mantras often use non-standard grammar or eschew grammar altogether. That he is learned in mantra should not be confused with a mastery of poetics (*kāvya*) or grammar science (*vyākaraṇa*). This *mantrin* should be proficient in mantra lore (*mantraśāstra*), including mantra coding and mantra rendering (*mantroddhara*) that often require substantial knowledge of grammar and Sanskrit grammar intuition. One such *mantrin* is the learned Bandhuṣeṇa who deftly renders mantras in his commentary to the *Bhairavapadmāvatīkalpa*.

84 "He restrains [his] voice and thoughts. He is learned (*medhāvin*). He is an expert in dividing seed syllable. Without a doubt, the *mantrin* perfects [such seeds as] the '*māyā*', the '*madana*', and the '*madonaḥ*'. The 'Spell-Knower' is pure in his knowledge of philosophy (*darśana*). He is known to be energetic in worshiping the goddess, maintaining vows, and performing mantra, *japa*, and *homa*. The *mantrin* shall be devoted to the gods, guru, and the religious tradition (*samaya*). He is careful, truthful, clever, elegant in speech, and celibate. His mind is fierce and pure (*śuciraudramanā*)." (1.30-2)

mental hostility" upon those who do not revere him.[85] The *mantrin*, never blunt nor

callous, does not diverge from the correct philosophy, nor does he recite the Vedas, nor is

he lazy in the study of scriptures (*śāstras*).[86]

The *Jvālāmālinīkalpa's* final chapter describes appropriate disciples who may

practice the text's *vidyā;* most characteristics repeat those prescribed in *Jvālāmālinīkalpa*

chapter one. The revealer Helācārya is praised, an ideal Jain tantra adherent. *Vidyā* is the

main mantra but is also the entire ritual content in the text; it may be imparted only to

aspirants who contemplate the contents of this tantra, who revere the Jain dharma, and

who worship the feet of the Jvālāmālinī, the Jina, and the guru. The recipient must be

dedicated to the dharma and the guru and also be kindhearted. Non-Jain persons

dedicated to another religion (*parasamaya*) should not be given the *vidyā;* giving the

vidyā to such a person incurs the sin of killing seers, cows, and women.[87] It should only

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85 "The *mantrin* shall be devoted to the feet of the goddess. He exhibits devotion to the lotus feet of
Helācārya. He behaves according to the path taught by his guru. The goddess and [her] *vidyā* surely grant
satisfaction and prosperity (*tuṣṭiṃ puṣṭiṃ*) to those devoted to the guru and [bestows] great mental hostility
(*cetasi dveṣṭi sutarām*) upon those not dedicated to the guru." (1.33-4) *devyāḥ padayugabhakto
helācāryakramābjabhaktiyutaḥ / svagurūpadiṣṭamārgeṇa vartate yaḥ sa mantrī syāt // 33 //
vidyāgurubhaktiyute tuṣṭiṃ puṣṭiṃ dadāti khalu devī / vidyāgurubhaktiviyukte cetasi dveṣṭi sutarāṃsā //
34 //*
86 "A *mantrin* does not diverge from the correct philosophy, he is not blunt or careless in speech
(*vākkuṇṭhapū*), nor a reciter of the Vedas (*chāndasa*), fearful, callous, or lazy in [the knowledge of] *śāstra*."
(1.35) *samyagdarśanadūro vākkuṇṭhapūchāṃdaso mayasametaḥ /śūnyahṛdayaśca lajjaḥ śāstre'smin no
bhavenmaṃtrī // 35 //*
87 The *Vidyā* and so forth (*ādi*) may be given to him who concentrates upon this scripture (*dhṛtapustaka*),
who reveres the proper teachings (*sudharma*), and who bows to the feet of the goddess [Jvālāmālinī], the
sage (*muni*), and the guru. (10.13)
You should not give [the *vidyā*] to him [who practices] a different religious tradition (*parasamaya*). [But it
may be given] to one who is always dedicated our Jain religion (*pradeśā svasamaya*), to the man devoted to
the teachings of the guru, kindhearted (*sadārdracetase*), and dharma-oriented." (10.14) Regarding those
who should be given [the *vidyā*] it is taught that if you should impart [the vidyā] to one who practices a
different religious tradition (*parasamaya*), then you will incur sin like a slayer of seers, cows, and women.
(10.15) *devīmunigurucaraṇapraṇatāyasudharmabhaktiyuktāya / dhṛtapustakāya tasmai vidyādinā deya //
13 // para samayāya na deyā tvayā pradeśā svasamaya bhaktāya / guruvinayayutāya sadārdra cetase
dhārmikanarāya // 14 // ṛṣigaustrīhatyādiṣu yattatpāpaṃ bhaviṣyati tavāpi / yadi dāsyasi
parasamayāyetyuktavātaḥ pradātavyā // 15 //*

be given to an aspirant who directly understands and witnesses the Jain cosmological and

ritual structure of the universe. The *vidyā* given to the disciple is the same as has been

witnessed by Jvālāmālinī, the preceptor Helācārya, and the Jain world-protectors. The

practitioner must perform and maintain the ritual practices taught during initiation;[88]

should he do so, he will perfect the *vidyā*.[89] The final verses praise Helācārya, the

revealer of the text, who is foremost among other scriptural poets

88   To impart the *vidyā* to a qualified disciple the student must engage in the maṇḍala ritual found in
chapter ten. The first nine verses describe the maṇḍala. In an empty Jain temple, facing the North East--the
usual Īśāna direction--the practitioner sets out a four-sided ritual space with a triangle in the center as
described before. This the *satyamaṇḍala*, and it is also found in 4.39-44. In the four corners are placed
golden pots filled with seeds. These are worshiped with sandal, flowers, and unbroken grains. In the center
is made a pair of sandals which will be used to worship the goddess; the sandals are consecrated with the
five bovine holy substances (*paṃcagavya*). Outside of the maṇḍala is a ocean filled with rivers,
whirlpools, waves, and crowds of sea creatures, and in the middle of the maṇḍala he should draw an image
facing the west. The text reads *rūpaṃ varṇasya*, but following the Hindi gloss I emend this to read *rūpaṃ
varuṇasya*: the sea god Varuṇa, overlord of the west, is appropriate here. In the four corners are placed
white golden pots filled up to the brim with seeds (*bīja*); those pots are worshiped with sandal, flowers, and
unbroken grains.   He sets out golden or silver sandals, purified by the five holy bovine substances, to be
used for worshiping the goddess. In the southern quadrant he worships the sandals, and then, starting in the
southwest, he draws footprints in succession. As to the description of the footprints: in the middle he draws
footprints dedicated to the Arhat, and in the four quadrants to the perfected one (*siddha*), a learned man
(*sūri*), a teacher (*padeśa*), and a sage (*muni*). All these footprints are worshiped with the usual offerings.
In the center, he builds a bower (like in 4.9, the general mantra at the beginning of chapter 4). Upon
completing this *satyamaṇḍala*, one makes offerings to the feet of the guru, or the guru's footprints, with
various pleasant smelling flowers, bejeweled bracelets, earrings, and clothing. (10.1-9) The
Jvālāmālinīkalpa text is then worshiped, tied up with threads strung with silver, gold, and jewels, covered
in divine cloth; it is placed at the feet of the goddess and worshiped with fragrant substances. (10.10)
Next, the practitioner performs *pradakṣiṇa* worship, holding up flowers and grains in his joined hands
while circling the center. The recipient of the *vidyā* is placed in the center of the maṇḍala and is bathed
with water from the pots. The guru, and nobody else, can accept the clothes (*ambara*) and ornaments from
the bathing ritual, but the normal cloth (*vastra*) may be given to others, such as the disciple. (10.11-2)
89 "The revealed (*sphuṭa*) [*vidyā*] should be given [to those who] have understood (*sākṣīkṛtvā*) the earth,
water, wind, fire, patron of sacrifice (*yajamāna*), space, moon, and sun, along with the planets and
multitude of stars. (10.16) Let it be known that I have given to you that [*vidyā*] as witnessed by you, me,
the goddess Jvālāmālinī, Helācarya, and the Lokapālas. (10.17)   [The *vidyā*] should be given along with
the ritual practice. The ritual practice (*sādhana*) should be given along with [instructions on] discipleship
(*śiṣya*) and ritual actions (*vidhi*). The disciple who is intent upon the *vidyā* and its rituals shall perfect the
vidyā." (10.18). *kṣitijalapavanahutāśanayajamānākāśa soma sūryādīn / grahatārāgaṇa sahitān sākṣīkṛtvā
sphuṭaṃ dadyāt // 16 // tvāṃ māṃ śikhanaddevīṃ, helācāryyaṃ ca lokapālāṃśca / sākṣīkṛtya mayeyaṃ,
tubhyaṃ detteti khalu vācyaṃ // 17 // (thubhthaṃ corr. Tubhyaṃ) sādhanavidhinā deyā vidhinā śiṣyeṇa
sādhanavidhinā deyā / (sādhanādhinā corr. Sādhanavidhinā) vidhināgrahītavidyā śiṣyo'sau siddha vidyaḥ
syāt // 18 // (śiṃṣyo corr. śiṣyo)

(*kavikaraṇasamayamukhya*), who is devoted to the Jain path and perfect in his practices, and then the text prays the whole universe abide in the meaning of the text Helācārya revealed.[90]   The final verse is a benediction to the book whose meaning was written by Helācārya, "may it remain established in the earth, ocean, moon, sky, stars, and moutains." (10.13-20)

In conclusion, the practitioner of Jain tantra is a master of mantras who maintains extra Jain regulations and expectations. There is no text evidence that tantra practitioners were *yatis*, *śrīpūjya*, or *bhāṭṭarakas*; despite the appeal of applying these titles, we should look to the texts without shoehorning clerical categories from secondary speculation based upon nineteenth-century proto-Indology. Unless a text tradition of clerics using pragmatic rituals arises, the practitioners can only be described as mantra-masters who may or not be monks but who adopt additional regulations prescribed by the tantra texts. From describing ideal practitioners, now we turn to the two glorious Jain goddesses presiding over these tantras.

The Primary Goddesses: Jvālāmālinī and Bhairavapadmāvatī

The *Jvālāmālinīkalpa's* maṇḍalas organize rituals and depict the hierarchical,

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90 "May Helācārya be victorious! Among the scriptural poets (kavikaraṇasamayamukhya), [he is the greatest]. His mind is dedicated to the path of the Jinapati. He maintains the vows, conduct, and secrets [of the tradition]. (10.19) May the earth, oceans, moon, sky, stars, and mountains remain focused on the meaning of the glorious *Jvālāmālinīkalpa* as revealed by Helācārya." (10.20) *kavikaraṇasamayamukhye jinapati mārgovitakriyāpūrṇaḥ / vratasamitiguptigupto helācāryomunirjjayati // 19 // (helācāryoṃ corr. Helācāryo) evaṃ kṣitijaladhiśaśāṃkāṃbaratārākulācalāstāvat / helācāryoktārthe stheyācchrījvālinīkalpe // 20 //*

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oppositional universe, whereas the *Bhairavapadmāvatīkalpa* catalogs rituals and techniques clustered around common targets. The goddess Jvālāmālinī is like a monarch, ruling and regulating from the center; Padmāvatī is a classic *daemon* who empowers magic theurgy and intervenes in specific situations. To this day, Padmāvatī is encountered in sub-shrines within or just outside Jain temples and temple complexes; there she is placated for worldly gain and protection.[91] Jvālāmālinī is no longer common in India.

U.P. Shah describes the iconography of sixteen Jain *mahāvidyās*, setting out an evolutionary morphology of condensation and erasure by which early *yakṣa* deities are incorporated into Jainism. Digambara Jainism combined the *vidyās/mahāvidyā*s with *yakṣinī*s who were associated with the twenty-four *tīrthaṅkaras*.[92] Padmāvatī and

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91 Many Jain temples in North India feature a shrine to goddess named Śāntidevī who preserves peace and safety in the temple, sharing the role with a male protector deity (*khetarpāl*); she is rarely inside the temple. Hymns to this goddess call her to bring about social and personal peace and to eliminate '*updrava*', troubles in general. (Cort 1999:197) Padmāvati functions like Śāntidevī, and is sometimes synonymous with her, in contemporary Jain temples where she is worshiped for worldly matters in small, external shrines within or just outside temple complexes. Both goddesses are elevated *yakṣinī*s associated with a *tīrthaṅkara*--Padmāvatī to Pārśvaṇatha and Jvālāmālinī to Candraprabha--but they are not described attending to a *tīrthaṅkara*. The goddesses are depicted independently. They are worshiped in their own right with their own power.

92 *Yakṣas*, *mahāvidyās*, and *yidyā*s coalesce into condensed tantra goddesses. In addition to being attendant deities, "the *vidyās* are supposed to have great magical powers. Prajñapti, for example, was invoked for change of form, while Jvālinī is said to overpower the antagonist in religious disputes." (Shah 1947:170) Furthermore, "In both Hinduism and Buddhism, the *vidyās are* the powers, embodied whom it suffices to compel, via a mantra, for her to present herself to you and do your bidding." (White, personal correspondence, June 2015). *Vidyā*s belong to the third category of magic, which conjures mostly female deities, compelling them forward to fulfill the *sādhaka's* desires. In glorious ambiguity, as White notes, the *vidyā* is the mantra and the goddess who comes forth. Cort summarizes the Jain cosmology of the goddesses residing "in three realms, the upper (*ūrddhvaloka*), middle (*tiryagloka*), and lower (*adholoka*). This three-realm scheme pervades Jaina cosmology. "In the upper realm are two goddesses common to Hindus and Jainas, with clear Vedic heritages, Sarasvatī and Lakṣmī. They are both clean, vegetarian goddesses, who are little different from their Hindu manifestations. In the middle realm are Tantric *vidyādevī*s, a group of 16 goddesses who did not develop indifferentiated personalities or individual cults. In the lower realm are the *yakṣī* attendants of the 24 *tīrthaṅkara*s. Most of these goddesses remain little more than a name and an iconographic form, but three—Ambikā, Padmāvatī, and Jvālāmālinī—are the most important Jaina goddesses." (1987:236) Not only are they important, but they have independent

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Jvālāmālinī derive from these *mahāvidyās* and *yakṣinī*s.[93] The sixteen *mahāvidyās* of the

Śvetambaras and Digambaras[94] derive from 48,000 *vidyā*-beings who were condensed

qualities.

93 "An essential characteristic of Indian culture makes itself felt: new notions and images, often those belonging to an upwardly mobile dominant group, are taken over without the old ones being given up. Thus original notions are retained in the cults, although they may be reinterpreted: that is, "Brahmanized" or "Kṣatriyized." There often arise endless "contradictions" between notions about the original deity on the one hand—still found at their purest among the residents of forest and pasture areas and among the lower classes in established settlements--and on the other hand the deity as he has emerged under the influence of the new notions." Sontheimer, Günther-Dietz. *Pastoral Deities in Western India*. New York: Oxford University Press, 1989. p.205.

94 Digambaras and Śvetāmbaras list *yakṣīnīs* and *mahāvidyās*; constituents of the two lists are mostly the same and consistent, but certain names of these female supermundane creatures are different (being entirely different goddesses or single goddesses with different names); the iconography in stone, paint, and text display varying consistency and inconsistency. Tracing the depictions of these goddesses reveals multiple deities who influenced and were condensed to form Jain tantra goddesses. The Śvetāmbaras developed a rigorous iconography of these *vidyās*-cum-*yakṣīnīs*-cum-*mahāvidyās*. Digambaras use the term '*Mahāvidyā*' and reproduce entities with the same names and iconography as the Śvetāmbaras, but such figures exist as *yakṣinī* attendants to *tīrthankaras* or independent goddesses; thus, the Digambara pattern is *vidyā* to *yakṣinī* without any further category of *mahāvidyā*. Śvetāmbaras have the intermediate stage of *mahāvidyās*, but Digambaras moved directly from *yakṣās* to *vidyās*.

into two classes of eight, making 16 *mahāvidyās*, by Rṣabhanātha, the first *tirthaṃkāra*.[95]

Mahāvidyā lists reveal a transition point in the developing the full iconography of the Digambara *yakṣinīs* such as Padmāvatī and Jvālāmālinī; at this poin 'source deities' were independent.[96]   Digambara *yakṣinīs* are later than the Śvetāmbara *vidyādevīs* and

95 According to Mehacandra, they were divided into two classes of of eight *mahāvidyās* by two disciples of the first Jina, Ṛṣabhanātha, who were named Nami and Vinami. An extensive description of this process and the different *vidyādhara* and *vidyā* classes is found in Shah (1947:114-121). Cort summarizes Shah. "Nami and Vinami worshiped Ṛṣabhanātha, the first *tīrthaṅkara* of the present age, to obtain worldly prosperity, Ṛṣabha in his meditation paid them no heed. Dharaṇendra, king of the *nāga*s, was concerned that people might say that worship of Ṛṣabha was fruitless, and so granted Nami and Vinami lordship over the *vidyādhara*s. Nami founded 50 cities on the southern slope of Mṭ. Vaitādhya, and Vinami 60 cities on the northern slope. Each of them took control over eight of the sixteen classes of *vidyās*, and established deities to preside of the *vidyās*." White argues that the traditional dwellings of *yoginīs* and the wild goddesses that tantras embrace are mountain top fortresses. White, David Gordon. *Kiss of the yoginī: "Tantric Sex" in Its South Asian Contexts*. Chicago: University of Chicago Press, 2003. The term *pur/pura* may mean city or fortress. The *Vidyās* corresponding to mountain-top fortress goddesses are consistent with the *vidyās/yoginī*s in non-Jain contexts. See also Dehejia, Vidya. *yoginī, Cult and Temples: A Tantric Tradition*. New Delhi: National Museum : Sole distributors, Publications Division, 1986. Shah argues that Punnāṭa Jinasena, in the late eighth century Digambara Jain *Harivamśapurāna*, recounts the Nami and Vinami story, and then he divides the *vidyās* into two sets of eight. Jinasena depicts sixteen classes of *vidyādharas* and describes them. The sixteen appear to be frontier deities reminiscent of minor tantra gods. The first six classes appear generally pleasant, but the next class forward bears the stamp of tantra and the ambivalent wild: the Kauśikā wear crowns and garlands with black jewels, the Mātaṅgas wear dark-blue garlands and accoutrements, the Smaśānilayas wear bone ornaments and are covered in ash, the Pāṇḍukas were dark-blue clothing of fine quality, the Kālaśvapākas (Kālas) wear black goat-skin, the Śvapākas have brown hair and shine with gold ornaments, the Pārvateyas war garments of leaves, the Vaṃśalaya where flowers of all seasons and crowns of bamboo leaves, and the Vṛkṣamūlikas shine with large cobras as ornaments. To his list of *vidyādharas*, Jinasena adds seventeen *mahāvidyās*, forming one of the earliest lists, who are goddesses at the head amongst all the *vidyās*: Prajñapti, Roihṇī, Aṅgāraṇī, Mahāgaurī, Gaurī, Mahaśyetā, Māyuūrī, Āryakūṣamāṇḍadevī, Acyutā, Āryavatī, Gāndharī, Nirvṛtiḥ, Bhadrakālī, Mahākālī, Kālī, and Kālamukhi. Among these seventeen are not found Jvāmālinī or Padmāvatī. (Shah 1947:119-20) Notably included are the outcast Śvapākas, dog-cookers. The first set consists of the *ārya-vidyās* beionging to the *gandharvas*, but the other group, the *daitya-vidyās* belong to the serpentine *pannagas*. Cort reproduces Shah's argument from "Beginnings of Jain Iconography" that "some of the goddesses are found in textual lists of both the vidyādevis and *yakṣī*s, although the lists of vidyādevīs predate the lists of *yakṣī*s." (Cort 1987:240-1) Lists of *mahāvidyās* came before the lists of *yakṣīs* in both traditions. The Digambaras did not emphasize the *mahāvidyās* as much as the Śvetāmbaras who correlated the sixteen with *tīrthaṅkaras*. The Digambaras maintained a similar list of *mahāvidyās*—the majority of names and iconography is the same—but these Digambara *mahāvidyās* are condensed with the *yakṣa* attendants to the *tīrthaṅkaras*. At first, the *yakṣī* Aṃbikā was associated with all 24 *tīrthaṅkaras* and was associated with a Kubera-like *yakṣa*, whom she calls Yakṣeśvara or Sarvānabhūtī, and then around 900 CE the *yakṣī* attendants were differentiated. "Some of these were popular goddesses (such as Padmāvatī) worshiped by lay Jainas and gradually incorporated into the official iconographic and textual traditions, while others were Jaina *vidyādevīs* (such as Jvālāmālinī) given new roles." (Cort 1987:240-242)
96 The Śvetāmbaras created a number of *mahāvidyā* depictions in stone, but these cannot be grafted onto the Digambara goddesses. Chronicling the iconography of the *mahāvidyās*, Shah writes: "In the following

mahāvidyās. Here is the list with some evocative spirit name equivalents; note the entities marked by an asterisk: (1.) Rohiṇī, (2.) Prajñapti, (3.) Vajraśṛṅkhalā, (4.) Vajrāñkuśā, (5.) Cakreśvarī (Śve.), Jāmbunadā (dig.), (6.) Naradattā or Puruṣadattā, (7.) Kālī, (8.) Mahākālī, (9.) Gaurī, (10.) Gandhārī , (11.) *Sarvāstraṃahājvālā [sic] (Śve.), *Jvālāmālinī (dig.), (12) Mānvī. (13.) *Vairoṭyā (Śve.), Vairoṭī (Dig.), (14.) Acchuptā (Śve.), Acyuta (Dig.), (15.) *Mānasī, (16.) *Mahāmānasī.[97] (1947:119).

The sixteen *mahāvidyās* of the Śvetambaras and Digambaras derive from 48,000 *vidyās* who, according to Mehacandra, were divided into two classes of eight *mahāvidyās* by two disciples of the first Jina, Ṛṣabhanātha, by name of Nami and Vinami.[98] Punnāṭa

pages is discussed the iconography of the sixteen Mahāvidyās known to the Śvetāmbara and the Digambara Jain sects from c.800 A.D. Images or paintings of these goddesses are very rare though their popularity in ancient Jaina ritual is attested by literary sources. As yet no sculpture or painting of a Digambara Mahā-vidyā is brought to light but future researches carried out with the help of the following iconographic tables may result in some interesting discoveries." (1947:120) Settar describes a stone image of Jvālāmālinī as a *yakṣi* and discusses her development in Digambar Jainism, but he does not describe her stage as a *mahāvidyā*. Settar, S. "The Cult of Jvālāmālinī and the Earliest Images of Jvālā and Śyāma." *Artibus Asiae* 31.4 (1969): 309–320. Furthermore, Shah notes one occasion in which an eight-armed figure of Rohinī is actually the *yakṣinī* Mālinī from the Digambaras, as is proven by epigraphy at the site. (1947:123) From this Shah argues that the Digambara Mālinī is based upon the "earlier Jaina *vidyādevī* Rohiṇī whose antiquity cannot be questioned." (1947:124) Shah overstates his data here, further research will be required to prove this. Shah describes many references to Digambara worship of these *mahāvidyā* goddesses including their description in the <u>Sārasvatayantrapūjā</u> of Śubhacandra found in manuscript form at BORI no. 192. I have not yet obtained a copy of this Digambara worship and likely tantra-like text.

97 A lists of the *mahāvidyas* in the <u>Saṃhitāsāra</u> (c.939 CE) by Digambara Ācārya Indranandi lists these *mahāvidyās* though he lists the fifth *vidyā-devī* as Apraticakra. Auch prominent texts as the <u>Ādīpurāna</u> of Jinasena II (c. 815-877) or the <u>Uttarapurāna</u> of his pupil Guṇabhadra do not have a corresponding lists of the sixteen *mahāvidyas*, "Mahāvidyās like Prajñapti and Mahājvālā were known to them." (Shah 1947:119-120)

98 An extensive description of this process and the different *vidyādhara* and *vidyā* classes is found in Shah. (1947:114-121) Cort succinctly summarizes Shah. "Nami and Vinami worshiped Ṛṣabhanātha, the first *tīrthaṅkara* of the present age, to obtain worldly prosperity, Ṛṣabha in his meditation paid them no heed. Dharaṇendra, king of the *nāga*s, was concerned that people might say that worship of Ṛṣabha was fruitless, and so granted Nami and Vinami lordship over the *vidyādhara*s. Nami founded 50 cities on the southern slope of Mt. Vaitāḍhya, and Vinami 60 cities on the northern slope. Each of them took control over eight of the sixteen classes of *vidyās*, and established deities to preside of the *vidyās*." (Cort 1987:239) Cort describes the 19th-20th century incorporation of the Hindu Ghaṇṭakarṇ Mahāvīr in a Jain context to discourage Jains from worshiping non-Jain deities. Cort, John. "Tantra in Jainism: The Cult of Ghaṇṭākarṇ Mahāvīr, the Great Hero Bell Ears." *BEI* 15 (1997): 115–133.

Jinasena in the late eighth century Digambara source _Harivaṃśapurāṇa_ recounts the

Nami and Vinami story, and he divides the _vidyās_ into two sets of eight.[99] The first set

are the _ārya-vidyās_ belonging to the _gandharvas;_ the other group, _daitya-vidyās,_ belong

to the serpentine _pannagas_. Cort reproduces Shah's argument from "Beginnings of Jain

Iconography" that "some of the goddesses are found in textual lists of both the vidyādevis

and _yakṣī_s, although the lists of vidyādevīs predate the lists of _yakṣī_s." (1987: 240) Thus,

the lists of _mahāvidyās_ came before the lists of _yakṣīs_ in both traditions. The Digambaras

did not emphasize the _mahāvidyās_ as much as the Śvetāmbaras, who correlated the

sixteen _mahāvidyās_ with the sixteen _tīrthaṅkaras_. The Digambaras maintained a similar

list of _mahāvidyās_—the majority of names and iconography is the same—but these

Digambara _mahāvidyās_ are condensed with the _yakṣa_ attendants to the _tīrthaṅkaras_. At

first, the _yakṣī_ Aṃbikā was associated with all 24 _tirthāṅkaras_, but she was associated

with a Kubera-like _yakṣa_, whom Shah calls Yakṣeśvara or Sarvānabhūtī, and around 900

CE the _yakṣī_ attendants were differentiated. "Some of these were popular goddesses (such

as Padmāvatī) worshiped by lay Jainas and gradually incorporated into the official

iconographic and textual traditions, while others were Jaina _vidyādevīs_ (such as

Jvālāmālinī) given new roles." (Cort 1987:242)

The thirteenth _mahāvidyā_, named Vairoṭyā or Varoṭī, and the fifteenth _mahāvidya_,

named Mānasī, coalesce into Padmāvatī. Other influences are (1) the _yakṣinī_ attendant

named Padmāvatī, (2) prior wife _cum_ Jain co-attendant with the snake-lord Dhareṇendra,

and also (3) the Hindu purāṇic Padmāvatī with shades of Lakṣmī. Jvālāmālinī of the

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99 See ft. nt. Above.

Jvālāmālinīkalpa is a condensation of the (1) eleventh _mahāvidyā_ and also (2) the _yakṣī/yakṣā_ Jvālā, (3) the Buddhist Ekajaṭa, and (4) Durgā-Mahiṣāsuramardinī. I will describe these condensations in detail below.

Padmāvatī

Padmāvatī is described twice in the _Bhairavapadmāvatīkalapa_. The goddess is associated with serpents via (1) her connection to Dhareṇḍra, serpent king and her co-attendant to Jina Pārśvanāth; (2) her serpentine cock-snake vehicle (3) the serpent/poison lore section (_gāruḍavidyā_) concluding the tantra; and (4) her assimilation with Vairoṭya and Manasā. Red skin color is her only iconographic indication as a tantra deity, and her connection to the lotus identifies her, like Śrī, with royal sovereignty.

> Protect me, O three-eyed Goddess. Padmā[vatī], you sit upon a lotus and shine like a red flower. [Your four] hands hold a noose, a fruit [gesture], the wish-granting [gesture] and an elephant goad. (1.2)
> The [six] names of the Padmā goddess are are Totalā, Tvaritā, Nityā, Tripurā, Accomplisher of Desires (_kāmasādhinī_), and Tripurabhairavī.[100] (1.3)

These six names are resonate with Śrīvidyā goddesses; in fact, several of the names are identical to or are derivation of the sixteen vidyās in the Śrivāidya traition.[101] Padmāvatī

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100 _pāśaphalavaradagajavaśakaraṇakarā padmaviṣṭarā padmā / sā māṃ rakṣatu devī trilocanā raktapuṣpābhā // 1.2 // totalā tvaritā nityā tripurā kāmasādhinī / devyā nāmāni padmāyās tathā tripurabhairavī // 1.3 //_

101 White reproduces the Kāmakalā yantra daccording toe the ninth- to twelfth-century Śilpaprakāśa that describes temple structures with an Orissan flavor consistent with Kaula and Śakta. The central goddess of the Śrividyā tradition, in fact is Tripurasundarī corresponding to Tripurabhairavī above. White lists the following sixteen goddesses in the Kāmakalā yantra: Bhairavai, Vijayā, Kameśī, Bhagamālikā, Tvaritā, Tripurāsundari, Kāmakaleśvari, Nityaklinnā, Bheruṇḍa, Kulasundraī, Vahnivāsinī, Śivadūtikā, Kīlapatākā,

presides over Śaiva goddesses without violently subjugating or converting them. These six goddess names are found nowhere else in the text.

The presiding goddess in the <u>*Bhairavapadmāvatīkalpa*</u> is named Padmāvatī not Bhairavapadmāvatī, her name only in verse 1.1.[102] Most often she is Padmā. The word or name '*Bhairava*' is attached to her name in the first verse, suggesting a pair of deities, but she is consort-less. Neither the god Bhairava, nor any other god, appear independently in the text. The only male entities are *tīrthaṃkaras* and *yakṣas*. I suggest the element '*Bhairava*' in her name construed as an adjective meaning 'dreadful', regarding the text contents over which she presides, not describing a particularly dreadful appearance.

Padmāvatī's second description is richer than the first. Here, her name is Kamalāvatī, synonymous with Padmāvatī.

> Padmāvatī (*kamalāvatī*), her [overstretched] crown the hooded king [of serpents, Dharendra], her couch an abundant red lotus, her mount the cock-snake (*kurkuṭoraga*), glowing red, lotus-faced, three-eyed. [In her four hands she bears] the wish-granting gesture, a goad, an outstretched noose, and a divine flower. [The *sādhaka*] should visualize her [in this way]. When practitioners perform mantra recitation, she grants [them] results (*phala*).[103] (2.12)

This description is consistent with mythology and iconography.   Her lower hands hold a flower and display a *mudrā*, but the flower is sometimes a *mudrā*, and sometimes her right hand holds a snake, suggesting the association with snake lore and the *gāruḍavidyā*

Jvālamālinī, Vajreśvarī, Mahāvarjreśvaī. (2003:94-5)

102 *kamaṭhopasargadalanaṃ tribhuvananāthaṃ praṇamya pārśvajinam / vakṣye 'bhīṣṭaphalaprada–bhairavapadmāvatīkalpam // 1.1 //*
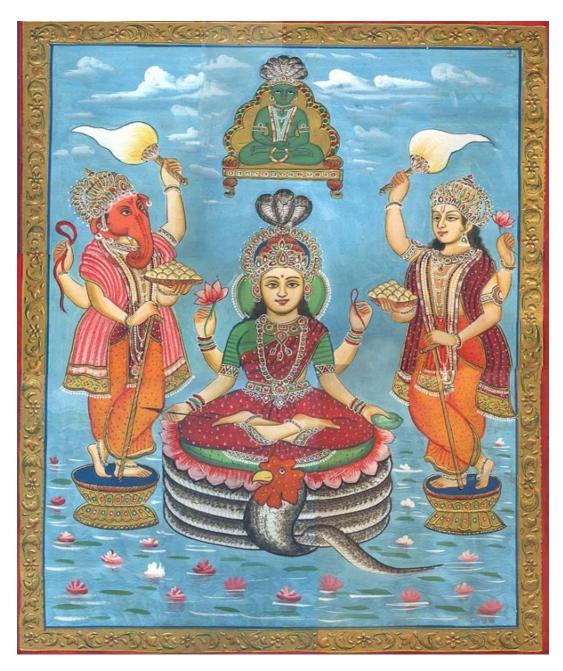
103 *pannagādhipaśekharāṃ vipulāruṇāmbujaviṣṭarāṃ kurkuṭoragavāhanām aruṇaprabhāṃ kamalānanām / tryambakāṃ varadāṅkuśāyatapāśadivyaphalāṅkitāṃ cintayet kamalāvatīṃ japatāṃ satāṃ phaladāyinīm // 2.12 //*

genre from which the last chapter is derived. The king of serpents, Dharendra, extends his hood above her. In a famous tale, Padmāvatī and Dharendra are snakes who convert to Jainism and are reborn as attendants to Pārśvanātha after the Jina saved them from being burned up in an esoteric ascetic's fire.[104] Padmāvatī is consistently beneficent and powerful, granting wealth and well-being.[105]

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104 The myth is recounted in Burgess. "Kamaṭha, a sage, was practicising austerities between the *Pañchāgni* or five fires, on the banks of the Ganges at Banaras, when Pārsvanātha went to visit him. Pāśvanātha by his *Avadhijñāna*, perceived a serpent half-burnt in the flames. He took out the log in which it was, and prnounced one *naukāra* over it. The serpent died at once, and became Dharṇīndra of Pāṭāla. Kamaṭha by his austerities became Meghamālā (cloud-garland). The rescue of the serpent by Pārśvanātha displeased Kamaṭha, and when Pārśvanātha was engaged in the *kausagya* meditation, Kamaṭha in the form of Meghamālā, raised a fierce wind, with rain and hail. The flood reached to his nostrils. Dharaṇīndra, in remembrance of Pārśvanātha's previous favour, came and over-canopied his patron's head with his sevenfold hood. The goddess Padmāvatī took the form of a lotus, and raised Pārśvanātha up to the surface of the water. Dharaṇīndra assumed also a different shape and drove Meghamāla away. The difficulty was thus removed, and Pārśvanātha reach *Kevaalajñāna,* when *Kamaṭha* came to him, and confessed his sin. He was pardoned, and afterwards became a Jaina." (279) Burgess, James. "PAPERS ON SATRUNJAYA AND THE JAINAS." *Indian Antiquary* 13 (1884): 276–280.

105 "The goddess Padmāvatī continues to be popular for these reasons; many people travel to Shankheshvar to worship her as much as to worship the miracle-working *mūrtī* of Pārśvanāth there. Similarly, the cults of male protector deities such as Māṇibhadra Vīr and Nākoḍā Bhairav have been propagated by ideologues to try to prevent lay Jains from worshiping non-Jain deities to meet their worldly needs." (Cort 1999: 91)

Painted Padmāvatī, unknown source. The snake has a cock head. This picture is consistent with the majority of Padmāvatī paintings.

Padmāvatī 8th-14th century, Granite Standing figure, located Sravanabelgola, Hassan, Karnataka, India. The snake head is located on a cock body, consistent iconography with text. Image courtesy of AIIS Digital South Asia Library.

Snake association is common for Indian deities, but Padmāvatī's hybrid cock-snake vehicle is uncommon. Images vary regarding a snake head or body, bird head or body. Painted images usually portray a long snake body coiled beneath Padmāvatī 's lotus, bearing a rooster head, crest, beak, and hackle. These images are relatively recent. Stone images dating from the tenth- to fourteenth-century portray a rooster body with a cobra's hooded head--the stuff of nightmares. I suggest the iconography puzzle is solved by Padmāvatī's association with Mānasī, who rides a snake or a swan; a cock-snake is a combination snake and bird, and, moreover, a swan is a bird with a snake-like head. Thus, the cock-snake is a rooster with a cobra head and is, therefore, a transformed swan.[106] Two-armed Digambara Mānasī has a snake vehicle and is also red in complexion. (Shah 1947:163) The Digambara writer Vaunandi "says that she is red in complexion and four-armed." (1947:164) She is pleasant, red-colored, carries similar accoutrements, and rides a swan. The Hindu Mānasī rides multiple vehicles, snake and swan. Digambara, Śvetāmbara, and Hindu sources portray a snake and/or swan vehicle. Associations with snakes continue with Vairoṭyā.[107]

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106 Images of Padmāvatī abound. I have seen copper 10th century images that have the cock-snake look just like a cock. Burgess's line drawings depict the cock-snake as just a cock with a particularly frilly head fringe, though his notes incorrectly describe her vehicle as a haṃsa, a swan. (Burgess 1903: 462, 464) We shall see that his swan designation is not far off from my proposal that she rides a swan who is turned into a cock-snake; the Hindu snake goddess Mānasī rides a swan and a cobra.

107 When studying these deities, especially minor deities who portray unexpected characteristics, we must engage in iconographic and mythological archeology. We sift through the layers. Gunter Dietz-Sontheimer eloquently describes this project: "An essential characteristic of Indian culture makes itself felt: new notions and images, often those belonging to an upwardly mobile dominant group, are taken over without the old ones being given up. Thus original notions are retained in the cults, although they may be reinterpreted: that is, "Brahmanized" or "Kṣatriyized." There often arise endless "contradictions" between notions about the original deity on the one hand—still found at their purest among the residents of forest and pasture areas and among the lower classes in established settlements--and on the other hand the deity as he has emerged under the influence of the new notions." Sontheimer, Günther-Dietz. Pastoral Deities in

The Hindu Mānasī Devi. Note her snakey similarities to Padmāvatī, her foot on a lotus, her cobra and swan

vehicles, and her snake crown. Image source unknown.

Western India. New York: Oxford University Press, 1989. p. 205. This is echoed by Romila Thapar,"each version of the past which has been deliberately transmitted has a significance for the present, and this accounts for its legitimacy and its continuity. The record may be one in which historical consciousness is embedded: myth epic and genealogy; or alternatively it may refer to the more externalized forms: chronicles [etc.]....There is not an evolutionary or determined continuum one form to the other and facets of the embedded consciousness can be seen as part of the latter, whether introduced deliberately or subconsciously." Romila Thapar (1986:354-55) quoted in Meister, Michael W. "Sweetmeats and Corpses." Open Boundaries: Jain Communities and Culture in Indian History. ed. John. E Cort. Albany, NY: State University of New York Press, 1998. A specific association with snakes and the snakey Nāgārjuna is located in Jain alchemical sources. The Jīna Śāntināth performs nocturnal offerings to the snake goddess Vairoṭhya, who opens a well for him and grants him the perfected elixir. He performs these offerings and gains the elixir at a well on the mountain Śatruñjāya, and this story is related in the fifteenth-century *Śatruñjayakalpa*. White notes that the alchemical Nāgārjuna, according to the Jain thirteenth-century *Prabhāvakacarita*, was born on this same mountain; the author discovered caves with depictions of Nāgārjuna on the mountain during field research in 1993. White, David Gordon. *The Alchemical Body: Siddha Traditions in Medieval India*. Chicago: University of Chicago Press, 1996. 114-6.

Vairoṭhyā, the thirteenth Digambara *yakṣī*, is even more suggestive of Padmāvatī than Mānasī,[108] who is "a snake-goddess in Jainism and her iconography retains this character." (Shah 1947:156) Vairoṭyā is called the chief queen of Dharaṇendra (*dharaṇāgrimayoṣit*). Like Padmāvatī, she is Dharaṇendra's partner in Kamaṭha's hermitage story. Shah argues Vairoṭyā is not Padmāvatī, but that her prior popularity was usurped by Padmāvatī.[109] (156-7) I maintain she was not usurped, but her mythology and iconography were condensed into the Jain goddess Padmāvatī.

Vairoṭyā usually rides a cobra or an eagle mount. The late medieval, four-armed Vairoṭyā carries a sword and citron, "on her right is the snake vehicle, a nāga with a half-human and half-snake vehicle," (Shah 1947:159) another hybrid vehicle. A contrary tradition depicts her with white complexion, riding a lion, carrying a sword and shield in upper hand, a snake and the *varadā mudrā* in lower hands. (159)   In the Digambara tradition she is sky-blue and rides a lion, suggesting that she carried a snake in each hand. (159-160) Snakiness enables Vairoṭyā's condensation with Padmāvatī.

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108 Hemacandra, according to Shah, etymologizes the name "as one who is resorted to for the removal of enmity." The snake imagery carries over both the *yakṣīs* and the *mahāvidyās*, though the *yakṣī* usually carries an arrow and bow instead of a sword and shield that the *mahāvidyā* bears. "Since the Mahāvidyās are relatively earlier in age than the twenty-four *yakṣiṇīs* in Jaina worship, it is likely that the *yakṣī* Vairoṭyā was modelled after the vidyādevī of the same name." (1947:156)

109 Shah describes a story from the <u>*Vairoṭyāstotra*</u> that does not correspond to Padmāvatī stories I have encountered. I will summarize it here. Vairoṭyā was married to Varadatta, son of Padmatta and Padmaśya. The saint Ārya Nandilasūrī came to the city where she lived. The ācārya advised the pregnant Vairoṭyā to wait for her hateful mother-in-law before tasting cooked rice-milk (*pāyasa*). Vairoṭyā waited and then concealed a potion in a pot when she went to get water. She placed the pot under a tree, and the wife of the snake-king Aliṅgarā came and ate the contents of the pot. Satisfied, the snake queen helped Vairoṭyā in many ways; she could go to Nāga-loka whenever she willed. In fact, Vairoṭya convinced the serpent-queen, at the behest of Ācārya Ārya Nandila, to ask the snakes to stop harming people. After her death, Vairoṭyā was reborn as chief queen to Dharaṇendra, and Ārya Nandila composed a hymn to the new goddess to free from the danger of serpents. (1947:157)

Jvālāmālinī

The *Jvālāmālinīkalpa's* titular goddess is named Jvālāmālini, Jvālinīmatra, Jvālinī,

and Jvālinīmata, but Jvālāmālinī is her most common name.[110] All her names are

associated with flames (*jvala*), usually garlands of flames, and she has martial

associations. Her name is associated with the various "tongues of flames" in ritual

mythology, but she is also related to numerous Jvālā-goddesses like Jvālāmukhī who are

associated with "geothermal phenomena, gas vents and the like, which were venerated by

all South Asians, regardless of creed or sect."[111]   Jvālāmālinī is described twice in the

first chapter and once in the third chapter of the *Jvālāmālinīkalpa*.

> O Fire-Goddess (*vahnidevī*), [your] body is white like the petals of a lotus, [you]
> ride a buffalo and are adorned with flames, your arms bear terrifying [weapons],
> Jvālāmālā, please protect me. The Goddess Jvālāmālinī is victorious. She looms,
> her eight fiery arms bear a trident, a noose, a fish (*ūṣā*), bow, arrow, the fruit-
> giving *mudrā*, the wish-fulfilling *mudrā*, and a cakra.[112] (1.2-3)

The goddess Jvālāmālinī is white, furious, and radiates flame. She rides a buffalo and is

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110 Settar notes that similar goddesses are found in Buddhist and Śaiva tantras. "Ekajaṭā, an emanation of
Akṣobhya, has very much in common with [Jvālāmālinī and Mahiṣāsuramardinī] and, in one of her forms,
she has been called Vidyu-jjvālākarālī. Even in the Brahmanical *Kaula-Tantra*, a goddess called
Jvālāmālinī is included in the list of the sixteen-*nitya*s." Settar, S. "The Cult of Jvālāmālinī and the Earliest
Images of Jvālā and Śyāma." *Artibus Asiae* 31.4 (1969): 309. Shah argues for the names Jvālā, Mahājvālā,
Jvālānāyudhā, Sarvāstramahājvālā, Jvālāmātṛ, or Jvālāmālinī used in both Digambara and Śvetāmbara
sects. "According to Hemacandra, she is called Sarvāstra-mahā-jvālā because large flames of fire issue
from all the weapons held by her. It can be seen however that all the names of the goddess are derived
from 'jvālā' (flame)." (Shah 1947-151)
111David White, Personal Communication, July 2015.
112 *kumudadalaghavala gātrā, mahiṣamahāvāhinojvalābharaṇa / māṃ pātu vahni devī, jvālāmālā
karālāṃgī //1. 2 // jayatāddebi jvālāmālinyudyatriśūlapāśa ūṣā /kodaṃḍakāṃḍa phalavarada,
cakracihnojvalāṣṭabhujā // 1.3 //* Setthar translates this verse from a damaged palm-leaf manuscript in the
Kannaḍa Research Institute of Karnāṭak University, but he does not provide the Sanskrit. The *yakṣī* holds
"a triśūla (trident), a pāśa (noose) a jhuṣa (fish), a kodaṃḍa (bow), a kāṇḍa (arrow), a phala (fruit), the
varada (boon-confering posture) and a cakra (disc) in her eight hands." (1969:314)

armed 'to the teeth'. Though bearing terrifying weapons, she is peaceful in countenance, fierce not wrathful. Exorcism, the context in which Jvālāmālinī reveals her text, requires dominant deities like the Śaiva ghost-lords (*bhūtanātha*). While Jvālāmālinī offers pleasant *mudrās* in her empty hands, her other hands bear weapons. She is close to the *tantra firma* of wild, marital goddesses.[113]

An ablution ritual near the end of the text describes Jvālāmālinī again. Should the practitioner perform a bathing ritual with the proper mantra, then Jvālāmālinī will "always confers [to him] a pleasant smelling countenance, freedom from disease, happiness, and prosperity."[114] (8.33)

> She increases of life (*āyurvarddhat*), removes all affliction from seizers, kills the danger from enemies, destroys a myriad of obstacles, and tranquilizes the so-many diseases. Calling out to Jvālāmālinī destroys all forms of accidental death; it is appointed to be a pacification ritual. Do this ritual bathing called the Vasudhāra.[115] (8.34-35)

Jvālāmālinī may grant pleasant results as well as dominate and neutralize dangers. Jvālāmālinī emphasizes the agonistic, Padmāvatī the beneficent.

Jvālāmālinī is described again in the third chapter; she is the powerhouse to

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113 Arguably, this tantra goddess persisted after the decline of Jainism in Karṇātak and Tamil Nadu. Metal images are found throughout south India, especially Tamil Nadu and Karnataka, but they date no earlier than the seventeenth-century. (1969:311) Isolated images and amulets are occasionally encountered in Karnataka today. (Settar 1969:317) Images from both Tamil Nadu and Karnataka circulate the internet. The range of wild tantra goddesses circulating from local to translocal, vernacular to elite traditions is stunning throughout India. Jvālāmālinī, Padmāvatī, and all the goddesses have recognizable sisters here. Michaels, Axel, Cornelia Vogelsanger, and Annette Wilke, eds. *Wild Goddesses in India and Nepal: Proceedings of an International Symposium, Berne and Zurich, November 1994*. Bern; New York: P. Lang, 1996. Print.

114 *'oṃ kroṃ jvālāmālini hrīṃ klīṃ llūṃ drāṃ drīṃ hrāṃ āṃ kroṃ kṣīṃ devadattaṃ sugaṃdha puṣpasnānena sarvaśāṃtīṃ kuru2 vaṣaṭ puṣpavṛṣṭi snānaṃ maṃtraḥ' evaṃ vidhinā snātasya devadattasya śikhimatī devī / (snātasya corr. snāpasays) śrī saurabhyārogyaṃ tuṣṭiṃ puṣṭiṃ dadāti sadā // 8.33 //*

115 *āyurvvarddhayati grahapīḍāmapaharati haṃti śatrubhaya / nāśayati vighnakoṭiṃ praśamayati ca bahucidhān rogān // 8.34 // eta jvālāmālinoktaṃ sarvvāpamṛtyunāśakaṃ / vasudhārākhyaṃ snānaṃ karotu śāṃtividhiniyuktaṃ // 8.35 //*

dominate entities subjugated by her *maṇḍalas*.

> Glorious Jvālinī has a body [colored] white like petals of a white lotus. [She] rides a buffalo. [She] wears flames as jewelry. Three-eyed, her terrifying limbs [bear] garlands of fire.
> Noose, trident, bow, arrow, fish, *cakra*, fruit giving and wish granting *mudrās*: her own hands represent (*dadhaṃtī*) the eight auspicious *yakṣa*-mistresses (*yakṣeśvarīṃ*).[116] (3.20-21)

Each hand-gesture (*mudrā*) and weapon represents the eight auspicious *yakṣa*-mistresses, visually depicting her incorporation of popular *yakṣa* cults and also incorporates eight goddesses commonly signified by weapons. The sole stone image of Jvālāmālinī, described below, displays only a few differences from the tantra depiction above.[117]

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116 *kumudadaladhavalagātrāṃ, mahiṣārūḍhāṃ samujvalābharaṇaṃ / śrījbālini trinetrāṃ, jvālāmālākarālāṃgī // 3.20 // pāśatriśūlakārmukaropaṇa ūṣa cakra phalavara pradānāni / dadhaṃtī svakarairaṣṭamayakṣeśvarīṃ puṇyāṃ // 3.21 //*

117 The Virūpākṣa temple complex in Aihole displays a different set of weapons than the tantra: "The goddess bears in her right four hands (from the outer side) an arrow (kāṇḍa), trident (triśūla), wheel (cakra) and sword (khaḍga); in her left arms she bears a bow (kodaṃḍa), whip (kaśa), conch (śaṅkha), and the remaining hand (that rested on her thigh and held either a fruit (phala) or one of the mudrās) is broken now." The noose could be misidentified as a whip. The fish could be a conch, or vice versa."The only

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Jvālāmālini astride a buffalo, armed to the teeth. Provenance unknown.

The sole existing stone Jvālāmālinī is found in the Gaurī-guḍi[118] temple near the

Śaiva Virūpākṣa temple in Aihoḷe, Karnataka. The presumed association with a buffalo

vehicle and her weapon-bearing hands indicate that she has abosorbed the iconography of

Hindu Mahiśāsuramardinī.[119] The temple, despite being originally Jain,[120] is considered

attribute held by the *yakṣī* in the image that has not been mentioned by any of the above texts, is the conch
(*śaṅkha*)." The sword is unique and is held in one of her hands that usually displays a mudrā. A wide
range of primary sources on Jvālāmālinī , Jvālāmilinī-Yakṣi, and Jvālā*yakṣī* show variation on these
divinities accoutrements and hands, though they all describe her as shining white and most variations have
to do with rope-like-whipe accoutrements: nooses, whips, snakes, and so forth. (Settar 1969:316-7)
118 Settar explains tate '*guḍi*' in Kannaḍa means 'temple'.
119 Settar argues that at the bottom edge of the goddess one can discern the tip of a horn, corresponding to
her buffalo mount from which she was removed in her transplant to Aihole. I find this difficult to discern
from his photo or the AIIS digital archive photos.
120 The Archaeological Survey of India website reads, " Excavation by the Archaeological Survey of India
in the premises of the temple has brought to light the remains of a large temple complex built in bricks and
also a beautiful sculpture of Tirthankara standing in *sama-bhanga* indicating the existence of a temple,
probably belonging to the pre or beginning of the early Chalukyan rule."
http://asi.nic.in/asi_monu_whs_ptdkl_monu_jaina.asp 11/14/2014 Settar notes that H. Cousens was
correct in identifying that the accompanying image as Śyāma *yakṣa*, but Seetar argues this is a Jain *yakṣa*.
It not a Hindu image. It was set into the location at a later period than its fashioning. Settar extends this
argument to the Jvālāmālinī image. (1969: 312-3, 320)

by locals to be a Śaiva temple, and the goddess Jvālāmālinī, who resembles neighborhood

Śaktī images, is worshiped by the villagers as an image of Gaurī. S. Settar convincingly

argues that the Jain Jvālāmālinī evolved from the Hindu Mahiṣāsuramardinī.[121] She does

not slay a buffalo nor ride a lion; she "rides a subdued buffalo [and] retains her fierce

form."[122] The early Jvālā, as a *yakṣī*, is distinguished from other *yakṣīs* by "an aureole of

flame." Shah argues the *vidyā-devī* Jvālā "is the predecessor and the prototype of Jvālā-

mālinī, the *yakṣinī*."[123] I am inclined to agree with Settar that our Jain Jvālāmālinī came

121 Mahiṣāsuramārdinī was worshiped by Jains as Saccikā, according to Settar and Agrawala. But one Jain text, the Paṭṭāvalī Samuccaya describes Saccika in this way, translated by Agrawala: "Ye should not go to the temple of Saccikādevīī; she is merciless and incessantly delights in hearing the sound of the breaking of bones and killing of buffaloes, goats and other animals; the floor of her temple is stained with blood and it is hung about with festoons of fresh skins; she is altogether disgusting and horrible." (Agrawala translation) Agrawala, R. C. "A Unique Sculpture of the Jaina Goddess Saccikā." *Artibus Asiae* 17.3/4 (1954): 233. Saccikā was originally a deity of the Osval Rajputs who associated her with Mahiṣāsuramārdinī in order to sanskritize their lineages (White Personal Correspondence). Cort describes the dynamics of conversion as such, "The dynamics of the process by which a non-Jaina *kuladevī* was converted into a Jaina goddess when a caste or lineage became Jaina is clearly seend in the case of Saccikā (or Saciyā), the *kuladevī* of the Osvāl Jainas of Rajasthan and Saurashtra. Saccikā is a Rajasthani version of Mahiṣamardinī Durgā, the famous and ancient goddess slaying the buffalo-demon. Her iconography in no way differs from that of the Hindu goddess." (Cort 1987:243) Furthermore, Cort notes that Camuṇḍā was also converted to Saccikā. (1987:243-5) As usual, prohibitions are evidence of presence. White remarks "Saccikā still figures on popular *kuldev* posters from western India. I have one that I bought in Jodhpur in the 1980s." (Personal Corresponence)
122 Settar bases his description of Mahiṣāsuramardinī on the <u>*Markāndeya-purānam*</u> and notes early versions of this goddess are found in the pre-Gupta, i.e. Kuṣaṇa India. Agrawala dates Rajasthani terracotta images of Mahīṣasuramardinī to the Kurṣaṇa era, and also notes the Mahiṣamardinī was worshiped in the Rajasthani Jain pantheon "with great devotion but under the name Saccikā or Saciyā Mātā." Agrawala, R. C. "The Goddess Mahiṣāsuramardinī in Early Indian Art." *Artibus Asiae* 21.2 (1958): 123–130. In another article, Agrawala describes a goddess named Saccikā (*devī-saccikā*) in a Jodhpur museum, recovered from a village in Jodhpur Division. The lower portion remains with a bufflao and a lion and an inscribed pedestal that declares the goddesses name and that she was installed by a Jain nun, a *gaṇinī*, in saṃvat 1237 (1180 CE). The inscription describes an association with Upakeśa (modern Osian) where there is still a goddess temple to Saciyā-Mātā, and the inscriptions of this temple associate Saccikā devī with Mahiṣmardinī. Also, Gaṇapati and Saccikā are installed in temples as as far as Ajmer. "Now we are in a position to say that the Goddess Saccikā was worshiped in the 12th and 13th cent. A.D. In this part of Rājāsthāna at least." Agrawala, R. C. "A Unique Sculpture of the Jaina Goddess Saccikā." *Artibus Asiae* 17.3/4 (1954): 232–234.   Shah notes the presence of stone deity at Vimalavasahī, in contrast to Settar and the text, shows a griffin-like creature as her vehicle, another instance has a ferocious cat. (1947:152-3)
123 Settar 1969: 310. I am reproducing Settar's quote of U.P. Shah from his "Iconography of the Sixteen Jaina Mahāvidyās," Journal of the Indian Society of Oriental Art XV (1947). Shah "cites a reference made by Saṅghadāsa gaṇi, a Śvetāmbara writer of about A.D. 500, to Mahājvālā or Jvālāvatī as Vidyā. This author "describes her as 'sarvavidyāccedinī', that is, powerful enough to uproot the rival schools of Vidyās.

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to prominence as a Śvetāmbara *vidyādevī* and a *yakṣī* in the Digambar sect,[124] but she was

influenced by the iconography of Mahīṣāsuramārdinī. Settar lovingly describes the statue

juxtaposed with text descriptions of Jvālāmālinī.[125] He concludes, "[t]hree of her

characteristics stand out conspicuously: the flames found on either side of her crown, the

attributes held in her eight hands, and her *vāhana* which is in all probability a buffalo.

These characteristics are all associated with Jvālāmālinī, the *yakṣī* of Candraprabha

Tīrthankara, by the Digambara Jaina texts." (1969:314) There is no clear evidence of her

buffalo vehicle at Gaurī-guḍī, but all other indications, including the oval halo

(*bhāmaṇḍala*) and the Jina seated upon her diadem, square with Jvālāmālinī's depiction in

the *Jvālāmālinīkalpa*. Jvālāmālinī has also been connected to the blood-loving goddess

Saccikā and Sacciyāmatā, who is associated with Mahiṣamārdinī in Gujurat.[126] She is not

This also explains the terrific nature of the goddess."

124 Settar confusingly argues using Shah that before Jvālinī appears as a *yakṣi* with attributes of
Mahiṣāsuramadrinī she appears in Śvetāmbara texts, "but in a different form. We have already cited the
Śvetāmbara work of the fifth century A.D. [Settar never names the text but refers to Shah], where she
appears as Vidyā-devī. In the *Harivaṃśa* of Jinasena I, the *Ādipurāṇa* of Jinasanācārya II and the
Uttarapurāṇa of Guṇabhadraācārya, Jvālā does not appear as a *yakṣī*, althout in the latter two works she is
said to have been mentioned along with Prajñatpī." Monier-Williams describes Prajñaptī as "a particular
magic art personified as one of the Vidyādevīs."

125 The only comparable *yakṣī* image is the Ambikā at Meguti, the similarity to this stone Jvālāmālinī is
readily apparent. Settar argues that "the judicious use of ornaments, the round breasts, and the well-
modeled, narrow waist are typical of this school. We can further note the perfect agreement between the
closely wound bangles of these images with those of the female figures found in the pillars of the Laḍ-
Khān." (1969:320) The images have strikingly similar female forms, but their composition is completely
different. The Ambikā at Meguti is surrounded by a retinue of beings, but Jvālāmālinī is depicted alone.
Perhaps Jvālāmālinī had more elaborate surrounding in her original location, before she was moved to the
current Gauri-guḍi temple.

126 Agrawala describes and reproduces an image fragment similar to Mahiṣāsuramārdinī, who has been
identified with the Hindu goddess in the past, dating 1180 CE. However, this is actually a Jain image made
commissioned by a *gaṇinī* of the goddess Saccikā. Worship of this goddess is discouraged in the
Upakeśagaccha Pattavalī, a Jain work that describes her like a tamed Jain Mahiṣamardinī retaining many
of her wild habits. Agrawala translates, "ye should not go to the temple of Saccikādevī; she is merciless
and incessantly delights in hearing the sound of the breaking of bones and the killing of bufflaos, goats and
othe ranimals; the floor of her temple is stained with blood and it is hung about with festoons of fresh skins;
she is altogether disgusting and horible . . . . What she wanted was an animal sacrifice." Agrawala, R. C. "A
Unique Sculpture of the Jaina Goddess Saccikā." *Artibus Asiae* 17.3/4 (1954): 232–234. The goddess

a Jain Mahiṣāsuramārdinī *per se,* but the evolution of her iconography is influenced by

the medieval Hindu goddess.

Sacciyāmatā is described in the aforementioned passage, Meister sketches out a history of this goddess from a wrathful brahmin deity to a peaceful Jain goddess associated with a Mahāvīr temple, though the temple was originally connected to Pārśvanātha. Meister, Michael W. "Sweetmeats of Corpses" in *Open Boundaries: Jain Communities and Culture in Indian History.* ed. John E. Cort Albany, NY: State University of New York Press, 1998. (11-138) While coming to few conclusions and describing a nebulous entity called "the goddess", Meister demonstrates multiple boundaries between early Śaivas, Jains, and Vaiṣnava, fluctuating at a site in which a blood-thirsty deity shifts from loving the snap and crackle of blood and bones to the crunch and munch of sweets.

Jvālāmālinī. Miss-labeled as Gauri (Virupaksha) temple in antarala Sandstone, location Aihole, Bijapur, Karnataka, India.. Date: 8th-14th century AD ca 1051-1099 CE. Photo courtesy of AIIS Digital South Asia Library.

The eleventh *mahāvidyā*--recognized by variations on '*jvālā*' in her name--may have differences in iconography between the Śvetāmbaras and Digambaras, but Shah argues "they nevertheless do not represent different deities . . . The yakṣiṇī of Candraparabha is also known as Jvālāmālinī in the Digambara tradition. The form of this *yakṣī* is similar to that of the Jvālāmālinī Vidyā amongst the Digambaras, the buffalo being common to both. Both hold several common symbols." (151) Jvālāmālinī is linked to Mahiṣāsuramardinī and condensed with a *yakṣī/mahāvidyā*.[127]
Shah argues that the eleventh *mahāvidyā*, recognized by many inclusions of the term *jvālā*, known as Mahājvāla or Jvālāmālinī may have differences in iconography between the Śvetāmbaras and Digambaras, but "they nevertheless do not represent different deities." (Shah 1987:151)

To the above studies linking Jvālāmālinī to Mahiṣāsuramardinī, we add the condensation of the *yakṣī/mahāvidyā* to create the tantra Jvālāmālinī found in the Jvālāmālinīkalpa. This Jvālāmālinī *yakṣī* was popular, though Jvālāmālinī *vidyā* may be older; Saṅghadāsagaṇi, a Śvetambara author, describes one Mahājvālinī or Jvālāvati as

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127The Digambara version always has eight arms, though Śvetambaras depict the goddess with various numbers of flaming, weapon-bearing arms. Two-armed, she is white in color, rides a cat, and carries a fire-brand in both hands. Four-armed she is seen riding a goose with a serpent in each of her four hands. In a palm-leaf minature she is white, wears yellow, rides a lion, and carries a trident, lotus, *varadāmudrā*, and a citron. Vimala vasahī stands, with a griffin-like vehicle, and she holds a flame and garlands, but other hands are not recognizable. Finally, in a Mahāvīra temple she carries flames a, a varada, and a citron, whilst riding a ferocious cat. (Shah 1947:152-3) Shah argues none of the digambara texts describe her eight arms (153), though the *Jvālāmālinīkalpa*, above, clearly does so."According to the Pratiṣṭhātilaka, she holds the bow, the arrow and such other weapons and shines with flames. According to the Pratiṣṭhāsāroddhāra, Jvālinī is whits, carries the bow, the shielf, the sword, the disc and such other weapons in her eight hands which look terrific. She rides the buffalo. Śubhacandra gives the same symbols and calls her Jvālāmālinī. Since the Digambara *yakṣī* also rides the buffalo and carries these symbols it is difficult to differentiate between the two." (Shah 1947:153)

sarvavidyācchedinī, powerful enough to uproot rival schools and/or other *vidyās*. (152)

The Digambara version always has eight arms, though Śvetambaras depict the goddess

with various numbers of flaming, weapon-bearing arms.[128] Shah argues none of the

digambara texts describe her eight arms (153), though the *Jvālāmālinīkalpa*, above,

clearly does so.

Conclusions

Before describing the six-results lore in the two tantras, I offer some conclusions

from the study above. The *Bhairavapadmāvatīkalpa* and the *Jvālāmalinīkalpa* are (1)

encyclopedic magic tantras (2) that are oriented toward pragmatic results, aggressive

results, and 'well-being' results.   (3) Unlike many tantras, the index verses, which use

six-results terminology, accurately reflect the text contents. (4) The

Bhairvapadmāvatīkalpa is a systematic ritual catalog organized by specific results, but

the *Jvālāmālinīkalpa*, while also a systematic tantra, is organized by maṇḍalas to

dominate the mundane and supermundane world. (5) The authors of both texts wrote in

the context of Digambara Jainism in the Deccan. (6) The contents of the texts are of a

piece with medieval literary culture in which magic tantras proliferated throughout south

Asia. (7) The practitioners of tantra magic ritual techniques official clerics, but they were

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128 Two-armed, she is white in color, rides a cat, and carries a fire-brand in both hands. Four-armed she
is seen riding a goose with a serpent in each of her four hands. In a palm-leaf minature she is wite, wears
yellow, rides a lion, and carries a trident, lotus, varadā mudrā, and a citron. Vimala vasahī stands, with a
griff-like vehicle, and she holds a flame and garlands, but other hands are not recognizable. Finally, in a
Mahāvrīra temple she carries flames a, a varada, and a citron, riding a ferocious cat. (Shah 1947:152-3)

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more than lay folk; there is no tantra stream in Jainism as found in Buddhism or Hinduism. These tantras do not originate in a defunct lineage. (8) The goddesses at hand are Jain adaptions to their medieval context, rooted in colonizing and condensing deities originating both inside and outside Jainism.

Chapter Six -- Pragmatic Rituals in *Jvālāmālinīkalpa* and *Bhairavapadmāvatīkalpa*

Pragmatic rituals dominate the contents of the *Bhairavapadmāvatīkalpa* and the *Jvālāmālinīkalpa*.[1] My presentation of pragmatic rituals, i.e. magic, in Jain trantras, and throughout this dissertation, explores six results lore (*ṣaṭkarman*); however, both texts contain a marvelous array of exorcism, divination, and spellcraft that do not fit into the "six results" category nor its constituents; thus, such operations are beyond the scope of this chapter.[2] Six results rituals in these sources are consistent with Uḍḍ-corpus lore.[3] Early Jains, like early Buddhists, performed and commissioned magical practices and worshiped *yakṣa*-type deities for pragmatic results. Shah writes,

> The Aupapātika sūtra says that the 'therās' ('sthaviras') following Māhavīra knew both the 'vijjā' and 'manta'. Mantrapiṇḍa and Vidyāpiṇḍa or the alms obtained through the practice of mantra or vidyā are strictly prohibited by the Uttārādhyana

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1 E-texts of both kalpas can be found at http://www.garudam.info/jain-tantra-the-jvalamalinikalpa-and-bhairavapadmavatikalpa. The *Bhairavapadmāvatīkalpa* was input by Michael Slouber. The *Jvālāmālinīkalpa* was input by Aaron Ullrey.

2 Herbalism, exorcism, and divination rituals permeate the six results rituals. Further analysis of the contents of these texts will be the focus of forthcoming work, including "Padmāvatī and Jvālāmālinī, Goddesses Fit for Magic."

3 Briefly, Jain tantras do not systematically organize rituals in chapters dedicated to a single result in contrast to the *Uḍḍīśatantra* core-text that sets out an encyclopedic magic hand-book, which clusters rituals according to effects. As is shown in the boy of the text, Jain tantras are not simple encyclopedic cookbooks, lists of rituals without organization; Jain tantra rituals are grouped by similar methodologies. Rituals with subjugation or attraction results, for instance, are grouped together based on similar techniques: spells, amulets, or concoctions. Rituals grouped in short systematic six-results sections.

sūtra. . . [The Nāyādhamakahāo] shows that thieves knew certain vidyās and mantras useful in robbery, one of them being the power to open any lock. Or a certain lady named Poṭṭilā is reported to have requested a group of Jaina nuns to show her some powder, mantra, rite, 'vaśīkarma', etc., whereby she can regain the love of her husband.[4]

Magic contents that appear ancillary or vague in early sources become explicit in medieval Jain grimoires: scattered references aggregated by Shah become a clear discourse in later sources. I will describe magic operations below, focusing not only on techniques and results in comparison to pan-South Asian discourse on the six results but also on the different rhetorical and organization strategies of each text.

The two texts' composition and publication history, as well as the nature of their respective commentaries, affects interpretation. Both root texts were composed in medieval Karnataka, in the area known at the time as Mysore, circa the tenth century, by Indrandandi and Malliṣeṇa, as described in Chapter Six. The Indranandi's root text of the *Jvālāmālinīkalpa* is published with a useful twentieth-century Hindi gloss by its editor, but this vernacular gloss is far-removed from the root text. The *Bhairavapadmāvatīkalpa*, by contrast, is published with a high-quality Sanskrit commentary by Bandhuṣeṇa, a contemporary or even pupil of Malliṣeṇa. Banduṣeṇa's commentary aids the interpretation of both tantras; it may be considered as authoritative as the root texts. The *Jvālāmālinīkalpa's* commentary, in contrast, must be read critically. Both commentaries are constant and valuable companions when interpreting these grimoires.

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4 Shah also explains that Sudharmā, a disciple of Mahāviīra was '"conversant" with both vijjā and manta. Shah, U.P. "Iconography of the Sixteen Jaina Mahāvidyās." *Journal of the Indian Society of Oriental Art* 15 (1947): 115-6.

The two tantras are predominantly systematic, but each contains encyclopedic sections. The *Bhairavapadmāvatīkalpa* is composed with systematic discipline: it uses rolling variables, groups techniques closely, and maintains consistent vocabulary. Bandhuṣeṇa adds to that structure. Furthermore, the *Bhairavapadmāvatīkalpa* uses recognizable magic terminology by organizing whole sections under headings of mantra, yantra, plant concoctions, and *gāruḍavidyā*. The *Jvālāmālinīkalpa* is looser, but it is more systematic than Śaiva grimoires; this Jain tantra is strung-together by sprawling cycles of *maṇḍalas*. Furthermore, the *Bhairavapadmāvatīkalpa's* main concern is organizing rituals for specific, discrete results; whereas the *Jvālāmālinīkalpa's* main concern is wrangling seizers and other supermundane threats via sequential techniques. Overall, *Jvālāmālinīkalpa* lore is more general, and the *Bhairavapadmavatīkalpa* lore is more technical. By contrast, Uḍḍ-corpus tantras are lax in organization of topics and techniques; the more rigorous scholasticism and high-quality education of the Jain tantra authors accounts for this contrast.

Encyclopedic sections and verses were incorporated in both Jain tantras from the surrounding ritual culture, which was predominantly Śaiva but also inherently Kannada. Both texts shadow their influences; neither cites sources. Shadows of Śaivism are detectable in ritual techniques, deities, and mantras, but the tantra authors soften results. Jain tantra authors insert sectarian holy figures and bookend grimoires with overtly Digambar Jain opening and closing sections; however, overt Jain elements do not correspond to orthodox ascetic monasticism expected by twenty-first century readers. These two Jain tantras did not spawn wide-ranging commentaries or subsequent Sanskrit

texts. Post-medieval Jain magic discourse is primarily vernacular. I will first present

pragmatic rituals in the *Jvālāmālinīkalpa* and second those in the

Bhairavapadmāvatīkalpa.

Pragmatic Rituals in the *Jvālāmālinīkalpa*

Pragmatic rituals commence in *Jvālāmālinkalpa* Chapter Three. I presented the

contents of the first two chapters in the prior chapter on the context of the Jain tantras.

The first chapter praises the lineage and religion-bearers, narrates the text's revelation by

goddess Jvālinī, lists contents, and describes qualities for an appropriate aspirant. The

second chapter describes seizers and the symptomatology of the seized.   The third

chapter resolves aforementioned seizer-affliction, focusing on mantra as the main method

for exorcism.

Continuing the discourse on exorcism from initial chapters, the third chapter bears

the appropriate Sanskrit-inspired Hindi title "Techniques to Resolve [seizer affliction]"

(*saklīkaraṇa kriyā*). Chapter Three provides mantras and rituals that resolve the

afflictions detailed earlier. This section also marks the beginning of six results lore and

describes mantras to address problems from a myriad of physical and non-physical

malicious beings.

Initial techniques to resolve possession are mantra practices (*saklīkaraṇa*)--

including seed syllables (*bīja*), mantra-codes (*mantrodhara*), and directions to

superimpose mantra on the practitioner's body *(nyāsa)*--without which no sorcerer can effect immobilization results and so forth against seizers.[5] (3.1) Mantra seed syllables are inscribed upon the joints of the left hand, consecrating that hand to perform further mantra inscription; the left hand inscribes seed syllables and mantras upon the rest of the body.[6] (3.2-4)

At this point, the practitioner visualizes his ritual space, surrounding him from foot to forehead, to be a cage of lightning, a yellow-colored diamond fortress; seed syllables are inscribed in all directions.   Malignant beasts can neither enter that space nor harm the sorcerer within that fortress. From this formidable locale, the sorcerer performs spell-recitation, fire offerings, and the like; this preliminary mantra and visualization practice should be applied to all subsequent practices .[7] (3.5-9) Extensive mantra discourse follows, describing compound seed syllables and short mantras generated from these syllables. (3.10-14) A brief yantra, containing a mantra invoking Jvālāmālinī, is

5 *sakalīkaraṇena vinā mantrī staṃbhādinigrahavidhāne / asamarthastenādau sakalīkaraṇaṃ pravakṣyāmi // 3.1 //*

6 The commentary helpfully renders these mantras. *Oṃ vaṃ rāṃ hrīṃ jvaālamālini mama padau rakṣa2 svāhā / oṃ maṃ rīṃ hrīṃ hrūṃ jvālāmālini mama jaghananaṃ rakṣa2 svahā /* Mantras are inscribed on his feet, thighs, belly, face, and skull-cap.

7 *ubhayakarāṃguliparvvasu vaṃ maṃ haṃ saṃ tathaiva taṃ bījaṃ /binyasya tena paścātkuryāt-sarvāṃgasaṃśuddhiṃ // 3.2 // vāmakarāṃguliparvva su rāṃ, rīṃ, rūṃ, rauṃ, raḥ, nyasecca raṃ bījaṃ / hrāṃ hrīṃ hraṃ hrauḥ hraḥ puna retānyapi vinyasettadvat // 3.3 // vāmādīnyetānyeva devi pāṭau ca jaghanamudaraṃ vadanaṃ / śīrṣaṃ rakṣa yugaṃ svāhāṃ tānyātmāṃga pacake vinyasya // 3.4 // [mantroddhāra:] oṃ vaṃ rāṃ hrīṃ jvālāmālinī mama pādau rakṣa2 svāhā / oṃ maṃ rīṃ hrīṃ jvālāmālinī mama jaghanaṃ rakṣa2 svāhā / oṃ haṃ rūṃ hrūṃ jvālāmālinī mama udaraṃ rakṣa2 svāhā / oṃ saṃ rauṃ hrauṃ jvālāmālinī mama vadanaṃ rakṣa2 svāhā / oṃ taṃ raḥ hraḥ jvālāmālinī mama śīrṣaṃ rakṣa2 svāhā // āpādamastakāntaṃ dhyāyejājvalyamānamātmānaṃ / bhūtoragaśākinyo bhitvā naśyaṃti duṣṭamṛgāḥ // 3.5 // kṣaṃ kṣīṃ kṣūṃ kṣeṃ kṣaiṃ kṣoṃ kṣauṃ kṣaṃ kṣaḥ prācyādi dikṣu vinyaset / mūlādāparyaṃtā diśābaṃghaṃ karotīdaṃ // 3.6 // ātmānamabhisamantāc-caturasraṃ vajrapañjaramakhaṇḍaṃ / dhyāyetpītaṃ dhīmānabhedyamanyairidaṃ durgaṃ // 3.7 // maṃtrajapahomakāle nopadravati sumaṃtriṇaṃ kaścit / duṣṭagraho jighāṃsurnalaṃghate durgamadhyagataṃ // 3.8 // bhūtiṣu saptabhiṣu tribhū, koṣṭā sarva digmukhāḥ / lekhyā vidhāna vattryeka, catvāriṃśatpada pramāḥ // 3.9 //*

inscribed upon the ritual space.[8] (3.15-18)

The sorcerer next envisions the goddess according to her iconography; she is

surrounded by eight queen *yakṣī*s (*aṣṭamayakṣeśvarīṃ*). The goddess and her lineage

support the following practices. Seated in that powerful, lightning forest, empowered by

the goddess,[9] he expels such beasts as witches (*śākinī*), great seizers (*mahāgraha*), ruiners

(*vithathā*), and howlers (*raudra*). (3.19-22) Having envisioned the goddess, the mantra,

and the lightning cage, the practitioner may siezer-bash in earnest. Emptying out a vessel

(*pātrāṃ muktvā*) and making tribute offerings (*balī matvā*), he restrains any seizers who

approach; he is like a military general (*senapa*) confronting supernatural enemy legions.[10]

(3.23) The seizers may be considered stuck in that empty jar, they are pushed into the

empty jar like the offerings made during the ritual; however, this does not seem like the

activity of a military general! Unlike so many tantra rituals that identify the practitioner

with the deity in the center, in this rite the sorcerer-general is positioned in the goddesses

maṇḍala, in the lightning cage; Jvālāmālinī is visualized above him, pouring her power

into him, energizing aggressive practices.

The remainder of Chapter Three describes rites and spells to afflict seizers, to

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8 Jvālāmālnī's various depictions and iconography are described in the prior chapter on Jain tantra contexts.

9 *caṃdraprabhajinanāthaṃ, caṃdraprabhamindranaṃdi mahimānaṃ / bhaktyākirīṭamadhye, vibhrāṇaṃ khotamāṃgena // 3.19 // kumudadaladhavalagātrāṃ, mahiṣārūḍhāṃ samujvalābharaṇaṃ / śrījbālini trinetrāṃ, jvālāmālā-karālāṃgī // 3.20 // pāśatriśūlakārmukaropaṇa ūṣa cakra phalavara pradānāni / dadhaṃtī svakarair-aṣṭamayakṣeśvarīṃ puṇyāṃ // 3.21 //*

10 *śrīmacchabdakaśāṃkuśaṃ hariyutaṃ kūṭaṃ sa bindūṃ likhet / bāṇān dvādaśapiṇḍa mātṛ sahitān śūnyaiścaturbhiryutān // kṣatriṃ vajra su paṃjarāṃtaragato duṣṭairalaṃghyo bhavet / śākinyādi mahāgrahān vitathān raudrān samuccāṭayet // 3.22 // "śrīmat āṃ krau ī kṣāṃ drāṃ drīṃ klīṃ blūṃ saḥ kṣalvvyrūṃ, hlavyrūṃ, bhalvyrūṃ, malvyrūṃ, yalvyrūṃ, palvṛyrūṃ, dhalvyrūṃ, jalvyrūṃ, khalbyrūṃ, chamlvyrūṃ, chamlvryūṃ, kalvyrūṃ, kamlvyrūṃ kṣīṃ kṣūṃ kṣoṃ kṣaḥ" pātraṃ muktvā maṃtrī balī hi matvā gṛhāḥ prayānti yadi / tatrāpyāśā baṃdhaṃ kuryāditthaṃ sanāpaiti // 3.23 //*

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harm the ones who harm. An array of six-results vocabulary suffuses the following

techniques. Jain tantras contain some of the most nuanced six results vocabulary among

magic tantras, for they continually soften aggressive results, re-shaping blatant slaughter

into soft-murder, soft-boiled slaying.

> Upon the approach of the seizers, [the sorcerer enacts] immobilization
> (*stambhana*), paralysis (*stobhana*), beating (*tāḍana*), blinding (*āṃdhyapreṣaṇa*),
> burning, cleaving, neck-snapping (*grīvā bhaṃga*), dismembering (*gātrachedana*),
> and killing.[11] (3.26)

A mantra for each result is encrypted in the root text but is helpfully decoded in the Hindi

commentary.[12] Attraction (*ākarṣaya*) and eyeball-bursting (*akṣisphoṭana*) mantras, not

found in the list above, are included in the body of the root text and commentary.

Let us examine a few effects and techniques of note. The mantra practice

concludes with a fire-sacrifice using the Ghost-Song spell (*bhūtagāyatri*) that ignites

(*saṃdhūkṣana*) victims.[13] (3.38-9) Accompanying the Ghost-Song is the venerable

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11 *stambhana stobhana tāḍana māṃdhya preṣaṇaṃ dahanabhedanaṃ baṃdhāḥ / grīvā bhaṃgaṃ gātrachedana-hananamāpyāyanaṃ grahāṇāṃ kuryāt // 3.26 //*
12 The version at hand does not make clear whether the editor has decoded the mantra (possibly), whether the mantras were decoded in manuscript marginalia (quite likely), or if these rendered mantras are found in the root text (not likely).
13 "In a three-cornered fire pit the wise one [builds a fire] using wood from the mighty *palāśa* and *śami* tree, [and he should offer] the three sweets, all sorts of grains, and all sorts of flowers. He should pronounce the Ghost-Song mantra three times with every offering into the fire. Having done this fire offering three times [his victim] will burst into flames." *agni trikoṇa kuṃḍe madhuratrayasarvadhānyasarvapalavaṇaiḥ / rāja palāśa śamitaru kāṣṭaiḥ kuryyād budho homaṃ // 3.38 // bhūrtakhyāgāyatrīmuccārya triḥ sakṛddha medagniṃ / trīnvārāgnityagne rādau saṃdhukṣaṇaṃ kuryyāt // 3.39 //* The *bhūtagāyatri* reads "*oṃ vajra tuṇḍāya dhīmahi eka daṃṣṭāya dhīmahi amṛtaṃ vākyasya saṃbhaved tannodahaḥ pracodayā*t". References to the "one-tusked" suggests a connection to the *Gaṇeśa* gāyatri. Torzock argues that the *Kriyākalāgunottara* (folio 58 R) contains a *bhūtagāyatrī*, and while the text is fairly corrupt it contains a recognizable reference to Khaḍgeśa, who is identical to Khaḍgarāvaṇa: *oṃ vidmahe tan no khaḍge pra[co]dayāt*. Brunner, Hélène, Gerhard Oberhammer, and André Padoux. *Tāntrikābhidhānakośa. II II*. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2004. p. 187. It is fitting that the Kaḍgai Rāvaṇa technique follows the *bhūtagāyatrī*.

mantra of the Screaming Sword (*kaḍgai rāvaṇa*) that cleaves (*bhedi*) victims.[14] (3.40-1)

Khaḍgarāvaṇa is a Śaiva deity resembling Bhairava in iconography, who, in his earliest form, "is invoked usually to chase away evil spirits who possess people, but sometimes he provokes possession, accompanied by a circle of eight goddesses."[15]

The mantra that "punches out" (*muṣṭigrahaṇamantra*) seizers is described in deal, including variant effects for various seizer subtypes.[16] (3.42-51) Effects reveal a wonderful variety of six-results vocabulary: obstruction (*saṃkrāma*), oppression (*nigraha*), throttling or neck-breaking (*gala bhaṃga*), cleaving (*chiṃda*), beating, striking to the ground (*bhūmau pātaya*), general oppression (*sarva nigrahāṃ*), driving into the ocean (*samudre bhañjaya*), commanding to dance (*nāṭa nṛtya*), and beating to a pulp then washing off the remained, i.e. mat-mopping defeat (*tādayetkṣālayet*).

Goddess Jvālāmālinī has dominion over seizers and empowers seizer managing

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14 *rghalbyū vvālāmālini hrīṃ, klīṃ, blūṃ, drāṃ, drīṃ, ghrāṃ, ghrīṃ, ghrūṃ, ghrauṃ, graḥ, hāḥ, ghaṃ ghaṃ khaṃ khaṃ khaḍgai rāvaṇa sadvidyayā ghātaya2 saccaṃdrahāsaḍgena chedāy2 bhedaya2, uṃ, uṃ, khaṃ, khaṃ, haṃ, saṃ, hāṃ, āṃ, kroṃ, kṣīṃ, jvālāmālinyājñāpayati huṃ phaṭ2 ghe ghe //"*

15 Judith Tordzok argues this and extends to state the "Khaḍgarāvaṇa may be a Śaiva assimilation of a Rāvaṇa who is also invoked to help against evil spirits in the [Kumāratantra]." His cult is found in Keralan Śaiva texts and Balinese sources.   Brunner, Hélène, Gerhard Oberhammer, and André Padoux. *Tāntrikābhidhānakośa. II II*. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2004. p.164. On the Kumaratantra see Filliozat, Jean. *Étude de démonologie indienne. Le Kumāratantra de Rāvaṇa et les textes parallèles indiens, tibétains, chinois, cambodgien et arabe,*. Paris: Imprimerie nationale, 1937. I have seen a number *khaḍgarāvaṇa* mantra and lamp rituals along in manuscripts throughout south India. It is more likely that the Jain authors are borrowing from a pan-south Indian deity rather than directly borrowing from a Śaiva source.

16 The basic mantra instructions are as follows: *piṃḍena vinā hā phaṭ ghe ghe maṃtreṇa tatra cānyasmin / kuryādgraha saṃkrāmaṃ muṣṭi vimokṣeṇa sanmaṃtrī // 43 //*. The concluding basic spell is"*hāḥ phaṭ ghe ghe*". Each spell-result mantra is given directions for mantra generation. Here is an example of the first in the commentary mantra--a mantra to afflict (*nigraha*) seizers. *piṇḍaḥ sa eva vinayādika svapaṃca tatvānvitaḥ sannirodhaḥ / sarveṣāṃ grahanāmnāṃ kuru sannigrahāḥ stathā hraṃ phaṭ ghe ghe //3. 44 //*. The published rendition of the mantra is as follows: *"oṃ jhalvyrūṃ jvālāmālini hrīṃ klīṃ blūṃ drāṃ drīṃ jhrāṃ jhrīṃ jhra jhrauṃ jhraḥ hāḥ sarva duṣṭa grahān staṃbhaya staṃbhaya tāḍaya2 akḍīṇi sphoṭaya2 preṣaya2 bhedaya2 hāḥ hāḥ hāḥ āṃ kroṃ kṣīṃ jvālāmālinyājñāpayati huṃ phaṭ ghe ghe //"*

mantras.[17] She fulfills the desires of practitioners who perform mantra recitation during

the three temporal conjunctions for one hundred and eight days. (3.53) Also, she renders

dangerous creatures harmless. Once tamed, the beasts--including venomous snakes,

wicked witches, oppressing seizers, and lethal men--are manipulated, literally agitated

(*kṣobha*) and compelled to move under control of the sorcerer.[18] (3.54) Mantras operate

like punishing corporeal instrument or weapons.

> The wise compel the movement of a horse or elephant with a word, a whip, a
> goad, or [their] feet. By means of speaking mantras, [the sorcerers, likewise,]
> cause all the seizers, divine or non-divine, to dance (*nṛtyaṃti*)[19] (3.55)

Dancing is compelled action. Victims dance like marionettes conducted by the sorcerer-

cum-puppeteer, or the snake enthralled by a charmer. Having made them dance, the

sharp mantra speech strikes terror and chaos in the hearts and ears of the injurious seizers,

and the mantra ultimately banishes its targets, but does not kill or destroy them.[20] (3.56)

The remainder of the chapter describes various mantras and general mantra

technique. The forthcoming techniques, the author explains, are found in full in the

"Gāruḍa Handbooks" (*śāstreṣu garuḍe*); the techniques, therefore, are derived from

Gāruḍa literature. Full rituals are admittedly absent here: only the mantras are

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17 In contrast to the performance of other mantras and other known versions (*pratibimbe vāda*) of this mantra, these effect the obstruction of seizers. Such is the nature of this foremost goddess [Jvālāmālinī]. (3.52) *ātmānyasminvā prati bimbe vāda nigrahe vihite / graha nigraho bhavediti śikhimaddevi mataṃ tathyaṃ // 3.52 //*

18 "Venomous snakes, wicked witches, oppressing seizers, and lethal men all become tame (nirvviṣatāṃ gatvā). They are tamed, and now the [whole] earth can be agitated." *viṣamaphaṇiviṣamaśākinīviṣamagraha viṣamamānuṣāṃ sarvve / nirvviṣatāṃ gatvā te vaśyāḥ syuḥ kṣobhameti jagat // 3.54 //*

19 *śabda kaśāṃkuśa caraṇai rhaya nāgāścoditā yathā yāṃti budhaiḥ / divyādivyāḥ sarve nṛtyaṃti tathaiva saṃbodhanataḥ // 3.55 //*

20 *vāk tīkṣṇai rvvara mantrai rbhitvā duṣṭagrahasya hṛdayaṃ karṇauṃ / yadyaccintayati budha stata ccodyaṃ karotu bhuvi // 3.56 //*

presented.[21] (3.58) The author assumes his audience has access to Gāruḍa-literature; he

provides variant mantras for Gāruḍa rituals detailed in other texts. Notably, the final

chapter of the <u>*Bhairavapadmāvatīkalpa*</u> specifically labels itself *Gāruḍatantra* (*gāruḍa-*

tantrādhikāraḥ paricchedaḥ). Familiarity with *Gāruḍaśāstra* is presumed by both

tantras. Malliṣeṇa and Bandhuṣeṇa, in contrast to Indranandi, set forth full herpetology

and venom-science lore and operations in addition to mantras.

The Jina Pārśvanātha himself is the author, inciter, and revealer of this mantra

lore, but the mantra effects do not seem congruous with a *tīrthaṅkara's* comport;[22] results

are typically aggressive: "cleaving, burning, compelling, splitting, beating, binding, and

so forth."[23] (3.59) The *mantrin* himself has a wrathful, if not diabolical, demeanor when

practicing: "Contracting the brows, with sunken, red eyes, uttering terror-inspiring

laughter with the sound "Hā! Hā," [the *mantrin*] vocally projects the rendered mantra

words (*maṃtra padaṃ prapaṭhan*)."[24] (3.61)

These collected mantras cannot be uttered nor the rituals performed without the

empowering gnosis of goddess Jvālāmālinī (*śrī jvālinī matajño*) via a teacher.[25] (3.64)

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21 *tatkarma nātra kathitaṃ kathitra śāstreṣu gāruḍe sakalaṃ / tadbhedamāpya maṃtrī yadvakti padaṃ tadeva mantraḥ syāt // 3.57 //* The Hindi gloss: *artha – jis bhedko pākar mantī jo kuch kahatā hai, vahī mantra ban jātā hai / vah karma yahāṃ nahīṃ batalāyā gayā balki uskā kathan pūrṇarūpse gāruḍ śāstrameṃ kriyā gayā hai // 3.57 //*

22 *yadya codyaṃ kuryānmaṃtrī kathayatu tadātma pārśva jināya / pātraṃ niśa mayya vaco yadvakti padaṃ tadeva maṃtraḥ syāt // 3.58 //*

23 *chedana dahana preṣaṇa bhedana tāḍana subaṃdha māṃdya manyadvā / pārśva jināya taduktvā yadvakti padaṃ maṃtra syāt // 3.59 //* If these syllables are spoken they will be mantras, whether the practitioner knows (*jñātvā*) the seed syllables or not, and they will affect the gods and not gods, sovereign and suppliant, enlightened and not enlightened. *divya madivyaṃ sādhyamasādhyaṃ saṃbodhya mapya saṃbodhyaṃ / bīja mabījam jñātvā yadvakti padaṃ tadeva maṃtraḥ syāt // 3.60 //*

24 *bhṛkuṭi puṭa rakta locana bhayaṃ karāṭṭa prahāsa hā hā śabdaiḥ / maṃtra padaṃ prapaṭhannapi yadvakti padaṃ tadeva maṃtraḥ syāt // 3. 61 //* For the first pada the Hindi commentary reads "vah bhauṃ caḍākar lāl netr kiye hue".

25 *na paṭhatu mālā maṃtraṃ devī sādhayatu naiva vidhi neha / śrī jvālinī matajño yadvakti padaṃ tadeva maṃtraḥ syāt // 3.64 //*

Goddess-gnosis is the power of the mantra.

But [even a *mantrin*] who does not perform goddess worship, mantra repetition, meditation, religious practice (*anuṣṭhāna*), and fire offerings may attain the gnosis of Śrī Jvālinīmata. When the component words (*pada*) are spoken [energized by that gnosis], that is mantra.[26] (3.65)

The formulaic phrase "when the component words are spoken, that is mantra" (*yadvakti padaṃ tadeva maṃtraḥ syāt*) repeats as the last lines of verses 3.57-65. Appearing tautological at first, this line instantiates the potency of mantra to all spell-words recited. Mantra lore is acquired from the guru who transmits goddess-gnosis to the initiate; once the mantra is properly acquired then the goddess-gnosis is acquired.[27] Mantras are acquired from the guru's mouth, not from a book. Though the rituals and mantras found in this text are true (*satya*)--i.e. they are properly presented in full in the text--techniques require both teachings from the guru and gnosis of the goddess to be effective.[28] (3.67-8) Having acquired that gnosis, one has acquired the goddess and the goddesses power and the ability to use the goddesses power, for the mantra is the gnosis and is the goddess in the same way a *vidyā* is a set of words that is also a gnostic power that is also a deity.

Several long, coded mantras, most of which subdue seizers, complete the chapter. One verse, in fact, correlates key seeds syllables with a typical list of six acts. The verse below is systematic. Unlike prior mantras that present a single result, this verse presents

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26 *devyarcanajapanīyadhyānānuṣṭhānahoma rahito'pi / śrījvālinī matajño yadvakti padaṃ tadeva maṃtraḥ syāt // 3.65 //*

27 The mantra highlighted in this section reads, "*oṃ rkṣmlvyuṃ jvālāmālinī kṣāṃ kṣīṃ kṣūṃ kṣoṃ kṣaṃ kṣaḥ hāḥ duṣṭagrahān staṃbhaya2 ṭhaṃ ṭhaṃ hāṃ āṃ kroṃ kṣīṃ--jvālāmālinyā jñāpayati huṃ phaṭ ghe ghe /* " To no surprise it targets injurious seizers, immobilizing them.

28 *upadeśānmaṃtragati rmaṃtrai rupadeśavarjjitaiḥ kiṃ kriyate / maṃtro jvālāmālinyadikṛta-kalpoditaḥ satyaḥ // 3.67 // karṇātkarṇaṃ prāptaṃ maṃtra prakaṭaṃ na pustake vilikhet / sa ca labhyate guru mukhādyatkaḥ śrī jvalinī kalpe // 3.68 //*

spell-word variations to adapt any mantra to a specific result.

'*Svāha*', '*Svadhā*', '*Vaṣaṭ*', '*Saṃvauṣaṭ*', '*Hūṃ*', '*Ghe*' and '*Phaṭ*', in this sequence, correspond to pacification, prosperity, possession, bewitching, mutiny, killing, and forcible eradication.[29] (3.76)

The seeds are substituted into the nine-part Jvālāmālinī mantra (*jvālāmālinyupeta nava tatva* [sic]) described below.[30] (3.77)

[The mantra should have] the appropriate goddess name in first position (*vinayādi devatā*), then the *piṇḍa* and nine syllables, and then the empty sound-space between utterances (*śunya*). The bejeweled *vidyā* (*maṇividyā*) contains the syllables [for the appropriate act such as] subjugation, bewitching, forcible eradication, and slaying.[31] (3.78)

Using this verse a mantra can be generated to effect any result![32] A simple nine part mantra for subjugation according to the gloss may read: "*oṃ jvālāmālini mama sarvajana vaśyaṃ kuru2 vaṣaṭ.*"[33] Any verbal variable can be inserted in the '*vaśyam*' position of this mantra, and the concluding seed syllable follows verse 3.76.

Closing verses enjoin the importance of seals/gestures (*mudrā*), spell recitation (*japa*), fire sacrifice (*homa*), mental restrain (*niyama*), meditation (*ārādhana*), and ritual (*vidhi*); without performing such techniques, the mantras will not be perfected, will not

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29 Thus, *svaha* with *śānti*, *svādhā* with *puṣṭi*, *vaṣaṭ* with *vaśya*, *saṃvauṣaṭ* with *ākarṣaṇa*, *hūṃ* with *vidveṣa*, *ghe* with *mārana*, and *phaṭ* with *uccāṭana*. *svāhā svadhā ca vaṣaḍapi saṃvauṣaṭ hūṃ tathaiva ghe phaṭ kramaśaḥ / śāṃtika pauṣṭika vaśyā karṣaṇa vidveṣa māraṇoccāṭana kṛta // 3.76 // [*corr. *Sāraṇa*] A parallel set of verses on seed syllable variants for each effect is found in the preliminary, systematic section of Tripathī's *Uddīśatantra*. See 1.56-61 in the appendix.

30 *vinayo jvālāmālinyupeta nava tatva yuta namaskāraḥ /eṣa pradān vadya jñātavyā jvālinīkalpa // 3.77 //*

31 *vinayādi devatā piṃḍatatvanavakaṃ nirodha śūnya yutaṃ / vaśyā kṛṣṇāyuccāṭana māraṇa bījāni maṇividyā // 3.78 //*

32 The long example in the commentary reads, *"jvālāmālini kṣalvyrūṃ hlavyrūṃ bhalvyrūṃ malvyrūṃ yalvyrūṃ palvṛyrūṃ ghalvyrūṃ, jhalvyrūṃ, ravlvyrūṃ ramlvyruṃ chamlvryūṃ kabhlvyrūṃ valvyūṃ / oṃ hrīṃ klīṃ blūṃ drāṃ drīṃ hrīṃ āṃ hāṃ āṃ kroṃ kṣoṃ hāḥ vaṣaṭa saṃvauṣaṭa ghe ghe"*

33 The mantra-code instruction verse reads: *hṛdayopahṛdaya bījaṃ kaniṣṭhikādyaṃguliṣu vinyaseta / tasyoparyo jvālini janavaśyaṃ kuru yugaṃ vaṣaṭ tatvamidaṃ //3.79 //* If one divides the syllables *sarva* and *jana*, the mantra does contain nine parts; as it is rendered above is have eight word-parts.

be effective.[34] (3.81-83) This seems to contradict the prior argument that goddess-gnosis is the most important requirement for mantra practices, and mantra practice can be perfected with mere goddess-gnosis without the techniques above; however, we should consider these practices in a hierarchy. Goddess-gnosis is the most important, but other techniques should not be abandoned. Such closing verses are typical of magic tantras, representing an outer textual layer in which prescriptions and initial practices are laid upon what are essentially lists of rites without preliminaries, ethics, or instructions for usage.

The fourth chapter presents four ritual circles (*maṇḍala*) occupied by a curious array of pan-Indian deities: brāhmaṇa-style, tantra-style, and Jain-style. The circles target and manipulate those ever-oppressive seizers. Chapter Three prescribes visualizing a ritual space: the lightning cage, visualizing the goddess Jvalāmālinī, and mantra repetition; Chapter Four, in contrast, prescribes physical spaces, *maṇḍalas*, in which deities are installed and ritual actions are performed to bind, immobilize, banish, perturb, beat, and kill seizers.[35] The four circles are the (1) generic circle (*sāmānyamaṇḍala*) to which the commentary adds extensive worship mantras for invocation (*āhvānaṃ*), installation (*sthāpanam*), gaining attention (*sannidhikaraṇaṃ*), worship (*arcanam*), and dismissal (*visarjanam*) for eight direction-deities; the (2) diverse circles of deities or the

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34 *maṃtrajapahomaniyamadhyānavidhiṃ mā karotu maṃtrīti / yadyapyatrasayuktaṃ tathāpi sanmaṃtra sādhanaṃ jahātu // 3.81 // eka stāvadvanhiḥ punarapipavanāhato na kuryātkim / eka stāvanmaṃtro japa homa yutāsya kimasādhyaṃ // 3.82 // tasmānmaṃtrārādhanavidhi vidhimihavidhipūrvvakaṃ karotu budhaḥ / nitya manālasya manā yadīṣṭasiddhiṃ samīpota // 3.83 //*

35 The term maṇḍala is notoriously slippery to translate. Its basic meaning is "circle" but it may refer to a gathering of people, including gatherings of enemies and armies, or a chapter of a book, or a geographic region.

"complete circle" (*saviṣtaraṃ maṇḍala*) installed in the "circle that radiates everywhere"

(*sarvato bhadramaṇḍala*)[36], likely made from a geometric grid and stylized lotus at

center[37], including the eight direction gods, eight brahminical mother-goddesses

(*aṣṭamātrikā*), eight punishing goddesses (*daṃḍakara*) paired with brahminical deities,

and sixteen doorkeepers (*pratihāra*);[38] the (3) orthodox circle (*samayamaṇḍala*) installing

Jvālāmālinī surrounded by animal-headed goddesses; and the (4) true circle

(*satyamaṇḍala*) that places an *Arhat* at the center (the fourth is the most overtly Jain). I

will examine the circles above in sequence noting the range of deities, the ritual actions,

and the effects of the *maṇḍala* practice: practices that predominantly attack seizers. The

36 Bühnemann argues that *bhadramāṇḍalas* employed in complicated Smārta rituals use a square that often incorporates a lotus, also made of squares, in the middle. "The square grid is obtained by drawing a certain number of vertical and horizontal base lines to form squares on a surface. The squares, called *pada* or *koṣṭha*, are assembled into different shapes and parts by filling them with coloured powders or grains. The constituent parts of the *sarvatobhadra* include . . .a 'well' (*vāpī*), an 'offset' design (*bhadra*), a creeper (*vallī*), a 'chain' (*śṛṅkhalā*) and a 'crescent moon' (*khaṇḍendu*). In the centre is usually a lotus with a pericarp (*karṇikā*), and on the outside of the maṇḍala a square with three nested lines, coloured white, red, and black. The three lines are identified with *sattva, rajas*, and *tamas* and coloured white, red, and black respectively from the inside to the outside." (2003:24-5) Brunner includes a table (p.87) that correlates these elements with specific designs made from smaller squares. Bühnemann, Gudrun. *Maṇḍalas and Yantras in the Hindu Traditions*. Leiden; Boston: Brill, 2003. Bühnemann writes about tantra yantras closer to the grimoire at hand and, therefore, interpretations should take her description into account. Geometric configuration may be coded in maṇḍala/yantra descriptions at hand, but without further verification I translate all terms literally.

37 Brunner, in the same volume, notes that *sarvatobhadra* is one of many (ten, but often more) maṇḍala shapes including *bhadra, sarvatobhadra, pārvatīkāntra, latāliṅodbhava, svastikābjadvaya, svastikasarvatobhadra* and *cakrābju*; this list is found in the *Iśānaśivagurudevapaddhati*, *kriyāpāda* 8.31-123). (2003:164) Bühnemann notes that Brunner's description is of a different "maṇḍala tradition" that renders these *bhadra-maṇḍala* as a rounded lotus on a central throne, "The lotus consists of the pericarp (*karṇikā*), filaments (*kesara*), petals (*patra, dala*) and the tips of the petals (*dalāgra*). The throne (*pīṭha*) has four 'feet' (*pāda*) and four 'limbs' or 'bodies', that is side parts in the form of the bodies of men and animals." (2003:35) Bühnemann, Gudrun. *Maṇḍalas and Yantras in the Hindu Traditions*. Leiden; Boston: Brill, 2003. There are a number of ways to construct a *sarvatobhadra* maṇḍala or yantra depending upon the tradition one examines.

38 For a description of these proto-yoginī and yakṣinī type goddesses see White, David Gordon. *Kiss of the Yoginī: "Tantric Sex" in Its South Asian Contexts*. Chicago: University of Chicago Press, 2003. 27-66. Tiwari, Jagdish Narain. *Goddess Cults in Ancient India: With Special Reference to the First Seven Centuries A.D.* Delhi: Sundeep Prakashan, 1985. Dehejia, Vidya. *Yoginī, Cult and Temples: A Tantric Tradition*. New Delhi: National Museum Publications Division, 1986.

first two circles are practiced in conjunction, but the second two can, theoretically, be performed independently. The chapter's structure suggests these circles be performed in conjunction, but integrating the four into a single practice is far from clear. The first *maṇḍala* suggests general brahminical lore, the second suggests tantra lore, the third suggests Jain tantra, and the fourth suggests orthodox Jainism.

The first *maṇḍala* is the 'generic circle' (*sāmānyamaṇḍala*). This *maṇḍala* invoking eight orthodox direction deities is the etymon for subsequent *maṇḍalas*, and it requires a brief presentation despite the lack of six-results lore. The circle is constructed in a deserted place; it has four doorways, is painted in four colors, has a pavilion or bower made from *aśvattha* wood at the center, and at each corner is placed a jar of water with a pestle atop (*muṣalāgranyasta pūrṇaghaṭaṃ*). Overseeing cardinal and ordinal directions, the eight spatial lords are inscribed. They are appropriately colored, with appropriate vehicles and weapons: Indra, Agni, Yama, Nairṛt, Varuṇa, Vāyu, Kubera, and Īśāna.[39] (4.1-11) An eight-page Hindi commentary inserted between verses 4.11 and 4.12 enumerates Sanskrit mantras for each deity in each stage of the worship ritual with appropriate seed syllables for each step: invoking, installing, calling attention, worship, and dismissing.

The next *maṇḍala* has two parts. The first lists complete circle of deities (*savistaraṃ maṇḍala*), and the second describes the "expansive circle" (*sarvato bhadra*

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39 *śakraṃ pītaṃ vanhiṃ vanhi nibhaṃ mṛtyurāja mati kṛṣṇaṃ / haritaṃ nairta maparaṃ śaśi prabhaṃ vāyu masitāṃgaṃ // 4.6 // {corr. aṣaraṃ to aparaṃ} dhanadaṃ samasta varṇaṃ sita mīśānaṃ krameṇa sarvvānvilikhet / gaja meṣa mahiṣa śava makarodyanmṛga turaṃga bṛṣa bāhān // 4.7 // vajrāgni daṃda śaktyasipāśa mahā turamga dātra śula karān / {corr. gajra to vajra} parilikhya lokapālān madhye mātā kṛtiṃ vilikhet // 4.8 //

maṇḍala).   Once applied, the *maṇḍala* controls and banishes malignant seizers, ensuring

good fortune, health, and welfare. This *maṇḍala* circle is aggressive. After three or

seven days it becomes effective and forces siezers to dance against their will. Once a

dark eighth or a *bhūta*-day occurs, difficult and impure seizers are banished

(*pravisarjjayet*).[40] (4.31-33)

First the deities are established. This circle follows the prior pattern establishing

eight direction gods, depicted in pairs with goddesses, but this *maṇḍala* contains three

additional rings of goddesses. Eight mother goddesses (*aṣṭamātṛkā*), corresponding to

eight traditional brahminical deities, are described with appropriate colors and weapons:

Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Aiṃdrī, Cāmuṇḍā, and Mahālakṣmī.[41]

Next, the eight punisher goddesses (*daṃḍakarāḥ*) are installed in the eight directions and

paired to deities starting with Indra: Vijayā, Jayā, Ajitā, Aparājitā, Gaurī, Gāṃdhārī,

Rākṣasī, and Manoharī. Finally, the sixteen doorkeepers are inscribed: Megha,

Mahāmegha, Jvāla, Lola, Kāla, Sthita, Anīla, Raudrā, Atiraudra, Sajalā, Jala, Himakā,

Himācala, Lulita, Mahākāla, and Naṇḍī.[42] (4.15-22)

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40 *prāvega saptadivasān trīnvā loke prasiddha lābhārthaṃ / pravinartayedgrahaṃḍalā dvināsvecchāyā maṃtrī // 4.31 // pañcātsaptamadivase tṛtīya divase divā mahatyasmin / vidhi naiva sarvvatobhadra maṃḍale nartayitvā taṃ // 4.32 // kṛṣṇāṣṭamyā matha tadbhūta tithau vā kujāṃśābhyudaye / duṣṭa grahamaśubhagraha lagne pravisarjjayettajjñañ // 4.33 //*
41 The aṣṭamātṛkā are listed and described . *brahmāṇī māheśvaryatha kaumāri vaiṣṇavī ca vārāhī / aiṃdrī cāmuṃḍā ca mahalakṣmī mātṛkā śvetāḥ // 4.15 // vara padmarāga śaśidhara vidruma nīlotpalendra nīla mahā / kulaśaila rāja bālārka haṃsa varṇaḥ krameṇaitāḥ // 4.16 // nīrajavṛṣabhamayūrā garuḍavarāhagajastathā pretaḥ / mūṣaka ityetāsāṃ proktāni subāhanāni budhaiḥ // 4.17 // kamalakalaśau triśūlaṃ phalavaradakaśauca caktramatha śaktiḥ / pāśau vajraṃ ca kapālavartike paraśurastraṇi // 4.18 //*
42 *tatpratihāryyai rvijayā vijayāpya jitā aparājitā gaurī /gāṃdhārī rākṣasyatha manoharī cetī daṃḍakarāḥ // 4.19 // bāhyāṣṭa diśavatha koṣṭe biṃdrādi lokapālāṃstān / nijavāhananirūḍhān svāyudhavarṇānitān vilikhet // 4.20 // tadubhaya pārśvātha sthita diṣṭita koṣṭeṣviṃdrādi lokapālānāṃ / megha mahāmegha jvāla lola kālasthitanīlaḥ // 4.21 //*

The next instructions for the operation are physical ritual acts to create and
manipulate drawings and effigies; it is not clear whether the following are three variants
or three sequential ritual actions. After installing deities, appropriate offerings are made,
and a ghost image (*bhūta*) is drawn in the center of the space. The ghost image is
surrounded by four corners (*koṇa*), i.e. boxed in by a square set of lines. Next, a physical
effigy of a ghost is made using wax and flour.[43] That effigy is inscribed with mantras and
seed-syllables, binding the victim to the image. When the effigy is fried in a triangular
pit at the center of the ritual space, the practitioner recites spells and cries out, "I burn! I
strike! I kill!"[44] The fried effigy is ground up and mixed with beeswax; this is made into
an amulet marked with a '*ra*' syllable. In two variants, the sorcerer may create a form of
any siezer and cook it in a copper pot, or he can inscribe the name of the seizer
interspersed with '*ra*' syllables on a cloth or leaf and then burn it up in a fire pit.[45] Having
done this for three or seven days, the sorcerer controls and banishes seizers, the result of
which invites general prosperity. (4.23-33) The subsequent two *maṇḍalas* prescribe no
actions aside from constructing the circle.

The "proper" or "orthodox circle" (*samayamaṇḍala*) seizes (*grahitavya*) and
explodes (*sphuṭaṃ*) seizers. Yoginī goddesses and the lotus shape are general

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43 *varabīja pūra malayajakusumākṣatacarccitān dhavala varṇān / koṇastha mūśala mūrddha supūrṇa
ghaṭān sthāpayedvidhinā // 24 // (corr. sdhāp to sthāp) maṇḍalamadhye bhūtaṃ vilkhya saṃsthāpya
mṛṇmayaṃ cānyat / maṇḍalamadhyepyāgneyā koṇeṣṭhanu kramaśaḥ // 4.25 // kuryyāttrikoṇa kuṇḍaṃ
kamallikā kaṭahā vṛta kuṇḍāni / khadigaṃgāraka taila supānīyāṃgāra pūrṇāni // 4.26 //*

44 *satata matha homa maṃtra prapaṭhanniti nigraheṣu vihateṣu / dādho'smi mātito'haṃ hato'hamiti
rodati kaṭhoraṃ // 4.30 //*

45 *graha nāma rakāra vṛtaṃ patroparilikhya nikṣipe hṛdaye / piṣṭa ghaṭitasya sikthaka mayasya vā bhūta
rūpasya // 4.27 // anyacca graha rūpaṃ patre ca paṭe pṛthak samālikhya / rūpasya satya saṃdhiṣu rakāra
piṇḍaṃ likhenmatimān // 4.28 // kuṇḍe prapūrayetāṃ kamallikāyāṃ pacecca puttalikāṃ / (corr. kabha to
kama) patraṃ kaṭi parighaṭayetpaṭaṃ tāpayetkuṇḍaṃ // 4.29 //*

characteristics to tantra magic, but this is a "proper circle" and the presence of

Jvālāmālinī is what makes it "proper", makes it Jain not generally magic; her depiction

reforms ostensibly Śaiva elements. Eight animal-headed female goddesses are drawn

upon eight petals of a lotus diagram surrounded by a square. This is the first *maṇḍala* to

use a lotus-pattern, which is the most common geometric pattern in tantra magic and in

this very text.

> The [eight] female [goddesses to be drawn] have heads of a Deer, Boar, Horse, Elephant, Bull, Buffalo, Camel, and Wildcat. [They are rendered] portraying wish and fruit [giving hand gestures], laughing [mouths], well-adorned, and beautiful.[46]
> (4.35)

Eight animal-headed goddesses recall animal-headed *yoginīs* in folk and tantra traditions.

While animal-headed *yoginīs* are usually frightening; Jain *yoginīs* are beautiful and

pleasant. Such goddesses retain key iconography, but they are recast as beneficent and

beautiful, just as the terrifying Mahiṣāsuramārdinī becomes beatific Jvālāmālinī.

In the center of those eight petals the sorcerer draws, "a six-sided flame-pen and

the flaming [goddess]" (*ṣaṭkoṇaṃ śikhi bhavanaṃ śikhim*). In other words, a six-sided

shape surrounds the goddess Jvālāmālinī who resides at the center of the circle.[47] Inside

that flame-pen, between edge and goddess, are inscribed six '*ya*' consonants conjoined

with different vowels, beautifully drawn, starting in the east: "*yāṃ yīṃ yūṃ yauṃ yaṃ*

yaḥ". Deeper inside the pen, the '*ryyuṃ*' syllable cluster is drawn repeatedly, and that

same '*ryuṃ*' is inscribed upon the goddess at the center. (4.36-8a). The term *śikhi*

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46 *hariṇa varāha turaṃgamagajavṛṣa mahiṣa karamamārjāra mukhaṃ / phala varada haṃsa yuktaṃ sālaṃkāra sulakṣaṇa nārīṇāṃ // 4.35 //*

47 The goddess is consistently glossed as the "crested one" or the "flaming one" which aligns with the term *śikhi* here. *pūrvādyaṣṭa su patreṣvanukramātsundaraṃ likhedrūpaṃ / tanmadhye ṣaṭkoṇaṃ śikhi bhavanaṃ śikhimālikhya // 4.36 //*

(crested-one) plays upon an epithet of the goddess Jvālāmālinī, which can mean flame-crowned or flame adorned, in addition to flame-garlanded. Completed, the *maṇḍala* seizes and explodes seizers.[48] (4.38b)

The final *maṇḍala* is the 'true circle' (*satyamaṇḍala*); the first overtly Jain *maṇḍala*, it invokes Jain figures alongside general tantra goddesses. This circle is actually a square (*caturasra*) drawn using powders of five colors. The square consists of three nested lines (*rekhā trayeṇa samyak*), three squares, each one boxing the other. An auspicious figure (*śivaṃ vilikhet*)[49] is drawn in the middle of the circle (4.39); that figure is later declared as an *arhat* (*madhyecārhatpratimā*). (4.43) Inside the square, eight goddesses are inscribed, in order, starting in the Northeast: Jāya, Vijayā, Ajitā, Aparājitā, Gaurī, Gandhārī, and Rakaṣī, and Manoharī. The outside of the *maṇḍala* is surrounded by all the letters of the alphabet, starting with '*ka*'.[50] (4.39-42) The seizers are to be exorcized (*śapayitavyo grahaḥ*). In the primary and intermediate directions are placed the eight regents of the directions starting with Indra, and in the center is drawn an *arhat* surrounded by hostile beasts.[51] (4.43) When the completed *maṇḍala* is displayed, all

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48 *ūrdhvā'dhorephayuktaṃ yāṃ yīṃ yūṃ yauṃ tathaiva yaṃ yaḥ sahitaṃ / pūrvvādi koṣṭa madhye vilikhya vāmaṃ tadagreṣu // 4.37 // ṣaṭkoṇa bhuvana madhye ryyūṃ tatkoṣṭhāṃtareṣvapi likhecca / samayaṃ grahitavyo grahaḥ sphuṭaṃ samayamaṃḍalā'khye'smin // 4.38 //*
49 It is entirely possible that the original version of this operation was Śaiva and contained an image of Śiva at the center. Considering the rest of the verse, the authors clearly are not arguing to draw a Śiva deity but a pleasant Arhat image. I follow the author's likely shift of Śiva as noun to Śiva as adjective.
50 *rekhā trayeṇa samyak caturasraṃ paṃca varṇa cūrṇena / prāgvadvilikhya maṃdalamatha tanmadhye śivaṃ vilikhet // 4.39 // tatrābhyantara diggata koṣṭheṣu jayādi devatā vilikhet / gauryādi devatāstā śceśānādyeṣu koṣṭheṣu // 4.40 // ādyā jayatha vijayā tathā'jitāvā'parājitā gaurī / gāṃdhārī rākṣasyatha manoharī ceti devyastāḥ // 41 // bāhyeśāna diśi sthita koṣṭhādiṣu koṣṭhakeṣu kādīn vilikhet / satyākhyamaṃḍale'smin śāpayitavyo grahaḥ satyaṃ // 4.42 //*
51 *indrādi lokapālān maṃdala pūrvvādi dikṣusaṃvilikhet / madhyecārhatpratimā manyonyārīnmṛgān paritaḥ // 4.43 //*

hostile beings bow down, sing praises, abandon enmity, and then run away.[52] (4.44)

The fifth chapter describes two enchanted oils (*taila*): one agitates *bhūtas* and the other renders dangerous creatures impotent. The first oil's effect is suggested by its title, the 'being-agitator oil' (*bhūtakaṃpanatailaṃ*) (5.16); it agitates and irritates, and, thereby, it wards off ghosts. The second oil has two clear effects. First, witches (*śakinī*), epilepsy demons (*apasmāra*), ghouls (*piśāca*), ghosts (*bhūta*), and seizers (*graha*) are destroyed, but, second, the venomous are rendered non-venomous when the oil contacts the nose and mouth, i.e. when venomous beasts smell the oil.[53] (5.20) Scent causes the declared effects; the oils are aromatic perfumes. Both oils require extensive, obscure ingredients, making use both flora and fauna, and elaborate mantra procedures; such arcana are beyond the purview of this study and would only bewilder the reader.

Being agitator oil (*bhūtakampannataila*), once concocted, wards off dangers. Diverse ingredients are ground together with goat milk and scorpion venom.[54] (5.1-8)

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52 *etatkriyāvasāne pradarśayetsamavaśaraṇa maṃḍalamatulaṃ / natvā stutvā vairaṃ pravihāya sayāti dṛṣṭvedaṃ // 4.44 //* Two rites appear combined. The first places a generally auspicious figure in the middle (*tanmadhyai śivaṃ vilikhet*) to execrate seizers. The second inscribes the eight lords of the directions, starting with Indra.   The second clearly prescribes an image of an *arhat* (*arhatpratimā*) at the center. The second also has more nuanced results than mere execration in the first.

53 *śākinyo'pa smārāḥ piśācabhūtagrahācca naśyanti / nirvviṣatāṃ yātiviṣaṃ tailasyāmukhyanasyena // 5. 20 //* The commentary conflates the two effects into one interpretation that is sound but simplifies the text. "The poisons of those witches, epilepsy demons, ghouls, beings, and other seizers is surely rendered non-venomous by means of sniffing this oil *(tailkī sugandhīse)*".

54 The sheer number and obscurity of ingredients makes a translation unwieldy. The Sanskrit ingredients follow. *pūtikaśuka, tuṇḍikā, khaluśuka tuṇḍikākā tuṇḍikā caiva / sitakiṇi hikāśva gaṃdhā bhū kūṣmāṃḍiṃdra vāruṇikā // 5.1 // pūti damanogragaṃdhā śrīparṇyasakaṃdha kuṭaja kukaraṃjāḥ / go śṛṅgi śṛṅgināga sarppa viṣamuṣṭikāṃ jīrāḥ // 5.2 // nālī rutccakrāṃgī kharakarṇī gokṣura viṣa nakulī / kanaka varāhyaṃ hollā asthi pramaśca lañjarikā // 5.3 // pāṭala kāma madana tarūrvvibhīta tarūrapi ca kāka jaṃdhā ca / baṃdhyā, ca deva dāru ca bṛhatī dvitiyaṃ ca sahadevī // 5.4 // girikarṇikā ca nadimallikārka śailārka hastikarṇāśca / stunnimba mahānimbau śirīṣa lokeśvarī dānyāḥ // 5.5 // pāritaru mahāvṛkṣo kaṭuka hāropayogimūlāni / sitaka raktajāpādaṃdibrāhme dvaya koki lākṣaśca // 5.6 // bhṛṅgaśca devadālikaṭukambī siṃhakeśaraṃ caiva / ghoṣālikā rkvabhaktau yati munyatimuktaka latāśca // 5.7 // bhagapuṣpi nāgakeśara śārdulanakhī ca putrajīvī ca / śīgru hu tathairaṇḍa stulasī sadhyāpamārggā śca // 5.8 //*

The concoction is cooked on a Wednesday or Thursday over a flame stoked by cow dung

and ubiquitous holy tree woods (*khadira*, *karañja*, *arka*, *śamī*, and/or *neem*). The

practitioner installs "*kṣipa oṃ svāha*" upon his body, and, chanting, he cooks the

concoction. Next, he performs a *homa*, offering grains, mustard seed, salt, and ghee.

After the *homa*, the cooked concoction is dried out and then steeped in simmering oil.

The result is a perfected oil for agitating *bhūtas*.[55] Its effect is suggested from its name,

specifics are not provided, but agitation suggests irritation that wards off *bhūtas*, ghosts

or demons. (5.9-16)

The second oil renders harmless those dreadful witches, epilepsy demons, ghouls,

ghosts, and seizers; it effectively destroys them. This oil is made from pungent

substances: three measures of asafoetida, red-lead, cardamon, yellow orpiment, black

pepper, long pepper, and also dry gingers, two measures of indigo, mustard, onion,

Rudra's eye plant (*rudrākṣa)*, and other substances obscure but all apparently acrid.[56]

(5.17-18) These substances are combined, cooked, and then steeped in oil. The infusion

is perfected by one thousand repetitions of the *vidyā* known as the Screaming Sword

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55 *kari karama kara vicūrṇita vṛṣaṇākṣacchāgamūtramiśreṇa /taccarmmakārukuṇḍāṃbunauṣadhaṃ peṣayetsarvvaṃ // 5.9 // kṛtvā dvibhāga mekāṃ nyasya kvāthaṃ pragṛhyate mūtraiḥ / arddhāvarte kvāthe dvitīya māloḍayedbhāgaṃ // 5.10 // kaṃgu karuṃjai raṃḍā kollavibhīta dvinimba tila tailaṃ / sama bhāgena gṛhītaṃ kvāthenasaha kṣipetkvāthe // 5.11 // bhūta gṛhe bhūta dine bhūta mahijāta maṃḍapaspādhaḥ / kujamāre bhaumāṃśābhyudaye prārabhyate paktuṃ // 5.12 // kāryāsakaṃsa gomaya ravikara vitipatita vahninā samyak / khadira karaṃjārkva śamī nimba samidbhiḥ pacevadvahudbhiḥ // 5,13 //kṣipa oṃ svāhā bījaiḥ sakalīkaraṇaṃ vidhāya nijadehe / taireva bījamaṃtraiḥ paktuḥ sakalīkriyāṃ kuryāt // 5.14 // 'kṣipa oṃ svāhā' // tatsarvadhānyasarṣapalavaṇa ghṛtairiṃdhanānvitai śculyāṃ / āpākāṃtaṃ maṃtrī homaṃ kuryyāt sa homamaṃtreṇa // 5.15 // nīrasabhāvaṃ gatvā kvāthoda sthala gato yathā bhavati / bhūtākaṃpanatailaṃ mṛdupākagataṃ tathā siddhaṃ // 5.16 //*
56 In contrast to the clear results of this ritual, the list of ingredients is far from clear. The Hindi commentary is unsatisfying. *hiṃgurmmaṇiddhichallailā haritāla palatrikaṃ kaṭu tritayaṃ / rajanī dvitīyaṃ sarṣapa laśunaṃ rudrākṣa dānya vacāḥ // 5.17 // ajamoda lavaṇa paṃcakamariṣṭa phalamudadhiphalamatha trivṛtā / etāni pratipākaṃ saṃdadyādutāri tailena // 5.18 //*

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(*kadgai rāvaṇa vidyā maṃtreṇa*). Verse 3.41 also describes the *Khaḍgairāvaṇa* mantra.

When the nose or mouth of the venomous contact the oil, i.e. its scent, then poisons

become harmless (*nirviṣatāṃ yati viṣaṃ*), tantamount to destroying deadly beasts.[57]

(5.29-20)

Chockablock yantras and mantras effecting the six results--mostly subjugation,

immobilization, and attraction--make up the sixth chapter. *Jvālāmālinīkalpa*'s Chapter

Six most resembles the Śaiva magic. Techniques include decoding mantras, drawing

yantra lines, inscribing mantras in appropriate yantra positions, consecration and worship

of the yantra, fire and tributary offerings, and mantra recitation.

Yantra-mantras are not easily discerned from the root text: some are found in

others sections of the *Jvālāmālinīkalpa*, some were secrets known only to initiates, and

some must have been common to the medieval Karnataka milieu, i.e. lore "in the air".

The Hindi commentary by Candrashekar combines marginalia from manuscripts, general

Jain tantra lore, and his own speculation. Pandit Candrashekar is a more shadowy figure

than Bandhuṣeṇa, the medieval commentator on *Bhairavapadmāvatīkalpa*. He is a

modern pandit, far removed from the root-text composed by Indranandi and Helācārya;

Bandhuṣeṇa was not far removed from Malliṣeṇa.[58] When the mantra is not clear from

the root text, as is often the case, Candrashekar provides helpful suggestions.

As elsewhere in the magic tantras, analogical ingredients and techniques affect

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57 *paścāt khaḍgai rāvaṇa vidyā maṃtreṇa maṃtrayenmaṃtrī /daśa śata vārānevaṃ vidhinātaiḥ susiddhaṃ syāt // 5.19 // śākinyo'pa smārāḥ piśācabhūtagrahācca naśyanti / nirvviṣatāṃ yātiviṣaṃ tailasyāmukhyanasyena // 5.20 //*

58 Biographic information about Pandit Candrashekar would be useful in interpreting the text and evaluating his commentary and would expand our notions of twentieth-century Jain tantra discourse.

appropriate results. A general mantra inscribed with generally pleasant substances wards

off generic dangers. Like ingredients and like actions create like-seeming results.

The chapter begins with a mantra code (*mantroddhāra*). According to the Hindi

title, the yantra-mantra bestows children and protects from seizers.[59] This Sanskrit

yantra-mantra wards off a range of afflictions: disease, injury (*pīḍā*), sudden death

(*apamṛtyu*), and threats by seizers and ghouls.[60] (6.2) First the practitioner draws a

sixteen-petal image. In the center is a mantra intermingling letters of the target's name

with '*sa*' letters, and also an invocation to Jvālāmālinī accompanied by a pair of '*glauṃ*'

syllables. Outside the pericarp, each petal is inscribed with seed syllables and '*svāhā'*. In

the four directions are placed '*kṣma*' syllables. Surrounding all the figures is the earth-

circle (*bhūmaṇḍala*), a common ring-mantra (*valayamantra*) here and in the

Bhairavapadamāvatīkalpa; however, this ring mantra's contents are not explicit and may

vary from instance to instance, verse to verse, text to text.[61] (6.1) The initial yantra-

mantra is a template for lotus diagrams to follow.

The next yantra is made into an amulet that protects children, grants children, and

dispels manifold dangers. Eight syllables conjoined with vowel sounds are inscribed to

make the so-called 'earth maṇḍala' (*bhūmaṇḍala*) with the name of the desired child

written underneath it. Next, eight syllables[62] are each joined with the letter '*va*' and then

59 Hindi title reads "*graha rakṣak putradāyak yaṃtra.*"
60 *etattu sarvarakṣā yaṃtraṃ likhitaṃ sugandhibhirdravyaiḥ / apaharati rogapīḍāmapamṛtyu graha
piśāca bhayaṃ // 6.2 //*
61 *nāmāveṣṭyasakāra sāntala para glauṃ yugma pūrṇedubhiḥ / divya kṣmākṣaramastakai parivṛtaṃ
koṇastharāntai rvṛtaṃ // bāhye ṣoḍaśa patra padmamatha tatpatreṣu deyā svarāḥ / koṇe kṣmākṣara
diggatendra sahitaṃ bāhye ca bhūmaṃḍalaṃ // 6.1 //*
62 The eight syllables are '*a*', '*da*', '*ṭha*', '*ha*', '*kṣa*', '*kala*', '*oṃ*', and '*bhū*'. The Hindi gloss argues '*a*', '*da*',
'*ṭha*', '*ha*', '*kṣa*', '*sab*' (?), '*svara*', and '*oṃ*'. The commentary does not accord with the clear mantra-code in
the root, though it may reflect a different accepted system, piece of lore, or interpretation.

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conjoined with opposite vowels (*nibimbavṛtaṃ*) to make a total of sixteen syllable

clusters arranged upon shape of the crescent moon (*śaśimaṇḍala*).[63] Next, the

practitioner draws an eight-petaled lotus. Upon the main four petals he inscribes a

mantra, and upon the intermediate petals he draws another. The mantras are not clearly

presented, but they consist of seven syllables. Finally, the yantra is bound with a ring of

three more mantras to complete the diagram.[64] While mantra prescription are obscure,

results are not. The Death Conqueror (*mṛtyujit*), presumably referring to the yantra

described above, is written using saffron.[65] The yantra-mantra is worn at the shoulder by

men to protect against axes, elephants, oceans, rivers, thieves, and unnatural death. Worn

by women, it grants sons (*putrada*). Worn by anyone, it protects from weapons, witches,

and seizers.[66] (6.3-5)

The next topic is subjugation yantras (*vaśya*), including bewildering-cum-

subjugation. The sorcerer inks a yantra[67] on birch bark using saffron, camphor, musk

(*mṛgamada*), and orpiment; its worship causes subjugation of anything

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63 *adaṭha hakāra kūṭa sakala svara veṣṭitaṃ satpraṇama bhū / bhūmaṃdala veṣṭitaṃ samabhi likhya nivepsita nāma tad vahiḥ // ṣoḍaśa satkalānvita vakāra vṛtaṃ śaśi maṃdalā vṛtaṃ / svarayuta yāṃta veṣṭya mina bimbavṛtaṃ svarayuktayāvṛtaṃ // 6.3 //*
64 *aṣṭa dalāṃbujaṃ pratidalaṃ dvikalodya jamāśṛkā namaḥ / pāśa gajeṃdra varā homa padāṃta sumaṃtramālikhet // jala nidhi saptakaṃ bahirapi svara yukta / yakāra veṣṭitaṃ pavana tritayena veṣṭitaṃ // 6. 4 //* The gloss somehow renders a single mantra from the above verse. "*oṃ āṃ śaṃ ña ṭha da dvi kalādya ja māśṛkā nahaṃ svāhā*"
65 I interpret verses 6.3-5 as a single unit. However, the results verse could have been grafted onto the prior two technique verses without it having any inherent connection. In grouping the verses, I follow the editor.
66 *maṃtra mṛtyu jitāhvayaṃ vilikhitaṃ satkuṃkumādyairidaṃ / yo dhatte nijakaṃṭhabāhuvasane tasyaiha nasyād bhayaṃ // kuṭhārī bhamṛta vāridhi nadī corāpamṛtyud bhavaṃ / rakṣatyā yudha śākinī graha gaṇāda vaṃdhyāstrayaḥ putradaṃ //6. 5 //*
67 The mantra instructions for the yantra is as follows: *ṣāṃta hakāra lāṃta pariveṣṭita nāma vṛtaṃ trimūrtinā / pravarakirātanāma valayaṃ dviguṇāṣṭa dalāṃbujaṃ vahiḥ // ṣoḍaśa satkalā likhita daleṣu śiro rahite svarāvṛtaṃ / vahirapi ca trimurti pariveṣṭitamajādhika varṇa veṣṭitaṃ // 6.6 //*

(*sarvavaśyakara*).[68] (6.7) To cause subjugation that bewilders (*mohanavaśyayantra*), wild goddesses are invoked and intoxicants are offered, namely dhattūra mixed with wine. The *trimurti* including Rudra and Hari (*hari... rudratri mūrtyā*), corresponding to an unspecified set of seed syllables, are placed in the center of an eight-petaled lotus whose petals are inscribed with mantras invoking aggressive goddesses: Jayā, Jaṃbhā, and so forth.[69] A full list of goddesses is found in the commentary that includes mantras for a goddess to be enshrined upon each lotus petal: Conqueror (*jayā*), Gape-maw (*jaṃbhā*), Victorious (*vijayā*), Enchantress (*mohā*), Unconquered (*ajitā*), Immobilizer (*stambhā*), Invincible (*aparājitā*), and Resolute (*stambhinī*). (6.8-9)

Increasingly explicit and exceedingly hostile subjugation methods follow. The operation to forcibly attract a woman *(strī ākarṣaṇ)* uses sharp-sounding seed syllables ('*hrīṃ*', '*kroṃ*', '*raṃ*', and '*yaṃ*').[70] Initial aromatic, yellow substances used for ink and the

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68 *kuṃkuma karpūrā guru mṛga mada rocanādi bhiryyamidaṃ / parilikhya bhurjja patre samarccayetsarva vaśyakaraṃ // 6.7 //*

69 *hari garbha sthita nāma tatpari vṛtaṃ rudratrimūrtryā hataḥ / puṭitaṃ se navakāra saṃpuṭa gataṃ veṣṭyantu ṭānta svaraiḥ // bahiraṣṭāṃbuja patra keṣva yajayā jaṃbhādi sambodhanaṃ / bilikhenmohaya mohayā mukanaraṃ vaśyaṃ kurudvirvvaṣaṭ // 6.8 // kroṃ patrāgra mataṃ tadantara gataṃ hrīṃ hrīṃ ca bāhye likhet / śrāṃ śrīṃ śrūṃ punarukta maṃtra balayaṃ śroṃ śraḥ padaṃ tad vahiḥ // yaṃtraṃ mohana vaśya saṃjñakamidaṃ bhūrjje vilikhyārccayet / dhatūrasya rasena miśra surabhi dravyai rbhavenmohanaṃ // 9 //* The Hindi commentary renders the eight mantras as follows:

aye jaye mohaya mohaya amukaṃ naraṃ vaśyaṃ kuru kuru vaṣaṭ
aye jaṃbhe mohaya mohaya amukaṃ naraṃ " "   "
aye vijaye mohaya mohaya   "   "   "   "   "
aye mohe mohay mohaya   "   "   "   "   "
aye ajite mohaya mohaya   "   "   "   "   "
aye stambhe mohaya mohaya "   "   "   "   "
aye aparājite mohaya mohaya amukaṃ naraṃ vaśya kuru kuru vaṣaṭ /
aye staṃbhini mohaya mohaya   "   "   "   "

kroṃ patrāgra mataṃ tadanantara gataṃ hrīṃ hrīṃ ca bāhye likhet / yaṃtraṃ mohana vaśya saṃjñakamidaṃ bhūrjje vilikhyārccayet dhatūrasya rasena miśra surabhi dravyai rbhavenmohanaṃ // 6.9 // "śrāṃ śrīṃ śrūṃ śroṃ śraḥ"

70 I describe these seed syllables as 'sharp' because they are associated with elephant goads, the arrows of *kāma*, hooks, and spears throughout tantra magic mantra lore.

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pleasant offerings made to the inscribed yantra give way to 'voodoo doll' manipulations and raging fire offerings of astringent, red ingredients. The fire-circle (*agni maṇḍala*) surrounds the target's name with seed syllables and an outstretched *svāstika*: three arms invoke each of the *trimūrti* syllables and the fourth, Agni; all are bound with appropriate syllable clusters (*piṇḍa*).[71] (6.10) Written on birch bark using candied sugars, agar wood, saffron, female cows' urine, camphor, orpiment, and musk: all are yellow-colored.   The victim's name is embedded in the mantra, upon the yantra, and on an offering ladle.

The inscribed name focuses the operation upon the target, but the victim's own body has a stand-in. This yantra is written on the belly of a female doll, the victim's simulacrum.[72] (6.11) The doll is pierced with thorns at its vulva, forehead, and heart, and then it is buried. A fire is kindled on the earth over where the doll has been buried. Into that fire, the practitioner makes *homa* offerings of lac, bdellium, *rājikā* grain, sesame and ghee, and salt. The sorcerer uses the inscribed ladle to make the offerings. For seven nights, the sorcerer performs 108 fire offerings and mantra repetitions (*ānala daivatasya*).

This rite will bring forth Indra, let alone a normal woman.[73] (6.10-13)

Immobilization of celestial bodies, motions, armies, fire or speech, and anger

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71 *hrīṃ madhyasthita nāma dikṣu vilikhet kroṃtadvi dikṣupyajaṃ / bāhye svastika lāṃchanaṃ śikhi puraṃ rephai rbahiḥ prāvṛtaṃ // tad vāhyegnipuñja trimūrtibalayaṃ vanheḥ puraṃ pābakaiḥ / piṃḍairveṣṭitamagni maṃḍala matasta dveṣṭitaṃ cāṃkuśaiḥ // 6.10 //*
72 *bāhye pāvakā maṇḍalam vara yutaṃ maṃtreṇa devyāstato / vāyūnāṃtritayena veṣṭanamidaṃ yaṃtraṃ jagatyuttamaṃ // śrī khaṃḍā guru kūṃkumārdra mahiṣī karpūra gaurocanā / kastūryādibhi rudadhabhūrjja likhitaṃ kuryyātsadā karṣaṇaṃ // 6.11 //*
73 *lākṣā pāṃśu susiddha satprati kṛtī kṛtvā hṛdīdaṃ tapo-ryyaṃtraṃ sthāpaya nāma patra sahitaṃ lākṣāṃ prapūryyādare / bhītvā yoni lalāṭa hṛtsupara puṣṭa kṣasya satkaṃṭakaiḥ , rekāṃ kuṇḍatale nikhanya ca parāṃbaddhāgri kuṇḍopari // 6.12 // lākṣā guggula rājikā tila ghṛtaiḥ pātrastha nāmānvitaiḥ / saṃyuktairlavaṇena tatsati yutaḥ saṃdhyā su sāṣṭaṃ śataṃ // maṃtreṇātala daivatasya juhu vādā sapta rātrā vadhe / rindrāṇī mapi cānayet kṣitigata strayākarṣaṇe kā kathā // 6.13 //*

(*divya gati sainya jihnvā krodhaṃ stambhayati*) are grouped together in 6.14-21;[74] this

group of targets and results is also found in the Uḍḍ-corpus[75] and

Bhaiaravapadmāvatīkalpa 5.10.[76] The technique is simple, as is often the case with

techniques having multiple results. Symbols in the yantra and words in the mantras are

hostile and militaristic. The mantra contains syllables from victims' names, mantra seed

syllables, and various syllables bearing weapon names such as ax (*kuliśa*) and lightning

bolt (*vajra*).[77] The mantra is positioned in a yantra with weapon, lotus, Sun, and Moon

symbols. The yantra is inscribed on a stone using palm-liquor (*tāla*); then the stone is

bound with yellow thread.[78] Binding the consecrated stone symbolizes immobilization

and thereby causes immobilization. The mantra invokes militaristic Vajrakrodha and

Jvālāmālinī to kill, cook, pierce, burn, and draw forth the wrath, motions, mind, and ire of

the target. This version of the mantra immobilizes whatever the sorcerer desires to be

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74 Hindi title reads *divya gati senā jihvā aur krodhastaṃbhan yaṃtra.*
75 Śivadatta's Chapter Four on the topic of immobilization contains immobilization of fire (4.8-9), armies
(4.21-24), and repulsion of armies (4.25-27). Śrivāstava also describes the immobilization of armies and
setting armies to flight on pgs. 73-4.
76 The BPK describes, "Upon a slab of wood or rock he should inscribe [this yantra] using *haritāla*,
manaḥśila, and so forth. The results of the ritual are immobilization of anger (*kopa*), motion, armies, and
fire." (5.10) *phalake śilātale vā haritālamanaḥśilādibhir likhitam / kopagatisainyajihvāstambhaṃ
vidadhāti vidhiyuktam // 5.10 //*
77 *nāmā likhya pratītaṃ kaparapuṭa gataṃ ṭāṃtaveṣṭyaṃ caturbhiḥ / bajrairvviddhaṃ carāṃtaṃ
kuliśavivāragaṃ vāmabījaṃ tadagre // bajraṃ cānyonyaviddhaṃ hyuparilikhabahirvviṣṇunā triḥ parītaṃ /
sa jyotiścāṃdrabiṃdu rhari kamala jayoḥ stambha biṃdurllakāre //6. 14 //* The next verse presents some
sort of variant mantra. *bajrākārāgrarekhānavakakṛtac-atuḥṣaṣṭikoṣṭān likhitvā / bāhye biṃdu tridehaṃ
tadanulikhitadaṃtaśca līntasya vāntaḥ // glauṃ dadyānnāma garbhaṃ kuliśayugalavidvatatasta dvi dikṣu /
rāntraṃ vajrāntarāle valayatimathata tsvena maṃtreṇa bāhye // 6.16 //* A rendered mantra follows in the
commentary including directions for implementing in a ritual, but it does not seem to correspond to the
aforementioned mantra.
78 *tālena śilā saṃpuṭa likhitaṃ paribeṣṭya pīta sūtreṇa / divya gati sainya jihvā krodhaṃ staṃbhayati kṛta
pūjaṃ // 6.15 //*

immobilized in addition to prior declared targets.[79]

The next ritual creates and manipulates an effigy representing a victim who is physically silenced or made ritually ineffective due to immobilization of his physical tongue.[80] Three variations follow. (1) The mantra is mingled with the name of the target and written in saffron and orpiment upon a birch-sheaf. After writing the mantra, he takes up earth gathered from the hand of a pot maker (*kumbhakārāgrahastān mṛsnām*) and makes an image; the yantra-mantra is written covering the image's mouth. The image is cut apart and soaked in liquor. Next, using mantras to goddesses Jaṃbhā and Mohinī, he offers yellow flowers. This technique immobilizes adversarial tongues in legal disputes (*prayārthi vyavahāriṇo*).[81] (2) The mantra is inscribed on a man's tongue, and this causes mental bewildering and immobilizes hostile speech. It seems unlikely the sorcerer could actually draw a diagram on an opponent's physical tongue; a tongue simulacrum is more likely.[82] (3) Should the practitioner draw the yantra on a stone that

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79 "*Oṃ* [reverence] to *vajra*-Wrath! Burn! Burn! O Jvālāmālini! *hrīṃ jhīṃ blūṃ drāṃ drīṃ hrāṃ hrīṃ hrūṃ hrauṃ hraḥ*! The wrath, motion, mind, and tongue of so-and-so kill, kill! Burn! Burn! Cook! Cook! Pierce! Pierce! draw forth! draw forth! [Reverence] to rage! *Svāhā*" The instructions are found in verse 6.17. "One should inscribe the yantra on the earth, a leaf, a wall, on birch bark in order to effect immobilization of whatever the sorcerer desires." Found in comm. between 6.16 and 6.17. This mantra-yantra is to be inscribed on a portion of ground, a wall (*kuḍya*), or a sheaf of paper. Having performed worship using the spoken mantra, this will surely immobilize whatever the sorcerer desires to be immobilized. Jihva often refers to a tongue of flame, in this context I translate the term as the physical tongue, meaning immobilization of speech.

80 Immobilization of the tongue elsewhere describes freezing the speech of another to ensure victory in legal disputes; while the results are ambiguous the legal context is the most appropriate but agonistic sacrifice should not be discounted.

81 *nāmnaḥ koṇeṣu datvā la matha pari vṛtaṃ vārdhinā biṃdu nāvva / laṃ, bījai rvveṣṭitaṃ tatkuliśa valiyataṃ veṣṭitaṃ va trayeṇa // bhūrjje gaurocanā kuṃkuma likhitamataḥ kumbhakārāgrahastān / mṛtsnāmādāya kṛtvā kṛtimathatadyatramāsye nighāya // 6.18 // tadvakraṃ parapuṣṭakaṃkaṭacayairbhītvā śarā vadvaya / styāṃtastāṃ praṇidhāya samyagatha jaṃbhe mohinī saṃyujā // svāhā maṃtra padena pīta kusumai ramyarcya yātaḥ pumān / pratyarthi vyavahāriṇo vijayate tajihvakāḥ stambhayet // 6.19 //*

82 *nāmālikya manuṣyavakravivare tandrāṃtasāṃtā vṛtaṃ / lānnaglauṃtriśarīraveṣṭitamataḥ koṇasthalaṃ bījakaṃ // diksthaṃ kṣīṃ dharaṇītalaṃ ca vinathaṃ jihvā stambhinī mohasat— maṃtreṇārnnitamātanoti gatijihvā krodhasaṃ stambhana // 6.20 //* (*jihnā* corr. to *jihvā*)The mantra in the commentary reads, "*Oṃ*

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has been previously worshiped with boiled rice, indigo, and chalk and then should he

place the stone in his own mouth, it will reveal any secrets he wishes to know.[83] (6.18-21)

Revelation of secrets is presumably caused by dominating the tongue of those with whom

he speaks. The fetish in his mouth loosens the lips of others. From martial and verbal

subjugation, the text shifts to erotic magic subjugation.

The next yantra sexually infatuates a woman to a man (*puruṣaṃ nijānuraktaṃ*)

using a yantra made into an amulet that is empowered by smeared sexual fluids. First, I

will describe the diagram. An eight-petaled lotus is inscribed with '*krūṃ*' at the center.

The pericarp is inscribed with the name of the target surrounded by other seed-syllables.

Outer petals are inscribed with mantras to goddesses Gaurī, Aparājitā, Vijayā, Jaṃbhā,

Mohā, Jayā, Vārāhī, and Ajitā. The mantras in the yantra start with '*oṃ*', end with '*svāhā*',

and goddess names in the dative, though the expected '*namaḥ*' is not found. Outside the

primary lotus figure is written the mantra '*oṃ jrūṃ svāhā*'.[84] The sorcerer should collect

semen spilled during careless sexual intercourse, soaking it up using cotton where the

discharge has fallen to the earth. Semen is powerful and ambivalent already, but having

fallen to the earth it is polluted; recall that cow dung is perfectly pure until it touches the

earth, just as fruit that has touched the ground has become defiled. Pollution, here,

increases power. The yantra should be drawn upon birch bark using saffron, orpiment,

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jihvā stambhinī kṣiṃ kṣīṃ svāhā."

83 *odanarajanīkhaṭikāssaṃpeṣya tadīyavartikālikhitaṃ / yaṃtramidaṃpāṣāṇe tatpahitaṃ kheṣṭasiddhikaraṃ // 6.21 /*

84 *krūṃ madhye likha nāma tatkramalavairviddhiṃ kaṣṭairveṣṭitam / bāhyepyaṣṭadalāmbujaṃ pratidalaṃ svāhāṃtavāmādikāṃ // devīṃ gauryya parājite ca vijayāṃ jaṃbhāṃ ca mohāṃ jayāṃ / vārāhīmajitāṃ kramāllikha bahirvvāmādi jrūṃ saḥ padāḥ // 6.22 //* The eight mantras for the eight petals are as follow in the commentary: "Oṃ gauryai svāhā" "oṃ aparājitāyai svāhā" "oṃ vijayāyai svāhā" "oṃ jṛmbhāyai svāhā" "oṃ mohāyai svāhā" "oṃ jayāyai svāhā" "oṃ vārāhyai svāhā" "oṃ ajitāyai svāhā".

and so forth, and then it is scattered with barley (*yāvaka*), cuckoo-eye seeds, and pollen (*kokilākṣabījarajaḥ*). Having combined the semen and water, he should smear it upon the amulet and dangle that amulet from his hips. This shall engender erotic desire toward the wearer, whether he is male or neuter, in an otherwise unattainable woman, i.e. a woman who is married or who lives under the dominion of another man (*parastrīṣu*).[85]

(6.22-24)

The next mantra is named the grain-subjugating yantra (*kaṇayasuyaṃtram*); it targets the earth and crops.[86] This yantra invokes goddesses Mohā and Jambhā, but in the commentary a group of eight goddesses, including Mohā and Jambhā, are invoked in *homa* offerings. The seed syllables, namely the elephant-subjugator (*gajavaśakṛdbīja*), suggest subjugation, bewildering, or attraction. The yantra is written using vermillion, golden honey, sandal paste, grain, cow milk, orpiment, agar, and musk: all these are pleasant commodities throughout South Asia.[87] Subjugating the earth (*kaṇayasuyaṃtraṃ jagadākṛt*) suggests 'controlling the earth', and that control may increase fecundity or render fallow. (6.25-6)

A yantra consisting of four swastikas arrayed in a circular pattern with mantras

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85 *strīpuruṣasuratasamaye yonyāṃ vini patitamiṃdriyaṃ yatnāt / kārpyāsena grahītvā bhūmiṃ parihṛtya saṃsthāpya // kāśmīra rocanādibhi retaddyaṃtraṃ vilikhya bhūrjjadale / yāvaka pihitaṃ tadupari vikīryya sita koki lākṣa bījarajaḥ // 6.23/ jala miśra retasā tannisiṃcaya sūtrāvṛtaṃ kaṭau vidhṛtam / puruṣaṃ nijānuraktaṃ karoti saṃḍhaṃ parastrīṣu // 6.24 //*

86 The yantra is bears troublesome heading '*kaṇayavaśya yaṃtra*'. It means 'the grain subjugator', and its meaning can stretch to be 'lady subjugator' (*kanyavaśya*). In the Buddhist context and in the <u>Mahābhārata</u> a *kaṇaya* is a sort or spear or a weapon. Considering the ingredients, mostly commodities, it makes sense to emend *kaṇaya* to *kaṇa*, or at least construe it as such.

87 *hrīṃ madhye nāma yugmaṃ śikhi pura puṭitaṃ tasya koṣṭheṣu vāmaṃ / hrīṃ jambhe homamanyatpunarapi vinayaṃ hrīṃ ca mohe ca homaṃ // 6.25 // hrīṃ tatkoṣṭāṃtarāleṣṭhatha gajavaśakṛdvījamanyatadagre / bāhye hrīṃ svasya nāmnāṃtarita matha vahīḥ śrūṃ likhetsādhya nāmnā // 6.26 //* comm. Mantras: *"oṃ hrīṃ jambhe svāhā" aur "oṃ hrīṃ mohe svāhā"*. *kuṃkumahimamadhu-malayajayāvakagaukṣīrarocanāgurubhiḥ /mṛgamadasahitervilikhet kaṇayasuyaṃtraṃ jagadākṛt // 6.27 //*

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stretching out upon each arm removes dangers from witches (*śākinībhayaḥ prabhītaṃ*). Mantras in the four directions invoke deities from the four directions to protect the target from myriad dangers.[88] In the east, Vajradhara regulates the corrupted obstructors (*duṣṭavināyaka*); in the south, Amṛtadhara regulates impure enemies (*ariśuddha*); in the west, Amṛtadhara regulates noisy witches (*ḍākinī*); and in the north, Rurucala regulates

yoginīs.[89] (6.27-8)

Manipulating consecrated jars--including inscribing the jars with yantra-mantra-- removes dangers from violent enemies, witches, serpents, the nine planets, ghouls, and thieves. A mantra with the target's name embedded is used to bind the directions of the ritual space; then the jar is prepared by inscribing mantras and consecrating the jar it with nectar (*amṛta*).[90] Next, the yantra-mantra is drawn upon a birch sheaf using yellow, pleasant smelling substances, as well as grain-oil and milk, and this is laid over the mouth of the jar. The jar is filled with sandal, flowers, and the like, and then it is sealed with thread and beeswax. The directions are yet again bound using the mantra prescribed above.[91] Then the pot itself is manipulated.

88 Comm.: *pūrava diśāme--"oṃ vajra dhare baṃdha2 varja pāśena sarva maduṣṭa vināyakānāṃ oṃ hrūṃ kṣaṃ phaṭ yogine devadattaṃ rakṣa2 svāhā // dakṣiname—"oṃ amṛta dhare dhara dhara riśuddha oṃ hrūṃ phaṭ yogini devadattaṃ rakṣa2 svāhā /" paścimame—"oṃ amṛta dhare ḍākini garbha surakṣiṇī ātmabīja hrūṃ phaṭ yogini devadattaṃ rakṣa2 svāhā //" uttarame—"oṃ ru ru cale hrāṃ hnāṃ hrūṃ hrauṃ hraḥ kṣmāṃ kṣmīṃ kṣmūṃ kṣmaiṃ kṣmaḥ sarva yoginidevadattaṃ rakṣa2 svāhā //"*
89 *nāka oṃkāramadhye punarapi valayaṃ ṣoḍaśasvastikānāmāgneyaṃ gehamudyannavaśikhamatha tadveṣṭitaṃ trikalāmiḥ / dadyād baheḥ sya catvāryyamarapatipurāṇyaṃ tarālastha maṃtrānetad-yaṃtraṃ sutaṃ trailikhitamapaharecchākinībhayaḥ prabhītiṃ // 6.28 //*
90 *nāma sakārāntarggatamaṃbudhiṭāntāvṛtaṃ bahiśca kalā / valayitamanilādyaṣṭamāveṣṭyaṃ haṃsaḥ padaṃ valayaṃ // 6.29 // ṭāṃtena bahirveṣṭyaṃ kroṃ proṃ trīṃ ṭhassu bīja valayaṃ ca / bhāntena su sampuṭe taṃ tadvalayitamamṛta maṃtreṇa // 6.30 // Comm. oṃ pakṣi svaḥ jhvīṃ jhvaṃ hūḥ vaṃ haṃsaḥ jaḥ jaḥ jaḥ pakṣi kṣaḥ saṃ saṃ saḥ hara huṃ haḥ*
91 *kamaladalasahita mukha budhnāmṛtakalaśena veṣṭitaṃ bāhye / vaṃ vandanadaleṣu likhet budhnadalāṃtargataṃ laṃ ca // 6.32 // kūṭasthanālamūle ghaṭa yaṃtramidaṃ vilikhya bhūrjjadale kāśmīrarocanāguruhimamalayajayāvaka-kṣīraiḥ // 6.33 // sūtreṇa vahirveṣṭyaṃ sikthakapariveṣṭitaṃ tataḥ kṛtvā / malayaja kusumādyarccitanavapūrṇa ghaṭe kṣipenmatimān // 6.34 //*

On purified ground the practitioner places a copper or iron tripod

(*lohamayatripādikā*). Upon the tripod he sets a brass pot whose mouth is covered by a

brass platter. On top of the plate is placed a pestle and a lamp; the pair are garlanded by

two necklaces (*kāñcīdvayayuta*). The assembled ritual items are blessed with sandal-

water and adorned with flowers. Once the ritual space and items are arranged, the

sorcerer offers mantras, good-smelling things, grains, flowers, and cooked oblations.[92]

Consequently, this prophylactic ritual removes danger from hostile creatures.[93] (6.29-40)

The yantra to attract (*ākarṣa*) a victim prescribes another eight-petaled lotus; the

petals of this lotus are inscribed with consonant '*rlyūṃ*'-type clusters, i.e. '*rkṣlvyūṃ*',

'*rhalvyūṃ*', and so forth. The mantra uses seed syllables common to attraction spells such

as 'the noose' and 'the goad'. The final verse expands the mantra to include the name of

the crested goddess (*śikhani*), Jvālāmālinī. She is implored to draw forth so-and-so

toward the practitioner, to restrain that victim, and to fulfill the sorcerer's desires.[94] (6.41-

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The last procedure arrests even the most supreme deities. The aforementioned

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92 *samārjita bhūmitale lohamayatripādikā parinidhāya / {samārñjita corr. to samārjita} kalaśaṃ taṃ
tasya mukhaṃ kāṃsyasavṛtena pihitavyaṃ // 6.37 // kāṃcīdvaya yuta muśalaṃ, jala dhautaṃ sarasa
malaya jālimaṃ / surabhitarakusumaveṣṭaṃ, tadūbṛtakamastake sthāpyaṃ // 6.38 // musalopari pradīpaṃ
nidhāya kāṃsyamayabhājanaṃ kalaśatale / {bhūśala corr. to musala}
bahirarcayetsamaṃnādagaṃdhākṣata-kusumacarukādyaiḥ // 6.39 //*
93 *krūrārimāraśākinyuraganavagrahapiśācacorabhayaṃ / apaharati tatkṣaṇādiha
tatsaliladravyasamāsetkaḥ // 6.40 //*
94 *kūṭākāśamapiṇḍamadhyanilaye nāma svakīyaṃ pṛthak / datvā tatpariveṣṭitaṃ bhaparasatpiṃḍena
guhyena ca // bāhyedvyaṣṭa dalābja maṣṭa kamale ṣvanyacca piṃḍāṣṭakaṃ / patreṇāntaritaṃ
likhetsvarayugaṃ śeṣa ca patrāṣṭake // 6.41 // svara yugalasyādhastā cchabdaṃ pāśaṃ tathāṃ kuśaṃ
kṣīṃ ca / datvā teṣāṃ cādyaḥ hrīṃ klīṃ blūṃ saḥ drāṃ drīṃ kramāddyāt // 6.42 //* Comm.: *"hrāṃ āṃ
kroṃ kṣīṃ hrīṃ klīṃ blūṃ saḥ drāṃ aur drīṃ" // bāṇānpadmadalāntareṣu vilikhe cchabdaṃ kaśaṃ
cāṃkuśaṃ / kṣīṃ patrāgra gataṃ likhe datha namaḥ paryyaṃta vāmādinā // patrāgra sthita bīja bāṇa
śikhani śīghraṃ tamākarṣaya / tiṣṭa dvirmmama satya vādi varade maṃtreṇa veṣṭyaṃ vahiḥ // 6.43 //*
Comm.: *"oṃ hrāṃ āṃ kroṃ kṣīṃ hrīṃ klīṃ blūṃ saḥ drāṃ drīṃ jvālāmālinī devi śīghraṃ
devadattamākarṣaya2 tiṣṭha 2 mama satya vādi varade namaḥ" //6.43 //*

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Jvālāmālinī mantra, that comes from the very mouth of Jvālāmālinī (*devyā*

jvālāmālinyoktam),[95] is inscribed in the pericarp of an eight-petaled lotus with a triangle

in the center, and then the sorcerer makes fire offerings. The yantra is drawn using a

finely-prepared ink concoction (*śubhatantra*). When the sun is in the lunar asterism of

puṣya (*puṣyārka*), that yantra is inscribed on a birch-sheaf or upon a foot-image (*bhūrjje*

pade); subsequent fire offerings are focused upon that inscribed object. This subjugates

even ultimate deities (*parama deva*). By extension, whether near or far away from

Jvālāmālinī's image or temple (*hṛdayo 'pahṛdaya*), this yantra can be used in ritual

adoration, mantra recitation, and fire sacrifice to subjugate women, kings, enemies, and

ghosts. When the practitioner offers three sweets, bdellium, and incense into the flames,

he will subjugate even a god like Indra, let alone a normal creature.[96] (6.44-7)

The seventh chapter, like the prior one, presents a catalog of pragmatic rituals; this

chapter emphasizes subjugation and erotic magic. Jain ideology does not endorse lay

extramarital sexual activity, but magic tantras always include sexual rituals, particularly

erotic domination and fertility operations. Jain tantras set aside ideology and become

thoroughly magic tantras; genre, not ideology nor orthodox pantheons, determines ritual

techniques and deities invoked. The main techniques are enchanted eye-shadow

(*añjana*), ointment concoctions, and brow-markings (*tilak*): these are common techniques

for subjugation, especially erotic subjugation, throughout magic tantras. Techniques to

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95 Explicit mention of the goddess whom the text is dedicated is found at the end of the chapter, pointing toward a Jain tantra re-visioning of earlier less-specific or non-Jain textual sources. *devyā jvālāmālinyoktamidaṃ parama-deva-graha-yaṃtraṃ.*
96 *śikhi maddevī hṛdayo'pahṛdaya maṃtreṇa pūjitaṃ satataṃ / japitaṃ hutaṃ ca sakalaṃ strīnṛparipubhūtavaśyakaraṃ // 6.46 // madhuratrayeṇa gugguladaśāṃgapaṃcāṃgadhūpamiśreṇa / juhuyātsahasradaśakaṃ vaśaṃkarotīndramapi kathānyeṣu // 6.47 //*

prepare magic concoctions range from mechanically combining ingredients to performing

spells, inscribing diagrams, and worship activities while manipulating substances. That

most-not-Jain pan-Indian deity Kāmadeva is invoked positively in erotic rituals: magic

tantra is here completely integrated to the Jain context.

Flowers, musk, camphor, basil and various flora in equal amounts are made into a

tilak that subjugates the world (*tilakaṃ bhuvanavaśya karaṃ*).[97] This is the 'sublime

method', the '*divyatantra*' (*ceti divataṃtramidaṃ*).[98] (7.1-2) When the moon rises in the

asterism of *puṣya*, a lovely maiden grinds together herbs and minerals with water to make

a paste.[99] The paste is applied to the forehead or as eyeliner; consequently, it conquers

the three-fold world.[100] (7.3-5) Two similar forehead markings subjugate the world

(*jagadavaśakṛt*, *trailokyajanavaśakṛt*) using, in the first, a combination of flower parts

(roots, bulbs, and stalks) and, in the second, petals from several flower varieties.[101] (7.6-

7) The next forehead mark makes the applicant's mouth captivating; it is not a mouth

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97 *śarapuṃkhī sahadevī tulasī kastūrikā ca karpūraṃ / gaurocanā gajamado manaḥ śilā damana kaścaiva // 1 // jātiśamīpuṣpayugaṃ harikāntā / 7.1 /*

98 *Divyatantra* is not the name of a tantra. Declaring "*ceti divyataṃtramidaṃ*" fills out the verse-quarter (*pada*). It should not be construed as a source declaration. *jātiśamīpuṣpayugaṃ harikāntā ceti divyataṃtramidaṃ / samabhāgena grahītaṃ tilakaṃ kuru bhuvanavaśya karaṃ // 7.2 //* In the Uḍḍ-corups, in particular in the <u>Uḍḍīśatantra</u>, a similar *pada*-filler using "*yogatantra*" is often used. Here again, there may be a well-known but not existent <u>Divyatantra</u>.

99 The ingredients; *elālaavaṃgamalayajatagarotyalakuṣṭakuṃkumośīraḥ / gaurocanādikeśaramanaśilā rājikākuṭarajaṃ // 7.3 // hikkvā tulasī padamakam . . . gajamadakunaṭiśamīpuṣpaiḥ // 7.5 // The full verses are as follows: elālavaṃgamalayajatagarotyalakuṣṭakuṃkumośīraḥ / gaurocanādikeśaramanaśilā rājikākuṭajaṃ // 7.3 // hikvā tulasī padmakamiti samabhāgaṃ muṣāramalilena / puṣpe candrābhyudaye sukanyakāpeṣayetsarvvaṃ // 7.4 // (su corr. mu) tilakaṃ kuryyādamunā vidadhātvathavāṃjanaṃtathānyonyaṃ / tilakastribhuvanatilako gajamadakunaṭiśamīpuṣpaiḥ // 7.5 //*

100 This interpretation requires a creative reading of the corrupt ″. . . *samabhāgaṃ muṣāramalilena / puṣpe candrābhyudaye mukanyakāpeṣayetsarvvaṃ // 7.4 // tilakaṃ kuryyādamunā vidadhātvathavāṃjanaṃtathānyonyaṃ / tilakastribhuvanatiloko*" to read *samabhagaṃ mūṣāpam līlayena / puṣye candrābhydaye amukanyakā peṣayet sarvaṃ // 7.4 // tilakaṃ kuryādamunā vidadhatvathavāñjanaṃ tathānyonyaṃ / tilakastribhuvanaṃ atiloko . . .* ″

101 *narakandapatrakanyāhimapadmotpalasukeśaraṃ kuṣṭaṃ / harikāntāmalayaruhaṃ vikṛtistilako jagadvaśakṛt // 7.6 // kanakasahajātapuṣpairmalanajanṛpa-locanāmṛgamadaiśca / samabhāgena grahītaistilakaṃ trailokyajanavaśakṛt // 7.7 //*

freshener applied to the tongue, such as found in *paan* preparations, but a mark on the

forehead that magically makes the applicant's face (*mukha*) pleasant, causing subjugation

(*vāso bhave tilakaḥ*).[102] (7.8-10)

Numerous infused eye-shadows subjugate any person in the world--men, women,

and even kings. Ingredients echo forced movement: iron dust and lode stone, sunflowers

whose blossoms turn with the sun. Plant ingredients have "intoxicating" names, such as

bewilderer (*mohinī*) and enchanter (*āvartamada*), or are associated with flower-arrows of

Kāmadeva, such as *śarapaṅkha* and *sahadevī* plants. Animal ingredients are visually

striking; they captivate like the head of a snake, mane of lion, of claw of tiger.

Ingredients are combined with vibrant colored powders, smeared upon a wick, and burnt

to produce lampblack that is then mixed with intoxicants, such as cannabis bhang and

dhattūra. During preparations the sorcerer chants, "*Oṃ*! Captivating Captivating!

Svāhā!" Having applied perfected eyeliner, the sorcerer subjugates anything upon which

he casts his gaze.[103] (7.11-18)

Results to this point forcibly dominate targets, but the next three procedures

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102 The ingredients do not seem particularly pleasant-smelling; the *tilak*a, thereby, magically causes the wearers face or breath or countenance to be pleasant. Here the source given, like *divyatantra* above, is divya śubha tantra. *pāvakavarjitalakṣmī sahadebī kṛṣṇa mallikā tulasī / (corr. varñjia to varjita) harikāṃtā narakaṃdeśvari śītośirapikkāśca // 7.8 // jātiśamīkusumayugaṃ damanaka guarocanāpamārgaśca / kāśmīrakāryyaka-mṛgamada dhatūrakamarugapatrāṇi // 7.9 // śara puṅkha kanaiti ca samabhāgagrahītadivya śubha taṃtraiḥ / puṣpārkve saṃyuktairmukha vāso bhave tilakaḥ // 7.10 //*
103 *loharajaḥ śarapuṅghī sahadevī mohinī mayūraśikhā /kāśmīrakuṣṭamalayajakarppūraśamīprasūnaṃ ca // 7.11 // rājāvartabhrāmakadivasakarāvartamadajaṭāmāṃsi / nṛpapūlikeśacaṃdana bālāgirikarṇikā śvetā // 7.12 // śrotoṃjana nīlāṃjana sauvīrāṃjana rasāṃjanānyapi ca / padmāhi siṃha keśara śārdūla nakhaṃ ca vikṛtaśca // 7.13 // gaurocanā'śva vaṃdana harikāntā bhṛṅga tuttha mityeṣāṃ /cūrṇa malaktaka paṭale vikīryya pariveṣṭya kurvarti // 7.14 // sūtreṇa paṃcavarṇena parivṛtāṃ bhāvayet tarukṣīrai / kāruka kuca bhava payasā punarapitāṃ bhāvayetsamyak // 7.15 // vartyātayā pradīpaṃ vibodhya kapilāghṛtena siddhasthāne / dhatūrabhaṃga mardita nayakharppakeṃjanaṃ driyate // 7.16 // (corr. nava to naya) oṃ hariṇī hariṇī svāhā maṃtraṃ paṭhatāṃjanaṃ dāryyaṃ / prapaṭhaṃ stameva maṃtra karotu nayanāṃjanaṃ vāpi // 7.17 // sakala jagadekaraṃjanamaṃjanamidamātanoti subhagastvaṃ / strīpuruṣarājavaśyaṃ karoti nayane dvayaṃ bhaktaṃ // 7.18 //*

subjugate by charming (*rañjana*) the world and its inhabitants.[104] Ingredients are similar

to the lampblack-eyeshadow producing procedures preceding. Lode-stone, camphor,

black antimony, young tumeric root (*bālālakṣmī*), sweet jasmine, tiger's claw, lion's mane,

orpiment, and rice are combined. The resultant concoction is made into ink used to draw

the previous mantra on a sheaf covered in lac; this will enchant the minds of all people.[105]

(7.19-20) Similar ingredients are combined to make an ointment that charms or even

seduces whomever encounters the wearer.[106] (7.21-2) An ointment that charms the world

combines familiar ingredients: tiger-claw, lode-stone, blue-lotus, bewildering plant,

camphor, and orpiment. (7.23)

Erotic magic comprises the remainder of Chapter Seven; victims are struck by

Kāmadeva's randy arrows. Ritual techniques and ingredients repeat from other sections.

Such repetitions include the use of the sorcerer's or clients' bodily fluids (most often

urine), animal milk, salts and briny suspensions, herbs associated with desire, i.e.

aphrodisiacs, and plants associated with desirous deities.

To afflict a target with the arrows of Kāmadeva (*anaṃgajayabāṇā*), the sorcerer

steeps *eraṇḍaka* and *bhaktraka* juice, black sesame oil, and dog-milk in his own urine

for three days.[107] (7.26)   In another method, a combination of herbs are rolled into small

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104 Results are charming or seducing men and mind (*janaraṃjanamanaraṃjanaṃ*) (7.20) and delighting
all men (*jagadraṃjanaṃ*). The Hindi commentary argues makes all men servants (*sevan kare to samast
jagat ko ānaṃd ho*) (7.22). Results charm the world of men (*janaṃ lokaraṃjanakṛt*) (7.23) The Hindi
label, derived from Sanskrit, for these rituals are the gladdening ointments (*sukhadāyaka añjana*).
105 *bhrāmakahimanīlāṃjanabālālakṣmīsumohinībhaktāḥ / vyāghranakhī harikāṃtāvarakaṃde
rocanāyuktaṃ // 7.19 // kekikhetyeteṣāmalaktapaṭale vilikhya saṃcūrṇam / (*corr. *kekikhetya* to
kekhiśikhetya) *prāgukta vidhisametaṃ janaraṃjanamanaraṃjanaṃ tadidaṃ // 7.20 //*
106 *harikāntā kekiśikhā śarapuṃkhī pūtikeśasahadevyaḥ / himamadarājāvartaṃ vikṛtiḥ
kanyāpuruṣakaṃdaḥ // 7.21 // purupadmakeśaraṃ pāmohinītisamabhāgataḥ kṛtaṃ / cūrṇaṃ
prāgvidhiyutamaṃjalamidamakhilajagadraṃjanaṃ tatthaṃ // 7.22 //*
107 *eraṃdakabhaktakarasena divasatrayeṇa pṛthakkṛṣṇatilāḥ / bhāvyāḥ śunīpayonijamūtreṇānaṃgajaya-*

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balls and brined in a salty solution containing one's own urine; after evaporating that liquid via cooking, the remaining salt (*lavaṇa*) causes subjugation. This technique makes the so-called 'subjugation salt' (*vaśya namak*).[108] (7.27-8) On a new-moon Saturday, herbs and salt in specific proportions are ground with goat-milk. One half of the juice from the grindings is boiled in goat milk. The other half is reserved for the next step. The milk-poached portion is mixed with reserved sap and two measures of oil; this is cooked further. Upon rubbing infused oil on his body, the sorcerer maddens all women and subjugates the three-fold world.[109] (7.29-31) The oil subjugates via contact with victims or upon victims gazing upon the body of the sorcerer.

The next two techniques create an oil whose effects are equivalent to the strike of Kāmadeva's bow. First, a desolate ritual space is prepared by smearing the earth with cow dung. Next, the sorcerer places a piece of betel nut in the mouth of a dead snake, and the snake head is placed in a golden pot along with various ground substances. The concoction ferments for three days. The contents are mixed with thickened dog milk and the sorcerer's own urine, then it is rolled into balls. During a Saturday sunrise the balls

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bāṇāḥ // 7.26 //

108 ra*ktakaṇavīravikṛtidvijaḍī vāruṇī bhujaṃgākṣī / lañjarikāgovaṃdinye tadvañitkā prakṛtya bahūḥ // 7.27 // baṭikābhiḥ saha lavaṇaṃ prakṣipya suājane svamutreṇa // ṣaribhāvya pacetpaścāllavaṇamidaṃ bhuvana vaśakārī // 7.28 //* The making of these so-called 'salty balls" is found in several erotic techniques in BPK Chapter Nine.

109 "Fifteen, nine, four, and six portions of, in order, vikṛti, salt (namak), bewildering plant, and lañjarika are measured out on a new-moon Saturday. The ingredients are ground with goat milk.   One half is boiled in goat milk. After cooking that half, the other half is deposited [into it]. " *paṃcadaśā nava catuḥ ṣaḍ bhāgān vikṛtinamaka mohanikā / (corr. nabhakta to namaka) lañjarikāṇāṃ jñātvāmāvasyāyāṃ śanairvvāre // 7.29 // (corr. ābhāvasya to āmāvasya) saṃpiṣyājāpayasā kalkārddhamajāpayoyutaṃ kvathayet /arddhāvarte kvāthe dvitīyabhāgaṃ kṣipetatra // 7.30 //madhuno dviguṇaṃ tailaṃ kvāthasamaṃ miśritaṃ pacedvidhinā / vanitāmadanābhyaṃganatailamidaṃ trijagatīvaśa kṛta // 7.31 //* Or rather, having rubbed this oil onto the body of a woman, she will madden the three-fold word. This ambiguity is not aided by the Hindi gloss.   I have preserved the ambiguity in my gloss above.

are cooked over a thorn-apple/dhattura wood fire (*kanaka*). Ground *gañja*, sandal, and

thorn-apple/dhattura seeds along with the funky snake-balls are used to make a sesame

oil infusion. If the oil is swallowed, it subdues the consumer, functioning like the arrows

of Kāmadeva (*anaṃgaśastrāṇi*).[110] (7.32-35) Betel nut mixed with ground herbs are

combined with the sorcerer's own urine, red *karavīra* sap, dog-milk, and donkey-milk.

That concoction is placed in an alcohol-filled pot (*unmataka*). Additionally, dhatura

(*unmatta*), *gañja*, saffron, and snake oil (*sarpakṛta*), made above, are placed into the pot.

The concoction is cooked over a fire kindled with thorn-appple/dhattura wood (*kanaka)*.

The resultant oil is like the weapon of Kāmadeva.[111] (7.36-8)

The next ritual manipulates serpentine ingredients, dog milk, and odoriferous

substances (sandal, incense, and so forth), all common ingredients found throughout this

chapter. As seen elsewhere, rituals contain many snakey qualities from *Gāruḍaśāstra*

sources. The sorcerer combines powders of *kanyā*, *indravāruṇī*, *nāga*, *sarpa*, *pātāla*,

garuḍa, and *rudrajaṭā*: the names of which either mean snake or snake-like beings,

denote objects that look like snakes, or have mythical association to serpents.[112] (7.39)

"These are put together with a large amount of dog milk and incense. This is said by

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110 *svaṃmeva mṛtāhi sukhe kramuka phalānāṃ dalāni nikṣipya / tanmadhyagomayaliptaṃ saṃsthāpyaikāṃtaśubhadeśe* // *7.32* // *(corr. tanmadgo with tanmadhyago) tānyādāya dinai stribhirathakanaka suphalaghaṭe samāsthāpya / giri-karṇikeṃdravāruṇyanalahalinyāṃganācūrṇaiḥ* // *7.33* // *maṃdāraśunikṣīraiḥ svamūtrasahitairvibhāvayetbahuśaḥ / kulikodaye śanaiścavārekanakeṃdhano syāgnau* // *7.34* // *guñjā sugandhikā kanakabījacūrṇāhikṛtitilatailaiḥ / raddhūpitāni bhājana-vivareṇānaṃgaśastrāṇi* // *7.35* // {corrupt cd}

111 *gobaṃdhinīṃdravāruṇyavanīdarakarṇikā sugaṃdhinikā / kharakarṇītyeteṣāṃ cūrṇaiḥ sahapūgaśakalāni* // *7.36* // *unmatakabhāṃḍagatā nyātmasumūtreṇa rakta karavīra--dragharāsambhīśunīkucapayasā bhāvyāni tāni pṛthak* // *7.37* // *unmatabījaguñjāsugandhikāsarppakṛti-tilatailaiḥ / kanakendha nāgni saddha pitāni kusumāstra śāstrāṇi* // *7.38* //

112 *kanyendravāruṇināgasarppapātālagaruḍarudrajaṭā—cūrṇayutaiḥ kramukaphalānyātmamalair-vipulakanakaphale* // *7.39* // *(kanyedra* corr. *kanyendra)*

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Gaṅgapati Guru to be the Victory-weapon of Kāmadeva (*jaitrāstrāṇi manojasya*)." [113]

(7.40) Gaṅgapati Guru is unknown to me at this time.

In the next ritual, rudra-locks, white *gañja*, and *lajjara* are placed in the mouth of

a snake. After three days, the powder thus produced *(ādāya pracūrṇaṃ)* is mixed with

one's own bodily excretions.[114] The mixture is cooked in a place where the earth has

previously been purified by cow dung. After cooking, the resulting powder is called the

"Arrow of Kāma", and it subjugates the entire world.[115] (7.41-2) A final ritual to

subjugate the whole world combines pungent mustard, salt, pepper, coriander, turmeric,

betel, and so forth along with the sorcerer's bodily excretions and incense: this is called

daśarāri, and it subjugates the whole world.[116] (7.43-5)

The last verses of this chapter are gynecology and fertility techniques; final verses

and appendices are common locations for such techniques throughout the magic tantras.

The first two procedures rejuvenate a vulva (*bhaginirjjara*); the Hindi heading is

'smearings for vulva purification' (*yoniśodhaka lepa*). The first concoction consists of

'desirous' plant ingredients: musk, the intoxicating plant (*unmatta*), aphrodisiac herbs

(*kāma*), rudra's locks (symbolizing restrained desire), and tamarind (an astringent thought

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113 *saṃbhāvya śunidugdhaplutāni saddhūpitāni punaḥ / jaitrāstrāṇi manojasyetyuktaṃ gāṃgapati guruṇā // 7.40 //*

114 It is unclear whether the powder emerges after shaking out the snake head after three days or if it is a salty-powder arising from evaporation.

115 *rudrajaṭā sitaguñjā lañjarikāḥ saṃnidhāya sarppāsye / divasai stribhirādāya pracūrṇaṃkṣipayetsvamalaiḥ // 7.41 // gomaya lipte hari nikaṃde paribhāvya pācayedvidhinā / cūrṇamidaṃ sakalajagadvaśya-karaṃ kāmabāṇākhyaṃ // 7.42 //*

116 *kanakendravāruṇīkhara karṇikātrisaṃdhyānāṃ / visphoṭanalajjarikādvijadaṃḍīnāṃ vahirvvaṭikā // 7.43 // bhāṃḍe nidhāya tasmin pṛthak2 marīcalavaṇasarṣapa śuṃṭhī / dhānyājamodacūrṇakaharitakakramukapippalyaḥ // 7.44 // bhāvyāḥ svamalaiḥ samyak taddhūpaiddhūpitāḥ pṛthak pṛthagiti ca / daśarāri kābhi dhānāḥ sakalajagadvaśyakāriṇyaḥ // 7.45 //* I cannot posit a meaning for this *daśarāri* without major speculative emendation.

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to awaken appetite), and so forth.[117] The concoction is smeared upon a vulva to freshen

or rejuvenate that organ. Pungent, recurring 'desirous' substances are ground and mixed

with dog milk in the second concoction. Applying the resultant paste to a vulva

rejuvenates aged flesh.[118]

Rejuvenation techniques above are designed for aesthetics and erotic sport; those

that follow increase fertility. The following techniques are called "medicine for

bestowing progeny" (Hindi: *santānadāyaka auṣadhi*). Ingredients are odd, but results are

clear; consequently, I maintain Sanskrit terminology.

> *Śipi, phaṇīphala, cavya, citraka, mahī, kuṣmāṃḍi, niḥparṇika, brahyi, daddura
> (datura), mitavarāhī, khalī, pāthā,* and *lakṣmaṇīka* should be crushed up with
> cow-milk and pressed (*picet*). If a childless, menstruating woman has intercourse
> with her own husband, then she will surely attain a son. Having drank this herbal
> nectar (*amṛtauṣadham*), the two [husband and wife] should remain together for
> four days. Should she eat sweet food, they will attain the desired result. On the
> fourth day, after bathing she has intercourse with her own husband at night.
> Depending on whether she sleeps to the right or the left she will have a son or a
> daughter. (7.49-51)[119]

A childless menstruating woman drinks the preparation described in verse 7.49;

subsequent verses nuance the nectar's application. Verse 7.50 prescribes direct

instructions for consuming the concoction and accompanying practices. Verse 7.51 states

that the side of her body on which the woman sleeps will dictate the sex of the progeny.

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117 *dviradamadakuṣṭamṛgamadakarppūronmatapippalī kāmaṃ / rudrajaṭāmadhu-
saiṃdhavanāgaramustāsuyaṣṭīkaṃ // 7.46 // sūraṇaṭaṃkaṇapippaliśarapuṃkhīmātuliṃgacaṇakogha /
mahakāmlasametaṃ bhaganirjjarakāraṇaṃ liptaṃ // 7.47 //*
118 *karppūrailāmākṣikalajjarikāyuktapippalīkāmaṃ / bhaganirjjaraṃ prakuryyāt
kukkuraṣīrasaṃyuktaṃ // 7.48 // (kuruṃṭikā* emend. to *kukkura,* following Hindi *kuttīke dūdh meṃ)*
119 *śipaphaṇīphalacavyacitrakamahīkuśmāṃḍiniḥparṇikāḥ / brahyīdurddurapūvvikā
mitabarāhākākhalyanvitā // pāṭhā lakṣmaṇiketyamūnyasitagodugdhena piṣṭāpicet / vaṃdhyā puṣpavatī
svabhartṛsasahitā putraṃ labheta dhruvaṃ // 7.49 // pītvāmṛtauṣadhamidaṃ divasacatuṣṭayamubhāvapi
sthitvā / nirvvatyaikoddeśe bhujeyātāṃ madhuramannaṃ // 7.50 // snātvā caturthadivase
svabhartṣaṃkalpamāpyaniśivanatāni / putrī putraṃ labhate vāmetarapārśva saṃsuptā // 7.51 //*

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Three verses represent three stages or layers of the text. The oldest verse is the first with its odd list of ingredients (7.49); redactors, editors, and innovators added the later two verses to enrich the technique.

Chapters Eight and Nine depict discrete, long rituals. Tantra Jains, like tantra Śaivas and tantra Buddhists, practiced both short "low-magic" rituals and elaborate rites similar to more orthodox, transcendental brāhmiṇical rituals, i.e "high-magic". In high-magic or higher-magic, pragmatic elements remain, but the rituals are longer, fewer, more systematic, and have generalized results departing from six results terminology. The remaining rituals demonstrate the hybrid worldview of Jain tantra authors and practitioners: brāhmaṇa gods mix with regents of the eight directions, mix with tantra and folk goddesses, mix with the eponymous Jain tantra goddess, mix with orthodox Jain figures. All such deities are organized into ritual cycles departing from the disconnected cookbook sections found in the core of this tantra.

Chapter Eight describes a long ritual in two parts. In the first part, the sorcerer performs elaborate worship of the regents over the eight direction and the nine planets, and, in the second, he creates an amulet that, in conjunction with a bath of flowers, confers great prosperity upon the target. Ritual results are absent in the first portion; therefore, we should construe the chapter as a single ritual with two parts. The first part is not inconceivable as a stand-alone transcendental rite for general auspiciousness. Ritual style and presentation change in this chapter, departing from the tantra grimoires by presenting neither inauspicious ingredients nor violent actions. Magic tantras' operations can be divided into three groups: (1) short rituals with few steps for specific

pragmatic results, (2) longer rituals with many steps and added worship to cause one of the six results constituents (occasionally other specific results are effected), and (3) long rituals with elaborate actions and large ritual spaces that effect generalized ritual results. The first two types are usually done in private by a single sorcerer, but the last type of ritual, as found in *Jvālāmālinīkalpa's* Chapter Eight, require elaborate spaces and would need many fellow ritual participants to prepare and perform the ritual. The more generalized the results, the more people perform the rituals; more specific result operations tend to flow from the work of a solitary practitioner.

The following are eight major ritual techniques in the chapter. I construe the first seven in a coherent sequence, without results. The eighth and final step declares results, either as a concluding technique to the seven or as an independent act. The eight ritual techniques, in order, are as follows: (1) preparing ritual grounds; (2) laying out diagrams; (3) making a pavilion (*maṇḍapa*) upon which is suspended a pot that is the focus of successive ritual acts; (4) creation of images corresponding to the eight direction lords who will be worshiped, divided, and released into a river; (5) circumambulation and worship of the central pot; (6) creation and manipulation of images corresponding to the nine planets, worshiped in the same manner as the aforementioned worship of the regents of the eight directions; (7) collecting and distributing ritual items; (8) creating an amulet and blessing a beneficiary. I describe the ritual(s) in detail below.

The ground is consecrated by sprinkling water, starting in the north-east (the *Īśāna* quarter), and the space is purified by smearing it with five sacred products from a tawny-colored cow (*kapila*): dung, curds, milk, ghee, and urine. Spatial dimensions are

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not described, but considering the detailed ritual structures and elaborate physical acts to follow, the space must be large. Four seed syllables and four lotus diagrams are installed at the center of the ritual space. The flowers are colored reddish, white, blue, red, and they are drawn outside the syllables.[120] Sixteen animal images are drawn outside the flowers: a young brahmanis duck (*cakrāhu*), heron (*bala*), crane (*balāka)*, Saras crane (*sārasa*), and a honker goose (*sakalahaṃsa*) along with their mates (*mithunasaṃyukta*), also a crab (*karkkaṭaka*), turtle (*kurmma*), frog (*dardura*), fish (*ūṣa*), crocodile (*makara*), and a wave.[121] (8.3) Each symbol, other than the fish, is a liminal creature: water birds live in the air and the sea, and the water animals transition between the sea and the land. A wave, in the same way, is the meeting of land and sea: it is water, but it is only visible when it approaches the land.

An exterior group of big lotuses (*vipulapadminikhaṇḍaṃ*) is drawn surrounding the four inner lotuses. These are drawn using colored powder. The exterior "group" is a single sixteen-petaled lotus, and the sixteen aforementioned symbols mark each petal.[122]

A square, drawn using the same colored powder, surrounds the lotuses. In the four

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120 Text for the syllables: *nāmakalā purṇendusametaṃ*. Comm. 'ā', 'ī', 'ū', 'aiṃ'. The lotuses are *kokanada*, *kumuda*, *kuvalaa*, and *ratkotpala* lotuses. 8.2

121 The extra *tara* in front of *taraṃga* fills out the required 21 syllables for the mete. The term *ūṣa* for fish is attested in 3.21 as part of *Jvālāmālinī's regalia*. Alternatively *ūṣa* can be translated as sun, and the sun can also be considered amphibious at sunrise or sunset it lives in the air and water, like the other land-water animals in the list. 'Fish' is a more consistent translation with the text and follows the Hindi gloss '*macchlī*'. *cakrāhubalabalākāsārasakala haṃsa mithunasaṃyuktaṃ / karkkaṭakakūrmma duddura ūṣamakaratarat[araṃgayutaṃ //8.3 //* A similar lists of liminal or amphibious creautres is found in the Uḍḍ-corpus, namely regarding creating a fat-concoction to immobilize water. See my treatment of Śivadatta (4.1-27) and Śrivāstava (69-75) in Chapter Four.

122 Dust is collected from eight spots: the gate of royal palace, from a crossroad, from a potter's hand/ground (kulālakaru), from an ant/termite hill (vāmalūra), from the bank or beach of a river (saridubhayataṭaḥ), from elephant tusks (radarada) and buffalo horn, or gathered from a battlefield (kṣetragata). (8.12) Combined, they are mixed with sandal paste and dye to make nine colors; the eight dusts become the base for colored powder used in worship.

directions, outside the square, are placed golden pots full of choice seeds (*varabījapūramukha*). The pots are worshiped with sandal, saffron, and white flowers.

A pavilion (*maṇḍapa*) is erected at the center. Nine holes are drilled in pavilion's arms. From each hole is strung a thread. The nine threads are stretched out to suspend another pot that becomes the subsequent ritual focus point.[123] (8.4-7) Next, the ritualist inscribes a birch sheaf with the Death-Conqueror yantra (*mṛtyuñjayākhyayantra*); the target's name is inserted in the appropriate mantra position. The yantra is coated in golden beeswax and deposited in that suspended pot.[124] Various flowers, woods, and aromatics, each consecrated with the fifteen-part Death-Conqueror mantra, are ground up with water.[125](8.8-9)

Having purified the ground, inscribed the space with a *maṇḍala*, created the enclosure, and prepared requisite substances, physical actions are then performed in the ritual space. The target of the ritual, the beneficiary, is rubbed all over with the unguent-

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123 *cūrṇena paṃca varṇena parivilikhedvipulapadminikhaṇḍaṃ / tadvahirapi caturasramaṃḍalamālikhya vidhinaiva // 8.4 // koṇeṣu satyamalayajakuṃkumakusumārcitān dhavala varṇān / sahiraṇyān pūrṇa ghaṭān vidhāya varavījapūra-mukhān // 8.5 // tadupari vidhāya satpuruṣamaṃḍapaṃ tasya madhya deśetu / cakrī kṛta raṃdhranavakaṃ bilaṃbamānaṃ ghaṭaṃ baddhā // 8.6 //*

124 *mṛtyuñjayākhyayaṃtraṃ nāmasametaṃ vilikhyaṃ bhūrjjadale / sikthakaveṣṭitametat sahiraṇyaṃ nikṣipetkumbhe // 8.7 //*

125 The fifteen part mantra is not found in the Hindi gloss. *vmṛtsadevīsaumyākṣīratarutvaksuvarṇaharikāntā--pakkośīraharidrādūrvvākāśmīrakusumāni // 8.8 // malyaruhāgurucaṃdanamityetānyaṃbunā samāpiṣya /paṃca daśabhiśca maṃtraiḥ pratyekaṃ maṃtrayetkramaśaḥ // 8.9 //* It is not inconceivable that this mantra is identical to or influenced by the *mṛtyuñjaya* mantra that is a main topic in the *Netratantra*, further demonstrating Karntaka Digambara Jainism to the North Indian tantra world via migration to Karnataka from far North India or connection to Śrīvidyā tantra established by Śaivas who themselves had migrated to Southern India. Mṛtyuñjaya is the name of Amṛteśvara (Bhairava), the principal deity (and mantra of the Netra. I have noted above that the symptomatology of possession in the *Netratantra* parallels that found in the first chapter of the *Jvālāmālinīkalpa*. Further research comparing the two tantra may provide rich evidence for the likely connection between Jainism in Karnataka and the Śaivism of the extreme North, a connection that may or not include Śrividyā.

paste. Afterward, the ritualist collects the smeared substances from the beneficiary's

body, rejecting what has touched the ground, what hase been thereby defiled. Using the

gathered remainders he makes an effigy (*putalikā*).[126] (8.10) That effigy represents the

beneficiary; the substances from which it is made have all previously contacted his skin.

Using perfected dust-powder (*siddhamṛtikaya*), the creation of which is detailed

below, the sorcerer makes images of the eight preeminent regents of the world

(*pravarāṣṭadiśāpālakaputalikāḥ*), devised with appropriate colors and characteristics.

The perfected dust-powder is made from dust collected from eight or nine spots,

depending on how the list is construed: the gate of royal palace, a crossroad, a potter's

hand/ground (*kulālakaru*), a termite or ant mound (*vāmalūra*), the beach or bank of a

river, from elephant tusks and buffalo horn, and gathered from a battlefield. The dust is

mixed with aromatic sandalwood that is colored indigo, yellow, green, white, dark black.

This makes a modeling-clay type material.[127] (8.11-13) Nine images--the eight direction

deities and the simulacrum--are taken up and installed. The victim's simulacrum is in the

center and the eight in appropriate directions. Outside the ritual space, the sorcerer draws

another copy of the *maṇḍala* (*maṃḍalanyadvilikhya*), and there he should bathe the

beneficiary with hot water (*uṣṇavārṇā*), rinsing off remaining unguents.[128] (8.14-5)

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126 *ekaikonodvartanakena samudvartya devadataṃ taṃ / mūmyapatitaismalaistaiḥ putalikāṃ kārayedekāṃ // 10 // (*corr. *patitaimmala* to *patitaismala*)
127 *pravarāṣṭadiśāpālakaputalikāḥ svavarṇsaṃyuktāḥ / (*corr. *svasvarṇa* to *svavarṇa*) *lakṣaṇa yukta divyā ścakārayetsiddha mṛtikayā // 8.11 // rājadvāracatuḥpathakulālakaruvāmalūrasaridubhaya taṭaḥ / dviradaraasitaṃ pītaṃ lohitamasitaṃ haritaṃ śaśiprabhaṃ kṛṣṇaṃ / bahuvarṇaṃ sitavarṇaṃ carukaṃgaṃdhādibhiryuktaṃ // 8.13 //davṛṣabhaśṛṅgakṣetragatā mṛtikā siddhā // 8.12 //* Some of the colors repeat, such as *asita* or are redundant like *asita* and *kṛṣṇa*.
128 *nava paṭalikā sudatvā prathamāyāṃ sthāpayenmalapratimāṃ / śeṣāsviṃdrādīnāṃ pratimān saṃsthāpayetkramaśaḥ // 8.14 // vahirapyeke deśe maṃḍalamanyadvilikhya ca prāgvat / tatroṣṇavāriṇā snāpayetpurā devadattaṃ taṃ // 8.15 //*

The sorcerer next performs general worship. First, he recites a Jvālāmālinī-mantra, imploring the gods of the four directions, starting with Varuṇa, to consume the "filthy oblation" (*samala carukeṇa*) as a tribute offering (*bali*). The first oblation is the image of the target, followed by offering the images of the regents of the eight directions.

> *Oṃ!* O Jvālāmālini! *Huṃ! Huṃ!* Destroy for everybody! Destroy death for everybody! *Saṃ! Vaṃ! Maṃ!* Protect so-and-so! Protect! Tranquilize! Do it! O Great god Varuṇa, consume my own oblation! Take it as your tribute![129] (8.17)

The mantra is read over the tribute offerings, i.e. the images, while cutting them up (*nivardhayet*).[130] After dividing and consecrating them, the offerings are released into a river (*nadyāṃ*). This same process is repeated for each image, appropriate titles substituted into the offering mantra for each.[131] (8.16-20) Ultimately, all the images are divided and released into the stream.

After worshiping the regents of the directions and releasing the cut up image-

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129 The commentary reads *"Oṃ jvālāmālini huṃ2 sarvāya mṛtyūn ghātaya2 saṃ vaṃ maṃ devadattaṃ rakṣa2 śāṃtiṃ kuru kuru sadvaruṇa devate nija baliṃ gṛhṇa2 svāhā // 8.17 //* A second, somewhat simpler, version of the mantra and ritual follows. *oṃ kūṭa piṇḍa śikhinī saṃ vaṃ maṃ haṃ ca devadattasya / śāṃtīṃ tuṣṭiṃ puṣṭiṃ kuru yugaṃ rakṣa yugalaṃ ca // 8.19 // digdevate baliṃ gṛhaṇa maṃtra sarāba homāntaṃ / (sarāba corr. Śarāba) evaṃ nivardhya vidhinā baliṃ kṣipetsvaditi jala madhye //8. 20 // oṃ kṣmlvyrūṃ jvālāmālini saṃ vaṃ maṃ haṃ devadattasya śāṃtiṃ tuṣṭiṃ puṣṭiṃ kuru2 rakṣa2 digdevate baliṃ gṛhṇa2 svāhā /*

130 I have chosen to translate *ni√vardh* as division, though an alternative rendering could be 'to elevate' or 'to consecrate'. While I would prefer at term like past participle *abhimantrita* or a verb using roots *√kṣip* or *√sic* to confer the notion of consecration by mantra, the term *ni√vardh* 8.18 uses the causative gerund *nirvardhayitvā* for the preparation of the oblation by mantra and then uses subjunctive *nikiṣpet* for 'depositing [the oblation] in the river'. 8.20 restates the ritual using the simplified gerund *nivardhya* for 'cleave' and *kṣipet* for 'release in the river'. The Hindi gloss for both verbs use the *visarjnā* for 'release into the river', but uses a long gloss for the mantra preparation in the first verse and writes nothing of the elevation/consecration for the next, suggesting the gloss author also troubled over this verse. In the end, 'division' makes the most sense in the ritual sequence, and such philological hand-wringing, as is so often the case, amounts to little more than hand-wringing.

131 *vinayaṃ jvālāmālinyupetamatha hūṃ yugaṃ tataḥ sarvvān / apamṛtyūn dvighātaṃ saṃ vaṃ maṃ devadatta matha rakṣa yugaṃ // 8.16 // śāṃtiṃ kuru kuru sadvaruṇāṃ devate nija baliṃ ca gṛhṇa yugaṃ / svāhā maṃtraṃ prapaṭhan nivarddhayet samala carukeṇa //8. 17 // evaṃ nivardhayitvā carukaṃ maṃtreṇa nikṣipennadyāṃ / digpālaka caru kairapi nivarddhayetsvena maṃtreṇa // 8.18 //*

offerings into the water, the ritualist performs another set of acts. He adorns himself and takes the center of the ritual space, from there he will perform mantra offerings. Decked out in finery (*kṛtottamaśarīra*), he wears sublime clothing, jewelry, garlands of flowers, and pure-smelling perfumes. Wearing auspicious wooden sandals, he rises and circumambulates the *maṇḍala*. As he walks around the space, he carries flowers and unbroken grains in cupped hands raised to his forehead, and then he seats himself in the middle of the *maṇḍala*.[132] (8.21-2)   There, the practitioner reads the so-called Vasudhāra mantra that praises Jvālāmālinī, describing her as Vasudhara, the stream of wealth.[133] The mantra reads:

Oṃ! O Stream-of-Wealth Goddess (*vasudhāradevatā*), She Who Bears Garlands of Flames! Burn! Burn! Blaze! Blaze! [Be doused in] cold water! [Be doused in] cold water! Be pleasant Be pleasant! Be cool! Be cool! Goddess, you shine like myriad sun and moon beams! Do it! *Hūṃ!* You who agitated the three-fold world! *Kṣā! Kṣīṃ! Kṣūṃ! Kṣauṃ! Kṣaḥ!* Goddess, accompanied by divine retinues, make so-and-so peaceful and prosperous! Grant [him/her] wishes! Grant them speedily! Enhance his truth, righteousness, auspiciousness, wealth, life-potency, health, and sovereignty! Do it! Destroy all unexpected misfortunes! Destroy them! Ward off illness! Ward [them] off! Swiftly Protect him/her! Protect! May the nine planets and all eleven celestial bodies be beneficent! *Hrāṃ! Hrīṃ! Hrūṃ! Hrauṃ! Hraḥ! Svāhā!* Dominate everything! Do it! *Krauṃ! Krauṃ! Vaṃ! Maṃ! Haṃ! Saṃ! Taṃ! Svāhā!*[134]

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132 *divyāmbarabhūṣākusumamalajālaṃ kṛtotamaśarīraḥ / utthāpya tatpradeśādvrajatu grahapādukorūḍaḥ // 8.21 // kusumākṣatāṃjaliputolalāṭahastaḥ pradakṣiṇīkṛtyaḥ / tanmaṃḍalaṃ tatosāvabhimukhamupaviśya tanmadhye // 8.22 //*

133 The Jain śakti Vasudhāra, a goddess whose name means "Stream of Wealth", is rooted in the pan-Indian yakṣinī cult. Vasudhāra is found in Buddhism as a goddess of wealth and is also conflated in Hinduism with Lakṣmi. A general yakṣī goddess Vasudhāra is behind all three religious groups.

134 *"oṃ vasudhāradevate jvālāmāliniṃ jala2 vijala vijala sujala2 hema2 śītala2 devi koṭibhānu candrāṃśu kuru2 hūṃ tribhuvanasaṃkṣobhiṇi kṣā kṣīṃ kṣūṃ kṣauṃ kṣaḥ devi tvaṃ ātmaparivāra devatā sahite devadattasya tuṣṭiṃ puṣṭiṃ śīghra vara dehi2 saddharmmaśrī valāyurārogyaiśvaryābhivṛddhi kuru2 sarvopadravamahābhayaṃ nāśaya2 sarvāpa mṛtyūn ghātaya2 śīghraṃ rakṣa2 nava grahā ekādaśasthā sarve phaladā bhavantu hrāṃ hrīṃ hrūṃ hrauṃ hraḥ svāhā sarva vaśyaṃ kuru2 krauṃ krauṃ vaṃ maṃ haṃ saṃ taṃ svāḥā //"* Found in between 8.22 and 8.23.

The practitioner reads the mantra while sprinkling cooling liquid offerings upon the pot at

the center of the ritual space: water from sacred bathing places, five bovine holy

substances, buttermilk, thickened milk, three sweets, and water infused with five choice

flower blossoms. Next, the practitioner offers sandal water in preparation for the worship

of the nine planets.[135] (8.23-4)

In this ritual, a late addition to the text, Jvālāmālinī resembles ubiquitous South

Asian burning goddesses: fiery goddesses who bring fevers and skin eruptions, malaria,

and smallpox. Jvālāmālinī is white-skinned and rides a buffalo, though she is garlanded

by flames. She is not inherently associated with fever and skin eruption like Śītalā,

though her main activity is smashing seizers. The mantra suggests a link with hot

goddesses who must be cooled. Brenda Beck describes the Tamil goddess Mariyamman.

> On the one hand this goddess is linked by folk tradition with fiery anger, blindness
> and virulent disease. Smallpox and blindness are both caused by excess heat in
> the body. Indeed people say explicitly that Mariyamman 'overheats' her victims
> when she is angry with them. When she has been placated she will relent. The
> goddess can also 'cool' the entire area she protects by bringing rain. Her name,
> Mari, in fact means rain . . . [136]

Heat causes illness and is coded by the color red; auspiciousness is cool and coded white.

(Beck 1969:558-9) The Jvālāmālinī mantra connects the eponymous goddess to the pan-

Indian worship of fiery goddesses who are ritually cooled to end illness, bring rains, and

establish a state of auspiciousness. The name "Vasudhāra" and the phrase "*jala2 vijala*

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135 *vasudhāra maṃtramidaṃ prapaḍaṃstīrthodakaṃ ca gaumūtraṃ / gavyāni paṃcatakraṃ dadhi trimadhuraṃ tathā kṣīraṃ // 8.23 // vara paṃca pallavodakamapi ca prakṣipya laṃbamāna ghaṭe / saṃsthāpyādhastaṃ taṃ paścādgaṃdhodakaṃ dadyāt // 8.24 //*
136 Beck's theorization of color and heat is followed by nearly every other writer on the topic. Beck, Brenda E. F. "Colour and Heat in South Indian Ritual." *Man* 4.4 (1969): 561

vijala sujala2 hema2 śītala2" are common throughout later worship mantras to cool various hot goddesses.[137]

The nine planets are worshiped, in a similar manner as the directional regents above, using nine effigies. The ritualist forms nine worship images made from water and colored flour (*piṣṭamayāni*). The color of the flour corresponds to the color of each planet: the Sun and Mars are red; Mercury and Jupiter are yellow; the moon and Venus are white; Saturn, the Eclipser, and the Eclipsed (*śanaiścararāhuketavaḥ*) are black.[138] (8.26) The nine are situated atop the offering (*carukasyopari*). As above, the images are appropriately prepared, consecrated, cut up, and released into water.[139] (8.25) Planet images are worshiped with cooked offerings (*carukair*) along with sandal paste, sandalwood, unbroken grains, flowers, lamps, and incense.[140] (8.27) Offerings to each planet are accompanied by mantras:

Oṃ! O Goddess with Fiery Garlands who bears all adornments! *Glauṃ2 Hklauṃ2 Klīṃ2 La2 La2!* Destroy mortal dangers! Destroy them! Prevent [dangers]! Prevent them! *Hūṃ Hūṃ Kṣūṃ2 Haṃsaḥ Phaṭ Ghe2!* Burn up all diseases! Burn them! Kill Kill! Quickly protect so and so! Protect! May the respective deity of the Nine Planets take these offering! Make them take it! *Ghe2 Svāhā!*[141]

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137 Jeremy Hines, personal communication, 10/30/2015.

138 *raktau bhāskarabhaumaupītau budhasuraguru śaśāṃka śukrau / (śuktau* corr. *śukrau) śvetau ca śanaiścararāhuketavaḥ kṛṣṇavarṇāḥ syuḥ // 8.26 // (śaniścara* corr. *śanaiścara)*

139 *piṣṭamayāni navagraharūpāṇi svarṇavarṇayuktāni / (piṣṭamamayānit* corr. *piṣṭamayāni) tānyātmavacanacarukasyopari-saṃsthāpayet prāgvat // 8.25 //*

140 *surabhitaramalayajākṣatakusumojvaladīpadhūpasaṃyuktaiḥ / carukairnivedayettaiḥ krameṇa taṃ tvetanmaṃtreṇa //8. 27 // (nirvedayetaiḥ* corr. *nirvedayetaiḥ, tvetamaṃtra* corr. *tvetanmaṃtra)*

141 *'oṃ jvālāmālini sarvābharaṇabhūṣite glauṃ2 haklauṃ2 klīṃ2 la2 la2 sarvamṛtyūn hana2 trāsaya trāsaya hūṃ hūṃ kṣūṃ2 haṃsaḥ phaṭ ghe2 sarva rogān daha2 hana2 śīghraṃ devadattaṃ rakṣa2 navagraha devate baliṃ gṛhṇa2 ghe2 svāhā'*

After completing worship, the sorcerer bathes himself and cuts up the offerings (*caruka*); all the while he chants choice mantras; finally, he releases the pieces into a river.

After ablutions and release of offerings, all the clothing, ornaments, jewels, pots, and so forth from the ritual should not be distributed to others (i.e. should not be given out to other ritual practitioners or sponsors as the spoils of the rite or given as physical grace to absent community members), because the practitioner will use those offerings in his own practice (*svayaṃ grahītvātmayogyamiti*) in the subsequent eighth step.[142] (8.28-9) Modern Śvetāmbara tantra practices use similar yantra-mantra-maṇḍala practices to create potent items (powders, amulets, ritual implements); the modern practitioner completes worship and distributes all the ingredients and implements, which were donated in the first place, to community and sponsors.[143] The practice is similar in process, but the use of resultant items is exactly opposite: the grimoire practitioner does not distribute powerful items empowered via use in the ritual. His "own practice" (*ātmayogyam*) is outlined below. He creates an amulet that can be given to another person, to a beneficiary. Another interpretation is that the commissioned ritualist performs such a ritual in order to gather start-up materials for subsequent tantra practice.

What is this post-ritual amulet? The sorcerer prepares another auspicious, four-sided space, and there, having adorned himself and the beneficent in finery, he inscribes the maṇḍala as an amulet dedicated to the beneficiary. (8.30) The amulet is inscribed

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142 *evaṃ nivardhayitvā taṃ carukaṃ nikṣipennadī madhye / snānodbhavamaṃḍala kaṃ vareṇasahitena maṃtreṇa // 8.28 // snānāntaramatha vastrālaṃkāraratnakalaśādyaṃ / nānyasya tatpradeyaṃ svayaṃ grahītavyamātmayogyamiti // 8.29 //*

143 Ellen Gough. "A Modern Śvetāmbara Monk's Daily Worship of a Maṇḍala." Yale University. (May 2, 2015)

with the Death-Conquering *vidyā* (*mṛtyuñjaya*)--a mantra not described but named prior--

with the name of the beneficiary (*sadyas*) embedded. Tied around a person's neck, it will

protect from death and disease. (8.31)

This amulet is made effective by bathing the target in a torrent of flowers and

floral-scented water.[144] (8.32) The mantra accompanying the flower bath (*puṣpavṛṣṭi*

snāna) reads,

> *Oṃ! Kroṃ!* O Goddess with Fiery Garlands! *Hrīṃ Klīṃ Llūṃ Drāṃ Drīṃ Hrāṃ Ām Kroṃ Kṣīṃ!* By bathing so-and-so with good-smelling flowers, may all [difficulties] be tranquilized! Do it! *Vasaṭ!*[145]

The goddess Jvālāmalinī, thereby, makes the amulet's beneficiary ever-fortunate, healthy,

tranquil, and prosperous. His life will be lengthened. She removes afflictions due to

siezers and unforeseen misfortune. Dangers from enemies are eliminated. Myriad

obstacles are demolished. Many diseases are quieted. This ritual and mantra taught by

Jvālāmālinī destroys all unforeseen dangers. (8.34) The text itself categorizes this ritual

as a general pacification spell, lumping it together with what sometimes figure as the first

two elements of the six acts, namely tranquilizing and increase (*śāntipuṣṭi*). The bathing

ritual called "Stream of Wealth" (*vasudhārākhya*) should be performed in conjunction

with general tranquilizing rituals (*śāntividhiniyuktra*).[146] (8.34-5)

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144 *paridātumalaṃkartuṃ datvāṃbara bhūṣitāmbarabhūṣaṇādi tasyānyat / paścādanyatra śucau deśe saṃmārjjite catuṣkayute // 30 // (paśvād* corr. *paścād) badhrātu tataḥ paścāt grīvāyāmasya devadattasya / rogāya mṛtyuharti vidyāṃ mṛtyuñjayāṃ sadyaḥ // 8.31 // dhautisitavastrapihite paṭṭakapīte nivedya vidhinaiva / atisurabhipuṣpavṛṣṭi snānena snāpayenmaṃtrī // 8.32 // (puppa* corr. *puṣpa)*
145 *'oṃ kroṃ jvālāmālini hrīṃ klīṃ llūṃ drāṃ drīṃ hrāṃ ām kroṃ kṣīṃ devadattaṃ sugaṃdha puṣpasnānena sarvaśāṃtīṃ kuru2 vaṣaṭ puṣpavṛṣṭi snānaṃ maṃtraḥ'* The bathing ritual is described after the mantra. *evaṃ vidhinā snātasya deva-dattasya śikhimatī devī / (snātasya* corr. *snāpasays) śrī saurabhyārogyaṃ tuṣṭiṃ puṣṭiṃ dadāti sadā // 8.33 //*
146 *āyurvvarddhayati grahapīḍāmapaharati haṃti śatrubhaya / nāśayati vighnakoṭiṃ praśamayati ca bahucidhān rogān // 8.34 // eta jvālāmālinoktaṃ sarvvāpamṛtyunāśakaṃ / vasudhārākhyaṃ snānaṃ*

In closing, this long ritual in two steps, elaborate ritual and amulet creating, confers generally good results. Such generally good results are focused on a singular beneficiary; however, individual good fortune flows outward to family and community. Chapter Seven was distinctly pragmatic and mostly aggressive, but this generally positive ritual in Chapter Eight is transcendental, suggesting a late stratum of domesticated tantra magic. Tantra rituals span pragmatic and transcendental poles, and this ritual that confers general well-being would be agreeable to all Jains, despite the shadows of a fierce goddess. The next chapter continues to create general prosperity and subjugation of entities, but it uses more tantra-like substances, methods, and deities than Chapter Eight.

Chapter Nine has a number of points germane to this study. Deities at hand are less orthodox than worldly deities in the preceding chapter; in fact, they are downright terrifying! Images are once again made from the aforementioned perfected powder mixed with a liquid, often an intoxicant, but the images in Chapter Nine are faces or masks (*mukha*). Male deities are Jain tantra versions of Śaiva gods who, for the most part, retain Śaiva characteristics. Goddesses are pan-Indian wrathful mothers goddesses (*pravarāṣṭamātṛka*), and *yoginīs* are full-blown Śaiva tantra goddesses. Rituals whose protocols are clearly aggressive and down-right murderous are recast to merely ward off wicked beings or destroy sins: soft-boiled murder at its finest. The next two rituals should be construed as one long ritual.

Facial representations (*mukha*), i.e masks or drawings, of the pre-eminent eight mother goddesses (*pravarāṣṭamāṭṛkā*), bearing appropriate colors with proper regalia, are

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karotu śāṃtividhiniyuktaṃ // 8.35 //

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made from the aforementioned perfected dust used to make images in Chapter Eight (*siddhimṛtikayā*) mixed with liquor (*parimaditena piṣṭena*).[147] In sequence, the goddesses are worshiped with daily offerings including rice, cooked cake oblations (*caru*), flowers, unbroken grains, lamps, and incense.[148] (9.1-2) A simple mantra asks each goddess to accept tribute: "O, So-and-so goddess, accept the offerings! Accept them! Svāhā".[149] A consonant seed syllable cluster (such as '*rkṣmlvyūṃ*') appropriate to each goddess is inserted in the appropriate mantra position.[150] (9.3) Having worshiped each goddess, the sorcerer divides the tribute oblation and releases the pieces into water.[151] (9.4) The goddesses are not individually named in this ritual, but they are in the following one. No result is provided for this rite; therefore, this worship ritual should be construed with the next one, which, in contrast to above, has no directions for making images.

The worship of the eight mothers is re-iterated. Eight goddesses who resemble Jvālāmālinī (*śrī jvālinī taiva*) are worshiped: Kālī, Mahākālī, Mālinī, Kaṃkālī, Kālārākṣasī, Varajaṅghī (corr. *varajaṃghe*), Vikarālī, and Vaitalī.[152] (9.5-6) These are not

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147 *'parimaditena piṣṭena'* is the substance in question. I interpret from context that the images are made from the perfected dust (*siddhamṛtika*) from earlier, though 'flour mixed with intoxicants, i.e. wine' is a possible meaning. *Piṣṭa* may merely mean 'made or fashioned' or, better yet, "kneaded", making an instrumental absolute.

148 *parimaditena piṣṭena kārayetsarvvavarṇayuktāni /pravarāṣṭamātṛkānāṃ mukhānyalaṃkārasahitāni // 9.1 // bahu-bhakṣacarukamalayajakusumākṣatadīpadhūpasahitena / ekaikena mukhena tu nivarayetpratidinaṃ vidhinā // 9.2 //*

149 *mātṛke baliṃ gṛhṇa2 svāhā. Mantroddhara* reads: *kūṭa ūkāṃta bhāṃta ṭhakārāṃbudhi sāṃta piṃḍa saṃbhūtaiḥ / maṃtrai rnivadhayenmātṛke balaṃ gṛhaṇa gṛhaṇa ho māṃte // 9.3 //* It is surprising to not find 'Oṃ' at the beginning of this mantra. I suspect the 'oṃ' has been lost.

150 The Hindi gloss sets out eight syllables to function as the name of the goddess, though the '*oṃ* 'here is troubling: *oṃ, rkṣmlvyūṃ, rjhmlvyūṃ, rkhmlvyūṃ, rmalvyūṃ* [sic]*, rṭhamlvyūṃ, rkmlvyūṃ, rhmlvyūṃ.*

151 *ekaikamapi nivardhanamanekadoṣāpahāri bhavati nṛṇāṃ / evaṃ nivardhayitvā jalamadhye taṃ baliṃ dadyāt // 9.4 //*

152 The eight goddesses are named in 9.5-6. They are called the faces or signifiers of the eight goddesses worshiped as heads, masks, or drawings of heads (*pravarāṣṭmātṛkānāṃ mukhān*i). The list of goddesses also resemble names of *yakṣinīs. kālī ca mahākālī mālinī kānyā tathaiva kaṃkālī / (lānyā* corr. *kānyā) satkālarākṣasīvarajaṃghe śrī jvālinī taiva // 9.5 // (taiba* corr. *taiva* {corr. due to initial confusion})

lovely, orthodox goddesses, consorts of brahminical deities. These goddesses are

wrathful: the tips of their nails and teeth are sharp, their eyes roll about, and their tongues

stick out, waggling.[153] (9.7)

Daily, the eight goddesses are offered flowers, unbroken grains, sandal, lamps,

incense, rice, and lots of food. Worship commences on the fourteenth night of the

fortnight and continues until the ninth or the seventh of the following fortnight.[154] (9.8)

Having performed the offering of waved bright lights accompanied with ten-thousand

repetitions of the mantra that overcomes enemies (*mukharipu maṃtra*), he should deposit

tribute offerings in water. Having done so, the practitioner will live a long life, his

impurity destroyed.[155] (9.9) This is the ultimate goal of the two rites; deities and method

more common to pragmatic rituals here confer transcendental results.

The next ritual worships five common Śaiva deities: Lord of Heroes (*vīreśvara*,

i.e Śiva), Boy (*vaṭuka*, i.e the child Bhairava), Five-Heads (*paṃcaśira*, i.e. Five-Headed

Hanumān, an incarnation Śiva-Bhairava-Rudra), Remover of Obstacles (*vighnanayaka*,

i.e Gaṇeśa), and Big Black (*mahākāla*, i.e. Bhairava).[156] Representations of the deities

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vikarālīvaitālītyetāsāṃ divyadevatānāṃ tu / 9.6a

153 *tīkṣṇanakhadaṃṣṭrāgrāṇi vṛtanayanāni lulitāni jihvāni /*
    kusumākṣatamalayajadīpadhūpabahubhakṣayuktāni // 9.7 //

154 The dates are not clear being placed in locative, accusative, and nominative.
ekaikenamukhenapratidivasaṃ kārayennivardhanakaṃ / prārabhya caturdaśyāṃ navadivasaṃ saptamī
yāvat // 9.8 //

155 *vṛddhikaramaśubhanāśaṃ kṛtvā nīrājanaṃ śucirmaṃtrī / śata2 mukharipu maṃtreṇa tu jalamadhye*
taṃ baliṃ dadyāt // 9.9 //

156 "I will suggest that there is clear evidence that in the process by which Mahākāla, probably a local
deity, was absorbed into Śaivism, he was first made a gaṇa of Śiva and then only later became identified
with Śiva and the object of a major cult." (107) Granoff argues that Mahākāla displaced an earlier
ambivalent demonic figure known as Nilālohita, and Bhairava similarly displaced this figure. (110) Here
Bhairava and Mahākāla are combined, and this conflation is found throughout the tantras. The conflated
deities of Bhairava (vajrabhairava) and Mahākāla form central characters in later Indian buddhist and the
exciting evolotion of Tibetan tantra. (Davidson 2003:211-217) Granoff, Phyllis. "MAHĀKĀLA'S
JOURNEY: FROM GAṆA TO GOD." *Rivista degli studi orientali* 77.1/4 (2003): 95–114. This short

(*mukhāni*) are made from grindings (*piṣṭena*), the perfected powders that are mixed with liquor. The effigies appear fierce, with three angry eyes and blazing lamps positioned at their foreheads. They are offered mounds of food, flowers, sandal, and pleasant incense.[157] (9.10-11) Tribute offerings are accompanied by the Indra's Enemy mantra (*indravairimaṃtra*), and then deposited into the water; consequently, the beneficiary will no longer face dangers from seizers, disease, enemies, and afflictions.[158] (9.10-12)

Worldly gods ward off worldly danger.

The last set of rites worship yet another set of goddesses. The poetess-goddess named Our Lady of Speech (*vāgīśvarī*), the Jain Sarasvatī, is worshiped twice, and then a similar worship ritual is prescribed for six more goddesses. Having combined milk products, including thickened milk and clarified butter, the ever-popular ground powder (*sumarddita*), and boiled rice, the sorcerer fashions a representation (*rūpa*) of Our Lady of Speech with terrifying fangs and grinding teeth (*duddanaradanadaṃṣṭraṃ*). A blazing light shines from her forehead; she has eight tongues and one hundred and eight eyes. The image is offered tiny lamps, sandal, flowers, and incense. Making offerings all night effects the removal of all the worshiper's impurities (*doṣahara*).[159] (9.13-15)

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review of Granhoff belies the complexity of these figures at hand. We must note that the Jvālāmālinīkalpa partakes in a medieval tantra cult that has full acquaintance with evolved Śaiva deities who themselves evolved through multiple layers of condensation.

157 *vīreśvarāśa vaṭukaḥ paṃcaśirāvighnanayakaśca mahā / kālaścetyeṣaṃ mukhāni piṣṭena kāryyāṇi //*
9.10 // ugrāṇi locana traya yutāni mūrddhastha dīptadīpāni
/bahubhakṣakusumamalayajasugandhadhūpaścasahitāni // 9.11 //

158 The Indra's Enemy mantra is not provided in root or in gloss texts. *tenaikena*
nivarddhayenmukhendravairimaṃtreṇa / graharogamāripīḍāmapaharati balirjjalekṣiptaḥ // 9.12 //
dadhighṛtamiśreṇa sumardditena śālyodanena tatkṛtvā / durddanaradanadaṃṣṭraṃ susiddha vāgīśvarī
rūpaṃ // 9.13 //

159 *tenaikena nivarddhayenmukhendravairimaṃtreṇa / graharogamāripīḍāmapaharati balirjjalekṣiptaḥ //*
12 // dadhighṛta-miśreṇa sumardditena śālyodanena tatkṛtvā / durddanaradanadaṃṣṭraṃ susiddha
vāgīśvarī rūpaṃ // 9.13 // prajvalitasiddha-vartimūrddhani dīpaṃ samujvalaṃ dadyāt / (samujalvaṃ corr.

Our Lady of Speech is worshiped again, but this time she is even more terrifying (*vikarāla*). She is terribly hunchbacked, has gleaming teeth, waggling tongue, and her three dangerous eyes are lethal. Her image is made from grindings (*pṛṣṭa*) and is offered mounds of food, cooked offerings, lamps, and incense; reverent offerings are accompanied by the Sword spell (*khaḍgamaṃtra*, i.e the *khaḍgai rāvaṇa*). Having worshiped the goddess thus, the rite removes his collected impurities.[160] (9.16-7)

Using nearly the same ritual techniques as above, the sorcerer worships six yoginī-type goddesses: Sublime Witchy One (*divyayoginikā*), Great Witchy One (*mahāyoginikā*), Witch (*yoginī*), Mistress of Long Life (*anyurjaneśvarī*), Ghost Rider (*pretāvāsinī*), and Witch Goddess (*śakinī devī*). Images are made from ground dust, cooked tribute offerings, and rice; like Our Lady of Speech, the goddess images have eight tongues and one hundred and eight eyes.[161] (9.18-9) Every day, the six images are individually offered bells, flags (*patikikā*), garlands, and lamps, all accompanied by mantras. Handfuls of rice (*taṃdulāṃjali*) numbering the life of a man--one hundred years is ideal--are ground into flour and used to make a representation of a seizer (*graharūpa*), formed with its appropriate characteristics. The seizer-image represents the sins of the sorcerer.[162] (9.20-1) The image is placed atop a heap of new grain along with

Asamujvalaṃ) jihvāṣṭakamakṣaṇām-apyaṣṭaśataṃ kārayec-cānyat // 9.14 // (jihla corr. *jihva)*
kṛśaroṣadyotanagandhakusumavalimakṣadhūpasahitena / (kṛśa roṣa dyotana corr. *kṛśaroṣadyotana)*
rūpeṇa tena kuryānnivardhanaṃ niśi samastadoṣaharaṃ // 9.15 //
160 *tīkṣṇonnatasitadaṃṣṭraṃ vilulitajivha trinetrabhayanāśaṃ / (mayana* corr *bhayana) piṣṭena*
kārayedvikarālaṃ vāgīśvarī rūpaṃ // 9.16 // rūpeṇa tena bahubhakṣacaruvaradīpadhūpasaṃhitena /
kuryānnivardhanaṃ sakaladoṣahṛtaṃ khaḍgamaṃtreṇa // 9.17 // (khaḍaga corr. *khaḍga)*
161 *yoginikā divyamahāyoginikā siddhamaṃtreṇa yoginī caiva / anyujaneśvarīpretāvāsinyatha śākinī devī*
// 9.18 // rūpaṇyāsāṃ piṣṭena kārayedbhakṣasahitabalicarukāṇi / jihvāṣṭakamaṣṭaśataṃ netrāṇāṃ
kārayetprāgavat // 9.19 //
162 *puruṣātītāyurvvarṣa saṃkhyayā taṃdulāṃjalinādāya / tatpṛṣṭena kuryyādgraharūpaṃ*
lakṣaṇasametaṃ //9. 21 // (paṣṭena corr. *pṛṣṭena)*

tribute offerings of food, perfume, garlands, and lamps. The sorcerer, facing the heap and image, pronounces the Howling Sword spell (*khaḍgai rāvaṇa vidyā*) while making flower offerings and scattering rice-grains procured from his own house.[163] (9.22-3) At night, after completing the worship ritual, the seizer-form is cut in pieces and deposited in water; consequently, the sorcerer's collected sins are removed; the demonic target is recast to stand for the practitioner's impurities rather than natural or supernatural enemies.

Tantra Jains soft-boil murder. Explicitly aggressive rituals, including the ritual above that is obviously originally a murder ritual invoking dreadful goddesses and manipulating voodoo doll, are recast as rituals to ward off dangerous creatures or destroy impurities. The final ritual destroys the sorcerer's very own sins rather than killing his enemies.

The final verse to Chapter Nine is written in Hindi, approximating a Sanskrit colophon. It states: "This is said to be [the practice related to] Jvālāmālinī Devi. This method of lamp offerings (*nīrājanavidhi*) swiftly removes *grahas*, *bhūtas*, *śakinīs*, and the danger of accidental death (*apamṛtyuke bhayako*)." (9.25) In contrast to Chapter Eight, which only invokes Jvālāmālinī, this chapter incorporates many deities. Chapter Ten, the final chapter, avoids magic altogether and describes a ritual circle and ritual acts to worship the Jina and holy figures in Jainism. The text closes with a more orthodox Jain worship ritual; book-ending the ambiguous ritual contents. The final chapter classes

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163 After performing the mantra and the offering flowers, the practitioner strikes the rice in his grainery or kills the rice in his granary, literally, likely to preserves rice-stores. However, in the context of ritual, beating grains is not as common as scattering grains, which is quite common. *tadrupaṃ bahuvalibhakṣagaṃdha samnālyadīpadhūpayutaṃ / agne nidhāya tasyā turasya nava paṭalikā tasthaṃ // 9.22 // khaḍgai rāvaṇa vidyā muccairuccārayanmaṃtrī / puṣpairnnivardhya pūrvaṃ sa taṃdulai gṛhamukhaṃ hanyāt // 9.23 //*

up a potentially volatile text.

Pragmatic rituals in the *Bhairavapadmāvatīkalpa*

Magic discourse commences in the *Bhairavapadmāvatīkalpa*'s third chapter, just as magic commences in *Jvālāmālinīkalpa's* Chapter Three. A complete translation of the *Bhairavapadmāvatī-kalpa* is found in the appendix of this dissertation; as such, I will not provide as much technical detail as my treatment of the *Jvālāmālinīkalpa* above. I will, yet again, focus on the six results, eliding the text's rich descriptions of divination, herpetology, and poison lore. The first two *Bhairavapadmāvatī-kalpa* chapters, which I treat above in my section on the contexts of the Jain tantras, describe and praise the goddess Padmāvatī and the lineage of gurus, exhort the qualities of an ideal aspirant, and assert the power of and protocols for mantras. I turn now to Chapter Three.

The third chapter contains two parts: (1) systematic principles and variations for implementing six results and (2) yantra-mantra practice for worshiping Padmāvatī that culminates in summoning the *yakṣa* Pārśva along with his army for aide in battle. The two parts are related, for systematic ritual variations may be applied to the general worship ritual of Padmāvatī, though this is not explicitly advocated by Malliṣeṇa or Bandhuṣeṇa. Six-results lore includes pacification, inducing enmity, subjugation, binding, attracting women, immobilization, besetting (*niṣedha*), dissent, agitation (*calana*), and prosperity generation rites. (3.1-5) Presenting individual variables for specific ritual results is the hallmark of systematic magic discourse. Encyclopedic

cookbooks are found in subsequent chapters.[164] Verses below list variable offerings, seed-

syllables, directions to face, appropriate times of day, and more.

> In the morning, the subjugation rites. At midday, the destruction of love
> (*prītināśanaṃ*). In the afternoon, eradication. At midday, besetting (*pratiṣedha*).
> Pacification rituals at midnight. At dawn, prosperity generation. To reverse the
> subjugation rituals and perform the other rites, he employs the right hand.[165] (3.6-
> 7)

Times of day are reversed from Śaiva magic. Usually, hostile rites are performed at noon

or late in the day, but here pacific and non-violent rites are performed at midnight, a time

usually reserved for murder (*maraṇa*).[166] Elsewhere, the *Bhairavapdmāvatīkalpa* echoes,

as opposed to inverting, Śaiva magic theory: violent ritual results are effected by left hand

actions and are counteracted with right hand actions. Six hand-positions or gestures

(*mudrā*) correspond to six results: bewitching, subjugation, pacification, enmity-

bestowing, suppression, and killing rites (*vadhasamaya*).[167] (3.8) Other variables include

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164 This chapter resembles the first half of Tripathī's *Uddīśatantra* or the six results lore in the
Śāradātilakatantra.
165 *pūrvāhṇe vaśyakarmāṇi madhyāhne prītināśanam / uccāṭanaṃ parāhṇe ca sandhyāyāṃ pratiṣedhakṛt
//3.6 // śāntikarmārdharātre ca prabhāte pauṣṭikaṃ tathā / vaśyaṃ muktvā 'nyakarmāṇi savyahastena
yojayet // 3.7 //*
166 Tripathī's *Uddīśatantra* reads: Subjection during the early part of the day (*pūrve'hni*), enmity-
bestowing and also stupefaction during middle of the day (*madhyahna*), prosperity increase and
pacification at the end of the day (*dināsyanta*), and killing rites [should be done] at twilight (*saṃdhyākāla*).
(1.28)
167 The *mudrā*s [known as] 'hook', 'lotus' (*saroja*), 'knowledge' (*bodha*), 'blossom' (*pravāla*), 'conch',
and '*vajra*' correspond to rituals effecting bewitching, subjugation, pacification, enmity-bestowing,
suppression, and killing. *vaṅkuśasarojabodhapravālasacchaṅkhavajramudrāḥ syuḥ /
ākṛṣṭivaśyaśāntikavidveṣaṇarodhavadhasamaye // 3.8 //* Tripathī 1.75 reads, "The six seals (*mudrā*)
appropriate for each ritual result starting with pacification are as follows in sequence: lotus, noose, club
(*gadā*), pestle, arrowhead (*aśani*), and the sword." (1.75)

appropriate mat symbols (*pīṭha*),[168] seed syllables, materials for rosary beads,[169] and

appropriate fingers to count mantras during recitation. Six ritual results should

theoretically require six fingers, but only five fingers and five acts are listed: release

(from life, i.e. murder) (*mokṣa*), sorcery (*abhicāra*), pacification, subjugation, and

bewitching. The fingers, starting with the thumb, are correlated with results in the

sequence above.[170] The method for a thumb moving rosary beads over a thumb remains

logistically unclear.[171] The set of five results corresponds to the physical reality of five

fingers on a hand: lore is tailored to the reality of the ritual and body, a pure systematic

device.

Following the systematic treatment of six results, Chapter Three describes a

yantra with accordant mantras to worship the goddess Padmāvatī, the result of which

summons the martial *yakṣa* Pārśva to conquer foes in battle. In principle, systematic

magic lore applied here could effect any of the many six results, not just conjuring at the

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168 Bandhuṣeṇa connects seats and colors to a wide range of six acts, even though the number of seats and
colors remain six in number. The root text does not connect the six seats and colors with corresponding six
acts; the commentary does connect the six seats and colors to the six acts. I summarize the gloss of 3.9 as
follows: *Daṇḍa* is for *ākarṣa*. *Svastika* is for *vaśya*. *Paṅkaja* is for *śānti* and *pauṣṭi*. *Kukkuṭa* is for *vidveṣa*
and *uccāṭana*. *Kuliśa* is the *vajrāsana* and is used for *stambhana*. *Uccabhadrapīthani* is the seat of
vistīrṇabhadra and is used for *niṣedha*. *Udayārka* is the dawn-color and is used for *ākṛṣti*. *Rakta* is the
color of the *japā* flower and is used for *vaśya*. *Śaśadhara* is the color of the *candrakānta* (moon-lovely)
used for *śānti* and *pauṣṭi*. *Dhuma* is *dhumra* or smokey color used for *vidveṣaṇa* and *uccātana*. *Haridra* is
yellow and is used for *stambhana*. *Asita* is black used for *niṣedha*.
169 The materials for the rosary are of relatively pure materials such as crystal, coral, and so forth. The
text avoids usual magical materials such as bone, animal teeth, and the like.
170 Root verse: *mokṣābhicāraśāntikavaśyākarṣeṣu yojayet kramaśaḥ / aṅguṣṭhādyaṅgulikā maṇayo
'ṅguṣṭhena cālyante // 3.12 //* The commentary:*aṅguṣṭhādyaṅgulikā' aṅguṣṭham ādi kṛtvā aṅgulīḥ
mokṣādikarmasu yojayet / katham? 'kramaśaḥ' kramaparipāṭhyā / 'maṇayaḥ' prākkathitamaṇayaḥ
'aṅguṣṭhena cālyante' mokṣārthī aṅguṣṭhena cālayet / abhicārakarmaṇi tarjanyā, śāntikapauṣṭikayoḥ
madhyamāṅgulyā, vaśyakarmaṇi anāmikāṅgulyā, ākarṣaṇakarmaṇi kaniṣṭhāṅgulyā cālayet // 3.12 //*
171 Acts of freeing (*mokṣa*) and sorcery (*abhicāra*) repeatedly refer to killing; freeing as counteraction of
malicious results is a possible interpretation, but the thumb (often as fist with thumb extended) and index
fingers are consistently used for lethal sorcery. Bandhuṣeṇa does not elaborate on the results. He notes that
freeing and similar acts use the thumb. *'aṅguṣṭhena cālyante' mokṣārthī aṅguṣṭhena cālayet //*

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rite's end. I will describe the yantra in detail below.

The practitioner inscribes a yantra with Padmāvatī at the center, harnessing the supernatural pantheon ruled by the goddess. Worldly gods and goddesses are fixed in certain positions by mantra. A three-line border creates the walls of the yantra with four doors, and four worldly deities are placed at each door in sequence from east to north: the Great Serpent (*dharaṇendra*), Bottom-Spreader (*adhacchadana*), Heaven-Spreader (*ūrdhvacchadana*), and Lotus-Spreader (*padmacchadana*).[172] Deity names suggest association with *yakṣas* and serpent deities. Next, ten rejents of the directions are established (*daśa dikpālān vilikhed*), but they are not described individually; establishing the ten was ubiquitous in medieval ritual culture. Next, tantra goddesses are established in the primary and intermediate directions via simple invocation mantras: "*Oṃ hrīṃ* so-and-so!". In the four primary directions are fixed Victory (*jayā*), Triumph (*vijāya*), Unconquerable (*ajitā*), and Supreme Unconquerable (*aparājitā*). In the four intermediate directions are fixed Gape-Maw (*jambhā*), Bewilderer (*mohā*), Immobilizer (*stambhā*), and Steadfast (*stambhinī*).[173]

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172 "Homage to the Great Serpent (*dharaṇendra*). Homage to the Bottom-Spreader (*adhacchadana*). Homage to Heaven-Spreader (*ūrdhvacchadana*). Homage to the Lotus-Spreader (*padmacchadana*)." These four mantras start with the *veda* [i.e. the 'Oṃ'] and then *māyā* [i.e. '*Hrīṃ*'] syllables. (3.14) Starting in the east [with the mantra to Dharaṇendra], the mantras are inscribed in the four door-seats for the purpose of protection. At the edge of the first [outermost] line, he should inscribe the 10 World-Protectors, starting with Indra. (3.15) *dharaṇendrāya namo 'dhacchadanāya namas tathordhvachadanāya / padma-cchadanāya namo mantrān vedādimāyādyān // 3.14 // pravilikhyaitān kramaśaḥ pūrvādidvārapīṭharakṣārtham / daśa dik-pālān vilikhed indrādīn prathamarekhānte // 3.15 //* The term '*chadana'*, from the root √*chad*, means 'to cover, spread over, conceal, or protect'. It seems that these three characters are spread over a location, they cover up that location, and thereby they dwell there. These are deities located above and below Daraṇendra and also in the lotus that supports him, that is found at the center of the image.

173 *dikṣu vidikṣu kramaśo jayādi-jambhādidevatā vilikhet / praṇavatrimūrtipūrvā namo 'ntagā madhyarekhānte // 3.17 // ādyā jayā ca vijayā tathā 'jitā cāparājitā devyaḥ / jambhāmohāstambhāstambhinyo devatā etāḥ // 3.18 //*

An eight-petaled lotus is inscribed at the center of the yantra within the four-lined border. Each of the eight petals contain words associated with Kāmadeva: 'Kāma's Flower' (*anaṅgakamala*), 'Flower-scent' (*padmagandhā*), 'Lotus-mouth' (*padmāsyā*), and 'Lotus-garland' (*padmamālikā*), 'Kāma's Arrow' (*madanomādinī*), 'Kāma's Flames' (*kāmoddīpana*), 'Lotus-color' (*padmavarṇa*), and, finally, 'Shaker of the Three-fold World' (*trailokyakṣobhiṇī*).[174] Shapes inscribed, mantras decrypted, Padmāvatī is finally installed in the diagram for the purpose of worship. The four syllables in her name (i.e. '*pam*', '*dmā*', '*va*', '*tī*') are inserted into a hortatory mantra and written in the four cardinal directions; these are called the four wheels of the goddess, each iteration emphasizing one of the four syllables in her name.[175]

The goddess is worshiped in the five-fold manner: invocation, establishing, gaining attention, worship, and dismissal.[176] The mantra to invoke the goddess should be repeated mentally: "*Oṃ*! *Hrīṃ*! Reverence to the Goddess! O Padmavātī! Come! Come here! *Vauṣaṭ*!"[177] Variations on this mantra are used for each of the five worship actions from invocation to dismissal.[178] Some mantra repetitions are done while breathing, others

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174 *tanmadhye 'ṣṭadalāmbhojam anaṅgakamalābhidhām / vilikhec ca padmagandhāṃ padmāsyāṃ padmamālikām // 3.19 // madanonmādinīṃ paścāt kāmoddīpanasaṃjñikām / saṃlikhet padmavarṇākhyāṃ trailokyakṣobhiṇīṃ tataḥ // 3.20 //*

175 *bhaktiyuto bhuvaneśaś catuḥkalāyutaṃ kūṭam atha devyāḥ / varṇacatuṣkanamo 'ntaṃ sthāpyāḥ prācyādidikṣu padmabahiḥ // 3.22 //* The commentary provides the following decoding (*mantroddhāra*) for each of the four syllables in an appropriate mantra sequence inscribed in four directions: *oṃ hrīṃ kṣāṃ pa namaḥ iti prācyāṃ diśi, oṃ hrīṃ kṣīṃ dmā namaḥ iti yāmyāyām, oṃ hrīṃ kṣūṃ va namaḥ iti paścimāyāṃ, oṃ hrīṃ kṣaiṃ tī namaḥ ity uttarasyāṃ vilikhet // 3.22 //*

176 *āhvānaṃ sthāpanaṃ devyāḥ saṃnidhīkaraṇaṃ tathā / pūjāṃ visarjanaṃ prāhur budhāḥ pañcopacārakam // 3.24 //*

177 "*oṃ hrīṃ namo'stu bhagavati! Padmavātī! ehi ehi saṃ Vauṣaṭ!*" [The sādhaka] should mentally invoke the goddess using this mantra. (3.25) *oṃ hrīṃ namo 'stu bhagavati padmāvati ehi ehi saṃ vauṣaṭ / kuryād amunā mantreṇāhvānam anusmaran devīm // 3.25 //*

178 The mantra lore is clear, substituting appropriate verbs for each stage in the worship. "To establish [the goddess he uses the mantra above] with the two '*tiṣṭha*' and two '*ṭha*' syllables at the end. To gain her attention [the ending of the mantra is] '*sannihitā bhava bhava mama vaṣaḍ.*" (3.26) During the worship

while holding the breath. "The wise perform invocation and release by means of the inhaling and exhaling [of breath] (*pūrakarecakayoga*). Worship, gaining attention, and establishing are done while holding the breath (*kumbhakataḥ*)."[179] (3.28) Several other mantras for the worship of Padmāvatī and company are written in code, but Bandhuṣeṇa valuable decrypts the mantras that invoke such Jain mainstays as Dharṇendra, Pārśvajina, and so forth. (3.29-34)

The final practice in Chapter Three is a *homa* ritual with shades of martial magic; the operation can be interpreted as the result of the preceding worship rite. The name of a victim and Kāma's five arrow syllables are inscribed in mantra form upon a leaf. That leaf is deposited in a triangle *homa* pit (such triangular pits are traditional for *abhicāra*).[180] Fire offerings are made of sweets, bdellium, and chickpeas, accompanied by 30,000 recitations of the Padmāvatī mantra, perfecting the mantra.[181]

> After one million fire offerings with mantra repetitions, the *yakṣa* Pārśva immediately appears, three-eyed, dark hued, standing under a Banyan tree. In the blink of an eye, the *yakṣa* [stands] within the battlefield accompanied by his own magical army [who are all marked] with the blazing '*māyā*' syllable. He turns [back, i.e. repels and reverse,] the enemy horde.[182] (3.38-39)

ritual, [one uses the mantra] starting with '*gandha*' [and repeated with the different offerings in the worship] then "*gṛhṇa gṛṇha*' [and concluding with] '*namaḥ*'. Her dismissal [uses the mantra ending] "*svasthānaṃ gaccha gaccha*" and three '*jaḥ*' syllables." (3.27) t*iṣṭhadvitayaṃ ṭhāntadvayaṃ ca saṃyojayet sthitīkaraṇe | saṃnihitā bhavaśabdaṃ mama vaṣaḍ iti saṃnidhīkaraṇe // 3.26 // gandhādīn gṛhṇa gṛhṇeti namaḥ pūjāvidhānake / svasthānaṃ gaccha gaccheti jastriḥ syāt tad visarjane // 3.27 //

179 *pūrakarecakayogād āhvānavisarjanaṃ karotu budhaḥ / pūjābhimukhīkaraṇa–sthāpanakarmāṇi kumbhakataḥ // 3.28 //*

180 *tattvāvṛtaṃ nāma vilikhya patre taddhomakuṇḍe nikhanet trikoṇe / smareṣubhiḥ pañcabhir ābhiveṣṭya bāhye punar lokapatipraveṣṭyam // 3.35 //*

181 *madhuratrikasammiśritaguggulakṛtacaṇakamātravaṭikānām / trimśatsahasrahomāt sidhyati padmāvatī devī // 3.36 //*

182 *daśalakṣajāpyahomāt pratyakṣo bhavati pārśvayakṣo 'sau | anyagrodhamūlavāsī śyāmāṅgas trinayano nūnam // 3.38 //* His mantra reads--*oṃ hrīṃ pārśvayakṣa divyarūpa maharṣaṇa ehi ehi oṃ kroṃ hrīṃ namaḥ // yakṣārādhana-vidhānamantro 'yam // nijasainyair māyāmayasamucchritair vairilokamagrastham / vimukhīkaroti yakṣaḥ saṃgrāme nimiṣamātreṇa // 3.39 //*

This Pārśva ought not be confused with Pārśvanātha, the Jain *tīrthaṅkāra*; he is a powerful *yakṣa* oft-invoked for martial magic throughout magic tantras. The final yantra is an eight-petaled lotus inscribed with Kāmadeva mantras; consequently, "one who worships this Muktiśrīvallabha [yantra, corresponding to Kāmadeva, also known as Cintāmaṇi,] shall subjugate the world." (3.40)

These final two ritual techniques are pragmatic and stray from worshipful focus on Padmāvatī, though Pārśva and Kāmadeva associated names and imagery are found throughout Padmāvatī's worship mantras. Chapter Three is dedicated to the worship of Padmāvatī, but concluding effects are martial magic by a *yakṣa* warlord and Kāmadeva mantras to subjugate the world. Frankly, it is difficult to see why these last techniques are included and how they are connected to the preceding worship ritual.

Ends of chapters and ends of texts are repositories for content that authors could not coherently shoehorn elsewhere; and, as such, readers should be wary not to interpret an entire section or text by its terminal contents. The extra verses are not added at random. Deviant concluding verses demonstrate how Jains incorporated rituals and techniques popular in their medieval milieu. Upon a standard worship rite to Padmāvatī is grafted an array of tantra deities and tantra mantras, and then pragmatic results are appended. The reader cannot know whether (1) results were crafted to support the worship ritual, (2) worship ritual was crafted to deliver the results, or (3) whether the two parts were ever independent or connected. Odd additions and textual seams reveal the permeability inherent in medieval ritual cultures and ritual discourse.

Chapter Four is systematic, containing twelve variations on an overarching, coded root mantra; changing the seed syllable following the initial syllable cluster alters the result. The method will become clear upon examining the verses and observing their interconnections. This root mantra is inscribed on a twelve-petal lotus, and one of eleven aggressive results is caused depending on the root mantra.[183] The various results include bewildering a woman, attracting a lovely woman, repelling someone, creating dissent between two people, eradicating enemies, eradicating a clan, making an enemy wander off, suppressing an enemy, bewildering young women, woman-taming, and immobilizing foreigners. Results shift from erotic to martial and then back to erotic.

The first three verses set out a basic root mantra: *"Oṃ! Kṣmlvryūṃ klīṃ!* O Victory, Triumph, Unconquerable, and Supreme Unconquerable! *Jhmlvryūṃ*! O Gape Maw! *Bhmlvryūṃ*! O Bewilderer! *Mmlvryūṃ*! O Immobilizer! *Hlvryūṃ*! O Steadfast! *Klīṃ hrīṃ krauṃ vaṣaṭ!*[184] Having written this mantra upon a birch sheaf using fragrant substances and binding it with red thread, the yantra is deposited in a gold pot filled with liquor. This bewilders a woman.[185] (4.4)

The next spell, which displays the mantra insertion pattern throughout, places the syllable '*hrīṃ*' into the '*klīṃ*' position of the root mantra above: *"Oṃ! Kṣmlvryūṃ hrīṃ!* O

183 The root mantra from the commentary is *oṃ kṣmlvryūṃ klīṃ jaye vijaye ajite aparājite jhmlvryūṃ jambhe bhmlvryūṃ mohe mmlvryūṃ stambhe hlvryūṃ stambhini klīṃ hrīṃ krauṃ vaṣaṭ // mohanavidhau klīṃrañjikāyantram //.* The variants are placed in the 'klīm' position: 'klīṃ', 'hrīṃ', 'hūṃ', 'rya', 'yaḥ', 'ha', 'phaḍ', 'ma', 'ī', 'kṣa', 'vaṣaḍ', 'laṃ'. This is a bewildering ritual, but the root √*muh* may be nuanced to include enchanting, seducing, or way-laying.
184 *dvādaśapatrāmburuhaṃ malavarayūṃkārasaṃyutaṃ kūṭam / tanmadhye nāmayutaṃ vilikhet klīṃkārasaṃruddham // 4.1 // vilikhejjayādidevīḥ svāhāntauṃkārapūrvikā dikṣu / jhabhamahapiṇḍopetā vidikṣu jambhādikāstadvat // 4.2 // uddharitadaleṣu tato makaradhvajabījam ālikhec caturṣu / gajavaśakaraṇaniruddhaṃ kuryāt trirmāyayā veṣṭyam // 4.3 //*
185 *bhūrye surabhidravyair vilikhya pariveṣṭya raktasūtreṇa / nikṣipya sulvabhāṇḍe madhupūrṇe mohayatyabalām // 4.4 //*

Victory, Triumph, Unconquerable, and Supreme Unconquerable! *Jhmlvryūṃ*! O Gape

Maw! *Bhmlvryūṃ*! O Bewilderer! *Mmlvryūṃ*! O Immobilizer! *Hlvryūṃ*! O Steadfast!

Klīṃ hrīṃ krauṃ vaṣaṭ!" The spell is inscribed on a female skull that is heated during the

three auspicious temporal conjunctions over a flame kindled from *khadira*-wood;

consequently, this rite attracts a lovely woman (*rāmākṛṣṭi*).[186] (4.5) In the '*hrīṃ*' position

is placed a '*hūṃ*' syllable, and the mantra is inscribed on human skin using ink made from

crushed acrid and reddish plants. Should the skin be heated, it will repel (*pratiṣedha*) a

target, perhaps a scorned or used-up lover.[187] (4.6)

Results shift from explicitly to implicitly erotic, making two people of

undisclosed relations dislike one another, and then results shift toward eradicating and

oppressing martial enemies. In that '*hūm*' position is placed the commingled name

syllables of two people conjoined with the syllable '*rya*'. The mantra is written on some

sort of plant bud (*bibhītaphalaka*), tied up with the commingled horse and buffalo hairs,

and then buried in the ground; this creates dissent between two people.[188] (4.7-8) Making

the reasonable spelling change to '*vibhītaka*', we read that the fruit of the termianlia

bellerica, which was used a die in ancient Indian dice play, is tied up with inimical

creatures' hairs and buried in the ground.[189] The game of dice is an enmity-creating

practice if ever there was one. In that former '*rya*'-plus-names position, the sorcerer

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186 *strīkapāle likhed yantraṃ klīṃsthāne bhuvanādhipam / trisandhyaṃ tāpayed rāmākṛṣṭiḥ syāt
     khadirāgninā // 4.5 //*

187 *māyāsthāne ca huṃkāraṃ vilikhen naracarmaṇi / tāpayet kṣveḍaraktābhyāṃ pakṣāhāt
     pratiṣedhakṛt // 4.6 //*

188 *huṃsthāne māntam ālikhya sarephaṃ nāmasaṃyutam / bibhītaphalake yantraṃ dvayor api ca
     martyayoḥ // 4.7 // vājimāhiṣakeśaiś ca viparītamukhasthayoḥ / āveṣṭya sthāpayed bhūmyāṃ vidveṣaṃ
     kurute tayoḥ // 4.8 //*

189 I am grateful to David White for suggesting this to me. Monier-Williams clearly describes the
     vibhītaka as a berry used in dice play.

should embed the syllable '*yaḥ*'. The mantra-yantra is drawn using ink made from cremation-ground charcoal, red poison, and crow feces. A crow's wing is used as a stylus. Should this be written on cloth and the cloth hung from a tree limb, then it will drive away enemies in general.[190] (4.9-10) The ink and stylus are made from crow products, and the rags are hung on a tree limb, like perched crows on a tree, a murder ready to swoop. The crow is thought to be an incessant wanderer, and each element of the ritual confers crow qualities upon the enemy. In that '*yaḥ*' position, he should place '*ha*' and inscribe it upon a male, human skull-bowl using a human bone as a stylus and the commingled blood of a cow and an ass as ink.[191] Enraged, the sorcerer fills that skull-bowl with ashes and buries it in a cremation ground; consequently, this operation drives off an entire hostile clan.[192] (4.11-12)

The past two rites cause eradication, which is associated with crows throughout the magic tantras, and the next ritual, while not explicitly eradication, causes an eradicating effect when it makes the victim wander earth and sky like a crow. This technique also uses crow-associated substances and ritual actions. In the place of '*ha*', he

190 *pūrvoktākṣarasaṃsthāne lekhinyā kākapakṣayā / māntaṃ visargasaṃyuktaṃ pretāṅgāraviṣāruṇaiḥ // 4.9 // dhūkāriviṣṭhāsaṃyuktaiḥ dhvajayantraṃ sanāmakam / likhitvopari vṛkṣāṇāṃ baddham uccāṭanaṃ ripoḥ // 4.10 /*

191 The following stupefies a hostile clan by inscribing the '*ha*' syllable upon a human skull using a stylus fashioned from the bones of a dead man and using ink from a *śṛṅgīgarala*. *Śṛṅgīgarala* is a difficult word to translate. Based on altering the words I suggest *śṛṅginī* elephant, or horned beast, and *gardabha* means ass; I am not sure how the two bests are inimical. White suggests that the Śṛṅgī is perhaps a horned serpent, but this does not clarify my interpretation at this time. Based on the commentary I suggest this is poison from the tooth of a red snake; the garuḍa section concluding this tantra describes various colors of snakes and their respective poisons. Verse 10.15 states "Vasuki and Śaṅkha belong to the kṣatriya clan, are poisonous, and are red." Vasuki and Śaṅkha are two of the great celestial serpents. Red snake poison is earthly, and according to 10.15 the "earthly poison's symptoms are falling down, the body heavy (*gurutā*) and cold (*jaḍatā*)." Bandhuṣeṇa's conclusions are unsatisfying.

192 *śṛṅgīgaralaraktābhyāṃ nṛkapālapuṭe likhet / pretāsthijātalekhinyā yaḥsthāne tu nabho 'kṣaram // 4.11 // śmaśāne nikhaned roṣāt kṛtvā tad bhasmapūritam / karoti tatkuloccāṭaṃ vairiṇāṃ saptarātrataḥ // 4.12 //*

should place '*phaḍ*'.[193] The mantra-yantra is inscribed on a discarded charnel rag using

neem and sun-plant saps as 'ink, and then it is buried in a cremation ground; as long as the

amulet stays buried, then the enemy will wander the earth like a crow.[194] (4.13-4) In that

'*phaḍ*' position is placed '*ma*' conjoined with the name of the target. The yantra-mantra is

drawn on a birch-sheaf using red, poisonous ink, and it is tied up with blue string. This is

placed in the belly of an effigy made from dust.[195] That puppet-effigy is cast into a

cremation ground; consequently, after seven days the enemy will be suppressed, made

miserable by cutting and cleaving (*chedabhedādinigrahaḥ*). The ritual generally afflicts

an enemy using several eradication techniques.[196] (4.15-6) The techniques above are also

appropriate for murder rites. Besetting (*pratiṣedh*) rites in the Jain tantras stand in for

murder, slaying, and destruction; but, as seen in the ritual above that cause nuanced

suppression (*nigraha*), besetting is not the only over-code for murderous results.

Results become erotic once again. The '*ī*' syllable is conjoined with the name of

the victim, and the new word is placed in the '*ma*' position. The mantra is drawn upon

birch using a combination of yellow ingredients; this is an amulet. Tied around the

shoulder or neck with golden thread, the amulet always bewilders young women

(*tarūṇījanamohanam*).[197] (4.17-8) The syllables '*kṣa vaṣaḍ*' should be placed in that '*ī*'

193 In Tirpathī's *Uddīśatantra* 'hūṃ' is usually associated with *uccāṭana* and 'phaḍ'/'phaṭ' with murder.
194 *phaḍakṣaraṃ nabhaḥsthāne śmaśānasthitakarpaṭe / nimbārkajarasenaitad vilikhet kruddhacetasā // 4.13 // śmaśāne nikṣiped yantraṃ yāvat tad bhuvi tiṣṭhati / paribhrāmyaty asau tāvad vairī kāka iva kṣitau // 4.14 //*
195 Effigies are often made from dust of the foot print, dust from the target's foot, or dust from the potters hand. In the Uḍḍ-corpus dust is used elsewhere in rituals causing an enemy to be eradicated or perpetually wander, such as found in the prior ritual.
196 *phaṭasthāne likhed bhāntaṃ bhūrye tannāmasaṃyutam / viṣopayuktaraktena nīlasūtreṇa veṣṭitam // 4.15 // mṛt-putrikodare sthāpyaṃ tac śmaśāne niveśayet / saptāhāj jāyate śatroś chedabhedādinigrahaḥ // 4.16 //*
197 *turyasvaraṃ likhed vidvān masthāne nāmasaṃyutam / kuṅkumāgarukarpūrair bhūrye rocanayā*

plus name syllables position and written with yellow ink upon a birch sheaf during the end of the bright fortnight. Having tied it to the neck or shoulders using gold, silver, and copper (*triloha*) threads, the yantra will cause an ill-disposed woman to become well-behaved, pleasant-minded.[198] (4.19-20)   Placing the '*laṃ*' syllable in that "*kṣa vaiṣad*' position, and inscribing this yantra-mantra on two conjoined rocks, the practitioner should bury the rocks; consequently foreigners (*bāhye*) are immobilized.[199] (4.21) This concludes Chapter Four.

Chapter Five describes yantras and mantras that cause immobilization in conflicts; conflicts range from verbal disputes to sacrificial contests to martial strife. Yantras and accordant mantras are sometimes coded and sometimes explicit. In some instances they are physically inscribed and in others they are visualized.[200] All yantras in Chapter Five are eight-petaled lotuses with inscriptions on the petals, targets' names in the center, and mantras encircling the diagrams.

The first yantra displays the design for those to follow. An eight-petaled lotus is drawn with victim's name and the syllable '*glauṃ*' in its pericarp. Upon each of the eight petals are inscribed eight consonants[201] conjoined with the complicated seed syllable

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'nvitaiḥ // 4.17 // suvarṇamaṭhitaṃ kṛtvā bāhau vā dhārayed gale / karotīdaṃ sadā yantraṃ taruṇījanamohanam // 4.18 //

198 *vaṣaḍvarṇayutaṃ kūṭaṃ likhed īkāradhāmani / bhūryapatre site 'ntyante rocanākuṅkumādibhiḥ // 4.19 // trilohaveṣṭitaṃ kṛtvā bāhau kaṇṭhe ca dhārayet / strīsaubhāgyakaraṃ yantraṃ strīṇāṃ ceto 'bhirañjakam // 4.20 //*

199 *kṣādyakṣarapade yojyaṃ laṃ śilātalasampuṭe / vilikhyorvīpuraṃ bāhye stambhane tālakādibhiḥ // 4.21 //*

200 Some common elements throughout all these yantras in this chapter are as follows: *vārtālī* mantra, *ukeśa* mantra, '*glauṃ*', and the name of target in the center, use of the earth-maṇḍala, clusters using '*mlvryuṃ*', and glossed mantras with vernacular terminology. Other details vary.

201 Namely '*Kṣa*,' "*Ma*,' '*Ṭha*,' '*Sa*,' '*Ha*,' '*Pa*,' '*Ka*', and '*Va*'

(*piṇḍa*), i.e. '*mlvryuṃ*': '*kṣmlvryuṃ*', '*mmlvryum*', '*ṭhmlvyuṃ*', and so forth.[202]   The yantra

is completed by drawing a ring mantra (*valaya*) around the lotus. This encircling mantra

is the ever-popular earth-circle mantra (*bhūmaṇḍala*).[203] The earth-circle's details are not

described anywhere in the text or commentary; recall that the earth-circle is also

prescribed but not described in the *Jvālāmālanīkalpa*. The completed diagram

immobilizes whatever or whomever the sorcerer desires (*ipsitastambhaḥ*).[204] (5.1-2)

Bandhuṣeṇa describes a fire-immobilizing mantra that presumably encircles the lotus in

place of the AWOL earth-circle: "She who immobilizes fire! Great Western Goddess!

Lucky Gal! Burn Burn! Blaze Blaze! Goddess who Grants All Wealth and Desires!

Svāhā Oṃ! Blazing Fiery Radiant Hair! Great Goddess Dominatrix! *Svāhā*!"[205] Goddess

names are fiery. A seemingly unrelated technique with unusual contents follows.

> During a hostile argument, [the sorcerer] should visualize '*trīṃ*' or '*trāṃ*' or '*ra*'
> [syllables] blazing in [his] mouth (*vaktre*). This will cause the disputant to grant
> him whatever he wants.[206] (5.3)

Most syllables and mantras are physically inscribed (*likhanaṃ*) rather than visualized

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202 The eight petals are inscribed with consonant clusters. In sequence, '*Kṣa*,' '*Ma*,' '*Ṭha*,' '*Sa*,' '*Ha*,'
'*Pa*,' '*La*', and '*Va*' are prefixed to the cluster '*mlvryuṃ*', i.e kṣmlvryuṃ, *mmlvryum*, and so forth.

203 Alternatively this is called the *bhūmaṇḍala*, *pṛthvīmaṇḍala*, *urvīpura,* and so forth.

204 *kṣamaṭhasahapalavavarṇān malavarayūṃkārasaṃyutān vilikhet / aṣṭadaleṣu kramaśo nāma glauṃ
karṇikāmadhye //5.1 // mantrābhyām āveṣṭya bāhye bhūmaṇḍalena saṃveṣṭya / kuṅkumaharitālādyair
vilikhed ātmepsitastambhaḥ // 5.2 //*

205 The *mantradvayam* is given in comm." *agnistambhini! Pañcadivyottaraṇi! Śreyaskari! Jvala jvala
prajvala prajvala sarvakāmārthasādhini! Svāhā // oṃ analapiṅgalordhvakeśini! Mahādivyādhipataye
svāhā // / agnistambhanayantra //* While this is clearly a fire and fire-immobilizing mantra, this two-fold
mantra (*mantradvaya*) should be used as the earth-cirlce, i.e. the *bhūmaṇḍala* and the *pṛthivīmaṇḍala*. The
Bandhuṣeṇa's *mantrodhara* is less than clear and the *vayumaṇḍala, agnimaṇḍala, bhūmaṇḍala* appear to be
variations. This is the two-fold mantra to be used as the earth-*maṇḍala*. I have found no clear description
of an earth-*maṇḍala* in this tantra and commentary

206 Spell is not provided in the commentary. Could be *trāṃ raṃ jvala*, i.e.*oṃ trāṃ raṃ jvala svāhā.
trīṃkāraṃ cintayed vaktre vivāde prativādinām / trāṃ vā rephaṃ jvalantaṃ vā sveṣṭasiddhipradāyakam //
5.3 //*

(*cintayet*). Furthermore, these seed syllables are not found elsewhere.[207] The sorcerer apparently ties a disputant's tongue, forcing the target to forfeit a verbal dispute,[208] coercing him to perform whatever action the sorcerer desires. Next, fire itself is immobilized.

An eight-petaled lotus is drawn with the mantra "*oṃ* so-and-so *glauṃ gmlryuṃ svāhā*" marking each petal.[209] Outside the petals, a Prakrit language ring-mantra circles the lotus; this ring-mantra contains the so-called celestial mantra (*divyamantra*) that is said to be the earth-circle mantra encased by '*ṭha*' syllables.[210] When that diagram is written on two stones that face each other, and the stones are placed before feet of Mahāvīra (namely, the worship shrine in the shape of the *tīrthaṃkara's* feet),[211] this will extinguish divine fires (*vahnidivyopaśāntyai*): domestic fires, offering fires, magic *homa* fires, or the fires of aggressive magic.[212] (5.4)

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207 Visualizing seed syllable to cause an effect upon the one visualized is found in later erotic magic, namely visualizing a seed syllable on a target's vulva to subjugate a woman in verse BPK 7.38.

208 Contests are not limited to physical, martial conflict, but are found in legal dispute and ritual contests, the agonistic world of sacrifice described by Heesterman. Heesterman, J. C. *The Broken World of Sacrifice: An Essay in Ancient Indian Ritual*. Chicago: University of Chicago Press, 1993. Immobilizing an enemy's sacrificial fire makes him impotent in sacrificial contests, furthermore he is unable to ritually to insure the health and well-being of his people, to acquire victory in battle, or even to attain salvation. Regardless there is a connection of fire and dispute and immobilizing fire with immobilizing speech, such that the answer is perhaps as simple as a ritual the immobilizes a 'tongue of flame' can immobilize a physical tongue. Fires and mouths are common analogs throughout sacrificial and ritual lore.

209 I extrapolate this full mantra in line with mantra codes throughout the text. Literally the petals are marked 'so-and-so *glauṃ gmlvryuṃ*'. *nāma glauṃ khāntapiṇḍaṃ vasudalasahitāmbhojapatre likhitvā / 5.4a /*

210 The encircling mantra: *Oṃ thambhei jalajjalaṇaṃ ciṃtiyamitteṇa paṃcaṇamayāro / arimāricorarāulaghorūvasaggaṃ viṇāsei // svāhā //*

211 Ghaṇṭākarṇa is worshiped in the form of feet or footprints and is known as Ghaṇṭākarṇ Mahāvīr in Gujurat. Cort, John. "Tantra in Jainism: The Cult of Ghaṇṭākarṇ Mahāvīr, the Great Hero Bell Ears." *BEI* 15 (1997): 115–133. Considering the context of the verses and the much earlier date of the BPK, I see no reason to assert a connection to this deity. That said, the worship of ceremonial feet or foot-prints could be a stand-in for a local vernacular deity. More data is required for establishing the connection of worshipping foot images, stones, and extinquishing or transuilizing fires in Karnataka.

212 *nāma glauṃ khāntapiṇḍaṃ vasudalasahitāmbhojapatre likhitvā tatpiṇḍānteṣu yojyaṃ bahir api valayaṃ divyamantreṇa kuryāt / ṭāntaṃ bhūmaṇḍalāntaṃ vipulataraśilāsampuṭe kuṅkumādyair dhāryaṃ*

A significantly more complicated diagram causes the four-fold immobilization of anger, gait/movement, armies, and fire (*kopagatisainyajihvāstambhaṃ*).[213] The diagram itself is claustrophobic. It is populated by obscure goddesses, myriad seed syllables, hooks, *vajras*, ringed with several ring-mantras, and, finally, it is fixed in place by eight goddesses, starting with Jambhā. One can imaging that should a victim's name or figure be placed in the center--which is not prescribed in the text--the diagram's inhabitants would "have him surrounded"! The sorcerer draws an eight-petaled lotus just as in the preceding verse, but four of the eight clusters, presumably in the cardinal directions, contain praise syllables dedicated to four seemingly tribal gods: Stupid, Roof-Beam, Serpent Hood, and Bird (*jalatulāphaṇikhageṣu*).[214] (5.5) The pericarp is marked with either the proper-sounding mantra "*oṃ* so-and-so *glauṃ ṭha ṭha svāhā*" or the short spell "*oṃ glauṃ ṭha ṭha*".[215] Surrounding the lotus are fixed eight *vajras*--not a seed-syllable but a literal lightning shape--with an '*oṃ*' syllable at each tip and a '*la*' at each base.[216] (5.6) Outside the *vajras* are eight syllable-clusters surrounded by a ring mantra.[217] (5.7) Outside the ring mantra is the traditional four-sided squarish yantra diagram, like the

śrīvīranāthakramāyugapurato vahnidivyopaśāntyai // 5.4 //

213 While these targets--anger, movement, armies, and fire--may not appear connected initially, recall that these four are combined in immobilization rituals in the *Jvālāmālinīkalpa* (6.14-21).

214 The comm. glosses the four deities Jaladivya, Tulādivya, Ghaṭasarpadivya, Pakṣidivya. The seed syllables are *jaladivye pmlvryūṃ iti piṇḍam, tulādivye bmlvryūṃ iti piṇḍam, phaṇidivye hlvryūṃ iti piṇḍam, pakṣidivye kṣmlvryūṃ iti piṇḍam.*

215 *divyeṣu jalatulāphaṇikhageṣu pavahakṣapiṇḍam āvilikhet / pūrvoktāṣṭadaleṣv api pūrvavad anyat punaḥ sarvam // 5.5 //*

216 I extrapolate this based on *brahmaglauṃkāraputaṃ. brahmaglauṃkāraputaṃ ṭāntāvṛtamaṣṭavajrasaṃruddham / vāmaṃ vajrāgragataṃ tadantare rāntabījaṃ ca // 5.6 //*

217 *vārtālīmantravṛtaṃ bāhye 'ṣṭasu dikṣu vinyaset kramaśaḥ / malavarayūṃkārayutān kṣamaṭhasahaparāntalāntāṃś ca // 5.7 //* Bandhuṣeṇa decodes the clusters as '*rkṣmlvyuṃ*', '*rmmlvyuṃ*', '*rṭhmlvyuṃ*', etc. The *vārtālī* mantra reads *oṃ Vārtali! Varāhi! Varāhamukhi! Jambhe! Jambhini! Stambhe! Stambhini! Andhini! Rundhe! Rudhini! Sarvaṣṭapraduṣṭānāṃ krodhaṃ lili matiṃ gatiṃ lili jihvāṃ lili oṃ ṭhaḥ ṭhaḥ ṭhaḥ /*

walls of a divine fort (*amarapura*); each of its four passageways is closed off with a hook

syllable, i.e '*kroṃ*'. Two final ring-mantras enclose the diagram. Outside the rings in the

eight directions are emplaced mantras to the eight goddesses, once again starting with

Jambhā.[218] (5.8-9) This claustrophobic, battlefield yantra is inscribed on rock or wood,

and it consequently immobilizes anger, movement, armies, and fire.[219] (5.10)

The next yantra-mantra worships the Jina Pārśvanātha; this worship rite obstructs

even the gods.[220] Two yantra-mantras are drawn on a birch sheaf using indigo and yellow

orpiment for ink. First, the name of the target and the syllable '*glauṃ*' are encircled by

another ubiquitous earth-*maṇḍala* (*urvīpura*). Three syllables--'*vaṃ*', '*paṃ*', '*glauṃ*'--

triangulate the circle. Those three points are surrounded by a ring mantra that contains

the sorcerer's name syllables intermingled with four '*hrīṃ*' syllables.[221] (5.11) Second, the

mantra "*oṃ ucchiṣṭa svacchanda cāndālinī svāhā*" is drawn with a pair of '*ṭha*' syllables

before and after.[222] This mantra is surrounded by another earth-ring mantra that is also

surrounded by a second iteration of the "*oṃ ucchiṣṭa . . .*" mantra. A birch sheaf bearing

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218 *bāhye 'marapuraparivṛtamaṅkuśaruddhaṃ karotu tad dvāram / ukṣeśamantraveṣṭyaṃ*
pṛthvīpurasampuṭaṃ bāhye // 5.8 // koṇeṣv aṣṭasu vilikhed vārtālīmantrabhaṇitajambhādīn / ṭhadvitayaṃ
dharaṇīpuram īdṛśam idam ālikhet prājñaḥ // 5.9 //
219 *phalake śilātale vā haritālamanaḥśilādibhir likhitam / kopagatisainyajihvāstambhaṃ vidadhāti*
   vidhiyuktam // 5.10 //
220 The result may be literally translated as 'ultimate method for obstructing the gods'
(*divyārodhanavidhānamuttamam*), but the methodology suggests immobilizing humans. I have chosen to
interpret an '*api*' particle in the compound to make the results more inclusive and inline with methods, but I
do not discount divine victims.
221 *nāma glaum urvīpuraṃ vaṃ paṃ glauṃkāraveṣṭitaṃ kṛtvā / hrīṃkāracaturvalayaṃ svanāmayuktaṃ*
tato lekhyam // 5.11 //
222 Svacchanda and Cāndalini are familiar tantra deities in the North, but their popularity was widespread
in South India after the Śrīvidyā migrations south and then southwest in the medieval era. This suggests a
connection with Digambara tantra Jainism that migrated to the South and a connection with the flourishing
Śrīvidyā cults in the South at the same time this tantra was composed. It is also entirely possible that this is
one goddess named Svacchandacāṇḍalinī. Comm.: *evaṃ mantroddhāraḥ–oṃ*
ucchiṣṭasvacchandacāṇḍālini svāhā // iti mantravinyāsaḥ // 'ṭāntayugmakaveṣṭitam' ṭhakāradvayena
veṣṭitam //

the two mantra-yantras is covered in potters' hand dust, placed in a clay pot, and on top of the pot is placed an image of Pārśvanātha.[223] Having worshiped the *tīrthaṃkara* atop the pot, the rite causes obstruction of any target, even deities (*divyarodhana*).[224] (5.12-14)

Chapter Five concludes with a yantra-mantra to worship Padmāvatī, the result of this worship ritual is immobilization that ultimately routs enemy individuals or entire groups. The ritual contains martial imagery and charnel elements. Like the last ritual, the yantra-mantra is crowded with adversarial figures; unlike the last ritual, the positions and order for inscription are not clearly sequenced.

The name of the enemy victim is conjoined with the syllable '*ya*' and followed by the cluster '*ṭhmlvryuṃ*'. The earth-circle mantra encircles those syllables; outside the ring are drawn numerous tridents, ghosts, and fearsome wild creatures.[225] (5.15) The yantra-mantra is explained in greater detail. At the center is an image of the enemy, and in the center of that image is inscribed his manipulated name surrounded by multiple '*thmlryuṃ*' clusters. A mantra bearing seed syllables '*oṃ hrūṃ hrīṃ klauṃ glauṃ*' and words for charging horses and great elephants--further hostile adversaries--surrounds the image just outside the earth-circle.[226] Outside the mantra-rings, spanning the eight directions, is

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223 The Yakṣa Pārśva was used to repel an army earlier in this text. Considering this verse uses the full term Pārśvanātha and the gloss reads "*śrīpārśvanāthaṃ śrīpārśvabhaṭṭārakam*'", this refers to the *tīrthaṃkara*, not a *yakṣa* lord. The term *bhaṭṭāraka* in the gloss means lord, like *nātha*, and should not be confused with the Digambara clerical ritualist title.

224 *oṃ ucchiṣṭapadasyāgre svacchandapadam ālikhet / tataś cāṇḍālini svāhā ṭāntayugmakaveṣṭitam // 5.12// pṛthvīvalayaṃ dattvā puroktamantreṇa veṣṭayed bāhye / rajanīharitālādyair bhūrye vidhinā 'nvito vilikhet // 5.13 // tatkulālakara-mṛttikāvṛtaṃ toyapūritaghaṭe vinikṣipet / pārśvanātham uparistham arcayed divyarodhanavidhānam uttamam // 5.14 //*

225 *ripunāmānvitamāntaṃ malavarayūṃkārasaṃyutam ṭāntam / tadbāhye bhūmipuraṃ triśūlabhūtogramṛgaveṣṭyam // 5.15 //*

226 Bandhuṣeṇa provides two mantras at this stage. One of which makes good sense, though not perfect sense, of the aforementioned mantra code. *mantroddhāraḥ——oṃ hrūṃ hrīṃ klaiṃ glauṃ svāhā ṭha ṭha devadattasya paṭṭāśve, oṃ hrūṃ hrīṃ klaiṃ glauṃ svāhā ṭha ṭha devadattasya paṭṭagaje oṃ hrūṃ hrīṃ ity*

inscribed the circle of Indra's rainbow (*māhendra maṇḍala*); like the earth-*maṇḍala*,

Indra's rainbow is not described in the text.[227] (5.16-18)

On the eighth day of the dark lunar fortnight, he should draw the yantra-mantra

upon the head shroud of a murdered corpse or the sword of one who has died in battle;

the surface of each is dyed yellow and the diagram drawn in darker yellow using a brush

made from threads bound together by a virgin. After worshiping Padmāvatī with yellow

flower offerings, the diagram is tied up with more threads. This immobilizes

whomsoever is named in the mantra.[228] (5.19-21) The final verse nuances the result.

> Upon seeing the [the yantra], even the most dangerous will tremble in fear and be
> destroyed; in battle, all groups of enemies *en mass*, even in armies, [are
> destroyed] without remainder.[229] (5.22)

Displayed in public, especially on a battle banner, the yantra-mantra stupefies and then

destroys the most deadly of foes, even entire armies. The yantra-mantra is militarized.

Though the yantra-mantra specifies a single victim, this final verse turns a

conventional weapon into a weapon of mass destruction. The worship of Padmāvatī via

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ādi mantreṇa samantato veṣṭayet. The other can be used additionally to bind up the mantra, but it is not
the *māhendra maṇḍala* used to complete the diagram: *oṃ hrī bhairavarūpadhāriṇi caṇḍaśūlini*
pratipakṣasainyaṃ cūrṇaya cūrṇaya ghūrmaya ghūrmaya bhedaya bhedaya grasa grasa paca paca
khādaya khādaya māraya māraya huṃ phaṭ svāhā // This mantra has all the elements of the ritual within it
and fits with the tone of other mantras in the text, but it does not correspond to anything in the root text.
227 *pratirūpahastakhaḍgair nihanyamānārirūpapariveṣṭyam / śatror nāmāntaritaṃ samantato veṣṭayet*
piṇḍaiḥ // 5.16 // pratiripuvājimahāgajanāmāntaritaṃ samantato mantram / vilikhed oṃ hrūṃ hrīṃ klaiṃ
glauṃ svāhā ṭāntayugmāntam // 5.17 // mantreṇa veṣṭayitvā 'nena tato 'rātivigraho lekhyaḥ / aṣṭāsu dikṣu
bahir api māhendraṃ maṇḍalaṃ dadyāt // 5.18 //
228 *pretavanāt sañcālitamṛtakamukhojjhitapaṭe 'thavā vilikhet / kṛṣṇāṣṭamyāṃ yuddhvā tyaktaprāṇasya*
saṃgrāme // 5.19 // kanyākartitasūtraṃ divasaṃnaikena tatpunarvītam / tasmin haritālādyaiḥ
koraṇṭakalekhinīlikhitam // 5.20 // padmāvatyāḥ purataḥ pītaiḥ puṣpaiḥ purā samabhyarcya / yantrapaṭaṃ
badhnīyāt prakhyāte cāntare stambhe // 5.21 //
229 *taṃ dṛṣṭvā dūratarān naśyanti bhayena vihvalībhūtāḥ / viracitasenāvyūhāt saṃgrāme 'śeṣaripuvargāḥ*
    // 5.22 //

this ritual could be prescribed for kings, generals, and *purohitas* before entering battle. Jains could appeal for royal patronage; Padmāvatī becomes a martial goddess like Hindu Durgā. Padmāvatī is less well-suited than Jvālāmālinī to serve as a military goddess, but all medieval tantra goddesses competed in a world of military belligerence sanctioned and supported by such goddesses.[230] Padmāvatī and Jvālāmālinī, in fact, would have competed not only with Śaiva deities in the Deccan, but also competed with each other to be designated royal tutelary divinities. They had to keep up with the Jainses next door. While Jvālāmālinī may have been better suited to this task, Padmāvatī worship persists into modern times; only traces of Jvālāmālinī remain in the modern religious landscape.

Chapter Six shifts scope from agonistic to erotic competition, namely attracting women (*ākarṣaṇa*). The main yantra-mantra symbol in Chapter Five was a lotus. The main symbol in Chapter Six is an image of a woman, her body inscribed and encircled by mantras, surrounded, pinned and penned in by seed syllables. This female figure represents the victim manipulated by the yantra.[231] As opposed to inscription on birch or copper sheaves, these diagrams are written upon 'hard-core' tantra surfaces appropriate to aggressive magic: skulls, dog-bones, menses-stained cloth, burial shrouds, and the like.

The first yantra contains a complicated mantra inscribed on cloth. A string of seed syllables are introduced. Many, if not most, seed syllables in this chapter are variations

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230 Davidson, Ronald. *Indian Esoteric Buddhism: A Social History of the Tantric Movement*. New York: Columbia University Press, 2003. 177-202

231 Throughout magic tantras, female figures in yantras sometimes represent the woman target and sometimes the goddess at-hand. Sometimes the female figure is merely an efficient means to effect any target of any sex. Hellenic magic erotic rituals that use a female drawing or even use a 'voodoo' doll in female forms regardless of a victim's gender. Faraone, Christopher A. *Ancient Greek Love Magic*. Cambridge, Mass.: Harvard University Press, 1999.

on the 'arrows of Kāmadeva'. The syllables are strung together and surrounded by three Ambikā mantras that are, in turn, surrounded by two ring mantras, namely the fire and wind circles.[232] (6.1-2) Should this mantra be written on cloth using intoxicating substances such as dhattūra, betel, and poisons and then cooked over a lamp, flame tip, or fire, then it is said by the sages to attract a desired woman. (6.3) A mantra reproduced from the root text, marginalia, or a non-cited commentary contains many of the mantra code elements from the root verse, and it praises to "mother" goddesses, *yakṣinīs*, and intoxicating tantra goddesses. Unfortunately, I cannot clearly discern from the published edition whether this mantra is later marginalia or is presented by Bandhuṣeṇa himself.[233] It is worth citing in full.

"oṃ namo bhagavatī! Ambike! Ambalike! Yakṣadevi! ryuṃ ryauṃ blaiṃ hsklīṃ bluṃ hsauḥ ra ra ra rāṃ rāṃ Nityaklinne! Madanadrave! Madanāture! Hrīṃ kroṃ make so-and-so subjugated and attracted to me! Do it! *saṃvauṣaṭ!"[234]*

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232 "A pair of '*ya*' letters are written conjoined with two '*ra*' sounds [, i.e. '*rya rya*']. The sixth vowel [i.e. '*ū*' is conjoined with the '*au*' vowel, and both receive nasalization [i.e. '*ryūṃ ryauṃ*']. [Next the syllables] are enclosed by sounds (*svarāvṛta*). [After the sounds] in the five-fold old fire (*pañca purāṇi vahne*) is a sequence of '*ra*' syllables. '*Kroṃ*' and '*hrīṃ*' syllables are in the fourth [position] (*koṇa*). [After '*ryūṃ*' and '*ryauṃ*' syllables] are likewise placed two '*klaiṃ*', two '*hsklīṃ*', two '*blūṃ*', and '*hsauḥ*' in the same way. The mantra to Ambikā is written, in sequence, in the three directions, and [the whole diagram is surrounded] by the fire and wind maṇḍalas." (6.1-2) *dvirephayuktaṃ likha māntayugmaṃ ṣaṣṭhasvaraukārayutaṃ sabindu / svarāvṛtaṃ pañca purāṇi vahne rephāt kramāt krom atha hrīṃ ca koṇe // 6.1 // klauṃkāraruddhaṃ ca tathā hsklīṃ blūṃkāraruddhaṃ ca hsauṃs tathaiva / krameṇa dikṣu triṣu cāmbikāyā mantraṃ bahir vahnimarutpuraṃ ca // 6.2 //*
233 The goddesses in question--Ambikā, Nityaklinnā, Madanadravā, and Madanāturā--have a remarkably northern tantric provenance, though Ambikā is found throughout India. Ambā and Ambikā are common Jain goddesses that remain popular in contemporary Jain worship. Shah, Umakant Premanand. *Iconography of the Jain Goddess Ambika*. University of Bombay, 1940. The transition of these goddesses into Jain tantra in the Deccan was facilitated by contact with Śrividyā traditions.
234 *ambikāmantroddhāraḥ——oṃ namo bhagavati ambike ambālike yakṣadevi ryūṃ ryauṃ rblaiṃ? hsklīṃ blūṃ hsauḥ ra ra ra rāṃ rāṃ nityaklinne madanadrave madanāture hrīṃ kroṃ amukāṃ mama vaśyākṛṣṭiṃ kuru kuru saṃvauṣaṭ //* '*Blaim*', '*klīṃ*', '*blūṃ*', and '*sa*' are four of the five arrows of Kāmadeva.

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Evocative goddess names here include Mother (*ambikā*), Little Mother (*ambālikā*), Dryad Goddess (*yakṣadevī*), Ever-Wet (*nityaklinnā*), Juicy Drunk (*madanadravā*), and Lovesick (*madanāturā*).

Attraction is associated with subjugation. The mantra is strikingly similar to Śaiva tantra mantras appealing to Śaiva goddesses; furthermore, considering the use of intoxicating and deadly substances for ink, this is likely an appropriated Śaiva mantra. Chapter Six shifts toward Śaivism and eroticism.

The succeeding yantra inscribes a female figure at the center; she is encircled by three ring-mantras, consisting of the earth, wind, and fire *maṇḍalas*. The woman's body is inscribed with seed syllables: '*oṃ hrīṃ*' at her heart, '*kroṃ*' upon her joints, '*hrīṃ*' on each breast, and '*ryūṃ*' at her vulva. These body locations aresites of erotic play and locomotion. Outside the figure is scattered more '*kroṃ*' syllables--the syllable is usually coded 'elephant goad' or 'hook'--appropriate for magical attraction. After the image is encircled by three maṇḍala-mantras, it is cooked over a lamp or a fire.[235] The inscribed surface is unspecified. After three days, any desired woman will be attracted. (6.4) [236]

Upon a copper sheaf, using a combination of pungent plant substances as ink, the sorcerer draws an image of an inverted woman, feet above her head.[237] (6.5) This operation has no clear result; it should be interpreted as a variant for the ritual that

235 An ornament mantra is described(*valayamantra*), but it does not correspond to the three maṇḍalas prescribed in the root verse. *valayamantroddhāraḥ——oṃ namo bhagavati kṛṣṇamātaṅgini śilāvalkalakusumarūpadhāriṇi kirātaśabari sarvajanamohini sarvajanavaśaṃkari hrāṃ hrīṃ hrūṃ hrauṃ hraḥ amukāṃ mama vaśyākṛṣṭi kuru kuru saṃvauṣaṭ //*

236 *oṃ hrīṃ hṛtkamale gajendravaśakaṃ sarvāṅgasandhiṣv api / māyām āvilikhet kucadvitayayor yūṃ yonideśe tathā / kroṃkāraiḥ pariveṣṭya mantravalayaṃ dadyāt puraṃ cānalaṃ / tadbāhye 'nilabhūpuraṃ tridivase dīpāgninākarṣaṇam // 6.4 //*

237 *patre strīrūpam ālikhyam ūrdhvapādam adhaḥśiraḥ / brahmādirājikādhūmabhānudugdhena lekhayet // 6.5 //*

follows it. The female image is inscribed at her heart with the fire-*maṇḍala* mantra, her name inserted and enclosed by '*hrīṃ*' (*nātha*) and '*kroṃ*' (*aṅkuśa*) syllables. Outside the image is inscribed a seed syllable mantra.[238] (6.6) Should the aforementioned mantra be inscribed upon the shank-bone of a black dog using human blood for ink and be cooked for seven days, it will fetch a young lady.[239] (6.7) Alternatively, when inscribed upon a menses-stained cloth, wrapped around the tail of a water snake, and heated over a lamp, it attracts a woman.[240] (6.8)

The next yantra fixes '*oṃ hrīṃ*' at the center. The two syllables are surrounded by the victim's name written six times. In turn, all that is surrounded by three '*hrīṃ*' syllables in three directions and three '*ryūṃ*' syllables in the other three directions, making an upward and downward turning triangle. Instead of eight directions, six are found (*ṣaṭkoṇacakra*), consistent with the six points of the two overlapping triangles, a configuration resembling the Western 'Star of David'.[241] The syllables are all encircled by the wind-maṇḍala mantra (*vayupura*).[242] The diagram can be inscribed upon a copper

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238 Another posibility is that the middle of the figure is *hrīṃ*, *kroṃ*, and the name; all of which are surrounded by the *agnipuṭa* as a *valaya* mantra. *agnipuṭakoṣṭhamadhye kalāvṛtaṃ nātham aṅkuśaniruddham / koṣṭheṣu praṇavāṅkuśamāyārati-nātharaṃraś ca // 6.6 //*

239 *kṛṣṇaśunakasya jaṅghāśalye pravilikhya manujaraktena / khadirāṅgārais tapte saptāhād ānayaty abalām // 6.7 //*

240 *athavā rajasvalāyā vastre saṃlikhye jalajanāginyāḥ / pucchaṃ vidhāya vartiṃ taddīpād ānayen nārīm // 6.8 //*

241 Bühnemann descries the hexagram shape under the names ṣaṭkoṇa, ṣaḍara, and tāra, noting that this 'star-shape' is common in western and tantra mystic iconography. The hexagram is made of two triangle, downward-pointing and upward pointing, representing the sexual union of male and female principles. "In the hexagram the deities are often worshipped [sic] at the points of intersection of the two triangles, while in the eight-petalled [sic] lotus they are worshipped [sic] in the petals, which ideally face in the cardinal and intermediate directions." (44) The symbol is found in Buddhist and Hindu tantra traditions; it is the 'Shield of David' or 'Seal of Solomon'; it is in the maṇḍala of Varjavārahī/Vajrayoginī; and it "is a decorative motif in Islamic monuments of North India." (44-5) Bühnemann notes a number of usages throughout Nepalese culture. Bühnemann, Gudrun. *Maṇḍalas and Yantras in the Hindu Traditions*. Boston: Brill, 2003. p.43-46.

242 Here again, the ornament mantra does not follow the root verse, but it fits into the text nicely by

sheaf or charnel-ground skull. Body-filth (*aṅgamala*) collected from the victim,[243]

intoxicating dhattura, acrid poison (*viṣa*), and smudging charcoal are used as ink.

Smouldered upon *khadira*-charcoal, this yantra attracts a desirable woman.[244] (6.9-11)

The next rite is long, containing elaborate yantra-mantra; ultimately, the yantra is

inscribed upon menses-stained cloth and burned to "attract a desirable mistress"

(*abhilaṣitavanitā*). A female image is drawn representing the victim. While her position

is not specified, her inversion may be assumed. She is marked with seed syllables at

specific body points: the mouth, '*hrīṃ*'; vulva, '*kleṃ*'; throat, '*hasklīṃ*'; navel, '*klīṃ*'; heart,

'*hrūṃ hrūṃ* so-and-so'; navel (again), '*klūṃ*'; forehead, '*oṃ*'; shoulders, wrists, elbow,

feet, '*hrīṃ*'; hands, '*ryyūṃ*'; and the rest of the joints and limbs, '*ra*'. Considering that

'*hrīṃ*' marks the mouth and the hands and that the navel is marked twice, this technique is

a condensation of multiple rituals. Placement of seeds syllables is consistent with prior

deployments in rites above: '*kleṃ*' to the vulva, joints with '*ra*', and so forth. After the

female figure is properly inscribed, she is surrounded by three rings of fire-maṇḍala

mantras. Between the image and the mantra rings are inscribed many '*hrīṃ*' syllables,

and also outside the mantra rings are marked many '*hrīṃ*' and '*kroṃ*' syllables. The final

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combining familiar elements. *valayamantroddhāraḥ--oṃ hrīṃ hsklīṃ hsauṃ āṃ kroṃ ryūṃ nityaklinne madadrave madanāture amukīṃ mama vaśyākṛṣṭiṃ kuru kuru saṃvauṣaṭ //*
243 The body-filth is not specified in the root text. It could come from just anybody, the sorcerer, or the victim. The commentary rightly suggests that it is the five bodily expulsions from the victim's body. I support this reading for it places a trace of the victim into the ritual, which generally makes for stronger, or at least more symbolically striking, tantra operations.
244 *hrīṃkāramadhye pravilikhya nāma ṣaṭkoṇacakraṃ bahir āvilekhyam / koṇeṣu tattvaṃ triṣu cordhvakoṇadvaye punar yūmadharoṃ likhecca // 6.9 // pāśāṅkuśau koṇaśikhāntarasthau mantrāvṛtaṃ vāyupuraṃ ca bāhye / ākṛṣṭim iṣṭapramadājanānāṃ karoti yantraṃ khadirāgnitaptam // 6.10 // likhitvā tāmrapatre vā śmaśānodbhavakharpare / tadaṅgamaladhattūraviṣāṅgārapralepite // 6.11 //* The meter change in 6.11 suggests a later addition.

edge of the diagram is made by an encircling mantra dedicated to Padmāvatī.[245] (6.12-5)

This final edge mantra boxes the yantra in a square frame. The Padmāvatī mantra-ring

reads, "*Oṃ*! *Hrīṃ*! *Hraiṃ*! *Hsklīṃ*! O Lotus! O Lotus-Elephant! Subjugate and attract so-

and-so to me! Do it! *Saṃvauṣaṭ*!"[246] That Padmāvatī mantra is bound with insertions of

the '*kroṃ*' syllable and three '*hrīṃ*' syllables.

The yantra-mantra is inscribed on a menses-stained cloth using red, crushed

ladybug juice, yellow sandal paste, red sandal, and saffron. Having smouldered this over

khadira-charcaol, after seven days this technique attracts a desirable mistress

('*bhilaṣitavanitā*).[247] (6.16-7) This yantra-mantra attracts both men and women

depending on the surface it is inscribed:

> [In another manner,] one may inscribe the diagram upon a young woman's skull
> smeared with 'sun-milk' (*ravidugdha*) [i.e. the milk of the arka plant, calotropic
> gigantea] and the like [to attract a woman].[248] To attract a man this yantra [in
> inscribed] as before but on a man's skull."[249] (6.18)

Presumably the image in the yantra to attract a man would be an inverted male form, but

this is not specified. Perhaps forcible attraction rituals, regardless of the victim's gender,

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245 *hrīṃ vadane yonau kleṃ hsklīṃ kaṇṭhe smarākṣaraṃ nābhau / hṛdaye dvirephayuktaṃ hūṃkāraṃ nāmasaṃyuktam // 6.12 // nābhitale klūṃkāraṃ vedādiṃ mastake ca saṃvilikhet / skandhamaṇibandhakūrparapadeṣu tattvaṃ prayoktavyam // 6.13 // hastatale ryūṃkāraṃ sandhiṣu śākhāsu śeṣato rephān / triputitavahnipuratrayam atha tadbāhyapradeśeṣu // 6.14 // koṣṭheṣu bhuvananāthaṃ koṣṭhāgrāntaraniviṣṭam aṅkuśaṃ bījam / valayaṃ padmāvatyā mantreṇa karotu tadbāhye // 6.15 //*
246 *valayamantroddhāraḥ——oṃ hrīṃ hraiṃ hsklīṃ padme padmakaṭini amukāṃ mama vaśyākṛṣṭiṃ kuru kuru saṃvauṣaṭ //*
247 *aṅkuśarodhaṃ kuryāt tadbāhye māyayā tridhā veṣṭyam / yāvakamalayajacandanakāśmīrādyair idaṃ likhed yantram // 6.16 // vastre rajasvalāyāḥ khadirāṅgāreṇa tāpayed dhīmān / kurute 'bhilaṣitavanitākṛṣṭiṃ saptāhamadhyena // 6.17 //*
248 Comm. lists four substances: *arkakṣīra, snuhīkṣīra, gṛhadhūmarājikā,* and *lavaṇa.*
249 *ravidugdhādivilipte yuvatikapāle 'thavā likhed yantram / puruṣākṛṣṭau ca punar nṛkapāle yantram evedam // 6.18 //*

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use the female form, for the female form is the most apt for attraction.[250]

The final ritual in Chapter Six applies variant mantras in which the consonant sounds of the victim's name is alternated with the '*hrīṃ*' syllable.[251] Bandhuṣeṇa names this mixing *vidarbhita*;[252] the same term is used in Śaiva tantra to describe alternating encapsulation of syllables. The mantra is surrounded by the fire-maṇḍala mantra with '*ra*' syllables placed at the mantra's beginning and end.   Having inscribed the mantra-yantra upon a skull, he should heat it over *khadira*-charcoal and perform offerings.

> ….Reverential [fire] offerings of camphor, saffron, and so forth, [causes] a pleasant young woman to be attracted. Wrathful (*balād*) offerings made for seven days [will attract a woman] agitated by desire (*madavihvalām*).[253] (6.19)

The offerings of gold and saffron can be made in either a respectful or wrathful manner, and the manner of making these offerings--both of which are pleasant substances--will effect the target. If the offerings are made pleasantly, she will come forth pleasantly. If made wrathfully, the attracted woman will arrive agitated. Unfortunately, the commentary does not make clear exactly HOW to do an offering in a wrathful or pleasant

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250 The commentary briefly argues that to attract a man the exact same yantra is used, but it is inscribed on a male skull. It does not suggestother changes to the yantra. *'puruṣākṛṣṭau ca' puruṣākarṣaṇaviṣaye 'punaḥ' paścāt 'nṛkap puruṣakapāle 'yantram evedam' etad eva yantraṃ likhet //*
251 *oṃ namo bhagavati caṇḍi kātyāyani subhagadurbhagayuvatijanān ākarṣaya ākarṣaya hrīṃ ra ra ryūṃ saṃvauṣaṭ devadattāyā hṛdayaṃ ghe ghe //*
252 Bühnemann (2000:451) describes *vidarbha* in the *Śaradātilaka* as "two letters of the mantra alternate with one letter of the name". This texts differs often from the system in the BPK, but we can be sure that vidarbhita involves some sort of commingling of the syllables.
253 Bandhuṣeṇa renders the *valaya* mantra: oṃ *namo bhagavati! Caṇḍi! kātyāyani! Subhagadurbhagayuvatijanānākarṣaya ākarṣaya hrīṃ ra ra ryyūṃ saṃvauṣaṭ devadattāyā hṛdayaṃ ghe ghe //* The full verses reads as follows. *nāma tattvavigarbhitaṃ bahir ālikhec chikhimaṇḍalaṃ rephamantravṛtaṃ śmaśānajakarpare vilikhed idam | tāpayet khadirāgninā himakuṅkumādibhir ādarād abalāṃ balād dinasaptakair madavihvalām || 6.19 ||*

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manner; *tantraśāstra* would suggest left versus right hands, the direction and shape of the fire, and so forth.[254] Alternatively *balād* offering could be bloody tribute offings, i.e. *bali*; but this is only suggestive. Malliṣeṇa does not divert from orthodox Sanskrit so much to conjugate short-i *bali* with a short-a ending; this divergence would not be noteworthy in the Aiśa-Sanskrit of Śaiva magic tantras.

Chapter Seven's declared topic is subjugation yantras (*vaśīkaraṇayantra*), but results wander from this topic. The majority of techniques arrange mantras and seed-clusters into yantras bearing numerous diagrams: lotuses, crescents, or suns and moons. Other techniques include mantra repetition without yantra, visualizing seed syllables upon victims' bodies, consecrated concoctions, conjuring and subjugating *yakṣinīs*, mantra repetition while manipulating noxious and funerary ingredients, and *homas*, concluding with a systematic list of *homa* offering ingredients to effect specific results. Results vary but, for the most part, can be interpreted as subjugation: pacifying fevers, taming ladies, subjugating the earth, agitation, removing dangers, causing narcolepsy, conjuring and deploying *yakṣinīs*, making a victim emotionally unstable, bewildering,

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254 David White describes directions in the context of divination, specifically in divination based on the behavior of dogs. "East and west are also of major importance in the interpretation of canine omens. The former direction is called *śānta*, "extinguished," "peaceful," "auspicious," while the latter, *dīpta*, is "ignited," "blazing," and inauspicious" . . . The point of reference here is the sun, in the context of the extreme climate of India. The morning sun, pleasant and relatively unoppressive, is associated with the birth of the day and new life. The afternoon sun, however, blazes down, draining the strength and life out of creatures. The sun at the close of the day is associated with death, the funeral pyre, and the great conflagration that will burn up the entire universe at the end of a cosmic cycle. In this context, the distinction between east and west, "away from the sun" and "into the sun," becomes comprehensible in the context of omens." (292-3) Thus, right and left, night and day, east and west present variables for performing a ritual in a reverential or pacific as opposed to aggressive or wrathful. He also notes that this corresponds to the usual dexter and sinister notions common to Indo-Eurpoean culture, and that a woman's place is on a man's distaff side, always located to his left in religious representations (292); her location on his right could signify this inverted result as well. White, David Gordon. "Predicting the Future with Dogs." *Religions of India in Practice*. ed. Donald J. Lopez. Princeton, N.J.: Princeton University Press, 1995. 288–303.

bestowing and removing fevers, and *homa* lore to effect tranquilizing, subjugation, dissent, and murder. Subjugation usually excludes tranquilizing, increase, and murder, but all these effects are found in Chapter Seven, which is a grimoire unto itself. Chapter Seven can be divided into three parts: (1) yantras causing pacification and general subjugation(7.1-10); (2) yantras, mantras, and rituals that effect various subjugation results (7.11-35); and (3) a systematic description of *homa* ingredients to effect all the six results (7.36-41).

The first group of techniques employ generally pleasant ingredients and techniques to soothe and pacify the worlds' inhabitants. The first technique pacifies general fevers (a ritual to bestow and remove fevers is found later). First, the practitioner draws an eight-petaled lotus, the pericarp inscribed with '*kṣmlvryūṃ*' and surrounded by various vowels.[255] The four cardinal directions are marked with the mantra "*oṃ rhaṃ kvīṃ kṣvīṃ haṃsa svāhā*", and intermediate directions are inscribed by '*kṣmlvryūṃ*' syllables.[256] (7.1-2)

This yantra is made into an amulet. Written on a birch sheaf using aromatic substances (*surabhi*), it is then coated, sealed up by beeswax The practitioner places the amulet into a new pot filled with water. Alternatively, the amulet can be placed along with an image of Śrī Pārśvanātha atop a pot filled with unbroken grains; Pārśvanātha is

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255 The term *svaraparivṛta* could either mean that the consonant cluster is surrounded by various other versions of the cluster with different vowels inserted or that it is surrounded with the ten or fourteen vowel sounds.

256 *haṃsāvṛtābhidhānaṃ lavarayaṣaṣṭhasvarānvitaṃ kūtam / binduyutaṃ svaraparivṛtam aṣṭadalāmbhojamadhyagatam // 7.1 // tejo rhaṃ soma sudhā haṃsaḥ svāheti digdaleṣu likhet / āgneyyādidaleṣv api piṇḍaṃ yat karṇikālikhitam // 7.2 //*

then, presumably, worshiped. Both techniques pacify fever.[257] (7.3-4) Should the

practitioner draw that yantra on a brass drinking vessel using sandal paste as ink, and

then, should he give drink to a feverish patient, the fever will be pacified.[258] (7.5) Fevers

are thought to be caused by the fever-demon (*jvārāsura*); these rituals subjugate that

fever-demon.[259]

A yantra installed above a crescent shape is used in a worship ritual that tames a

victim, usually an ill-disposed woman. A mantra consisting of one's own name

(*svanāma*) and four syllables ('*kleṃ'*, '*hrīṃ'*, '*kṣa'*, and '*ṭha'*) is inscribed on each petal of

an eight-petaled lotus. The Padmāvatī mantra concluding with '*saṃvauṣaṭ*' is also written

on each leaf. Bandhuṣeṇa's rendered mantra displays elements from prior verses: *oṃ*

hrīṃ hraiṃ hasklīṃ padme padmakaṭini namaḥ saṃvauṣaṭ.[260] The eight-petaled yantra,

with mantras above it, is drawn above the edge of a crescent moon diagram; the target's

name is between the lotus and the crescent. This diagram is drawn upon a banyan tree

plank using saffron and yellow orpiment as ink, but the name of the victim is written

using red sandal paste. The diagram is positioned before an image of Pārśvanātha. This

should be worshiped during the auspicious temporal conjunctions, offering oleander

flowers (*karavīra*), and chanting the Padmavātī mantra with the commingled letters of

practitioner and victim inserted into the mantra; consequently, the declared target

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257 *bhūrye surabhidravyair vilikhya tat sikthakena pariveṣṭya / nūtanaghaṭe 'mbupūrṇe tadyantraṃ sthāpayed dhīmān // 7.3 // tandulapūrṇaṃ mṛnmayabhājanam apy upari tasya saṃsthāpya / śrīpārśvanāthasahitaṃ karoti dāhajvaropaśamam // 7.4 //*

258 *śrīkhaṇḍena tad ālikhya pāyayet kāṃsyabhājane / mahādāhajvaragrastaṃ tatkṣaṇenopaśāmyati // 7.5 //* The mantra for these techniques reads*, "oṃ kṣmlvryūṃ rhaṃ kvīṃ haṃsaḥ asiāusā svāhā /"*

259 Alternatively, chapters in the BPK usually start with something more pleasant and move toward the more aggressive. The authors may be once again tempering an aggressive section with a more pleasant opening set of techniques.

260 The Padmāvara mantra is: *oṃ hrīṃ hraiṃ hasklīṃ padme padmakaṭini namaḥ.*

becomes well-mannered (*susādhya*).[261] (7.6-8)

A sixteen-petal lotus yantra is inscribed and used in worship rituals to subjugate the entire physical earth. At the center of the sixteen-petal lotus is inscribed the name of the beneficiary combined with the syllables '*Śa*', '*Sa*', '*ha*', '*va*', '*hrīṃ*'; the manner of combination is not clear from root text or commentary. On the sixteen petals are inscribed the first sixteen sounds in the Sanskrit alphabet[262] conjoined with a *visarga*, i.e. '*ḥ*', prefixed by '*oṃ*' and followed by '*hrīṃ*'. This lotus yantra is written upon a birch sheaf or banyan plank using using camphor, saffron, aloe, and sandal paste combined to make ink.

Having completed the yantra drawing, the sorcerer commences ritual work. He purifies the ground with cow-dung, performs appropriate mantra repetitions, and makes offerings of red flowers. The Prakrit mantra used here is named 'unstruck *vidyā*' (*anāhatavidyā*). In addition to chanting it, the mantra is written under the lotus: *oṃ hrīṃ hasklīṃ blūṃ rhaṃ asiāusā anāhatavidyāyai namaḥ*. "Consequently, to him the three-fold world becomes like a lotus under the foot of a bee."[263] (7.9-10) The ingredients, methods, and results from here to the chapter conclusion become more harsh and

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261 *kleṃtattvakūṭenduvṛtaṃ* s*vanāma tadbāhyabhāge 'ṣṭadalābjapatram / patreṣu padmāvaramūlamantraṃ veṣṭyaṃ tadākārṣaṇapallavena // 7.6 // yantraṃ tataś cārddhaśaśipraveṣṭyaṃ vilikhya yantraṃ phalake vaṭasya / gorocanā-saṃyutakuṅkumādyaiḥ sādhyasya nāmāruṇacandanena //7.7 // kṛtvā tataś cobhayasampuṭaṃ ca śrīpārśvanāthāya puro niveśya / sandhyāsu nityaṃ karavīrapuṣpair bhaved avaśyaṃ japataḥ susādhyam // 7.8 //*
262 The root text seems to argue for sixteen vowels. There are fourteen vowels but with '*aṃ*' and '*aḥ*' could be 16. More likely it is the first sixteen consonants, which is the interpretation I follow above.
263 *antyavargatṛtīyaturyavakāratattvavṛtāhvayaṃ / haṃsavarṇavṛtaṃ tato dviguṇīkṛtāṣṭadalāmbujam // teṣu ṣoḍaśa satkalāḥ śirasonaśūnyavṛtaṃ bahir / māyayā pariveṣṭitaṃ praṇavādikādibhir āvṛtam // 7.9 // yantram āvilikhed idaṃ himakuṅkumāgurucandanair / bhūryake phalake 'thavā bhuvi gomayena vimārjite // pratyahaṃ vidhinā samaṃ japato 'ruṇaprasavair / bhṛśaṃ tasya pādasarojaṣaṭpadasaṃnibhaṃ bhuvanatrayam // 7.10 //*

aggressive.

The second and most numerous group of techniques in Chapter Seven uses mostly lotus yantras but also includes varied ritual techniques such as visualizing syllables upon a target, mantra repetition, and conjuring *yakṣinīs* to cause subjugation-type effects. The organization of these rites is consistent; each verse-set has some common element--be that a similar technique, yantra shape, or seed-syllable--to the prior technique. In this way, rituals are contextualized with and embedded into surrounding verses.

A sixteen-petal lotus, filled with mantras that deploy the five-arrow syllables of Kāmarāja, effects general agitation (*kṣobha*). In the pericarp is inscribed this mantra: *oṃ so-and-so hrīṃ klīṃ*. Each of the petals has inscribed a mantra containing five syllables corresponding to Kāmarāja's arrows, headed by '*oṃ*' and concluding with '*svāhā*'. One instance is as follows: *oṃ drāṃ drīṃ klīṃ blūṃ saḥ svāhā*. The outside tip of the lotus petals are each inscribed with '*hrīṃ kroṃ*', common in subjugation magic. '*Hrīṃ*' is one of Kāma's arrows, and '*kroṃ*' is the 'elephant goad' or 'subjugator' syllable. When inscribed on a birch sheaf or cloth and accompanied by mantra recitation, this causes general agitation (*kṣobhakara*). The mantra to be recited contains another set of Kāma's arrows preceded by the '*oṃ*' syllable: o*ṃ hrāṃ hrīṃ klīṃ blūṃ saḥ*.[264] (7.11-13)

In a similar procedure, the sorcerer inscribes a sixteen-petal lotus; in its pericarp is written the beneficiary's name as before: *oṃ so-and-so hrīṃ klīṃ*. Next, he inscribes '*kroṃ*' on eight petals and '*klauṃ*' on the others. Numerous '*klaṃ*', '*klīṃ*', '*klūṃ*', and

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264 *brahmāntaragataṃ nāma māyayā pariveṣṭitam / veṣṭitaṃ kāmarājena bāhye ṣoḍaśapatrakam // 7.11 // pañca bāṇān nyaset teṣu svāhāntauṃkārapūrvakān / tadbāhye māyayā veṣṭyaṃ kroṃkāreṇa nirodhayet // 7.12 // bhūryapatre paṭe vā 'pi vilikhec ca himādibhiḥ / hrāṃ hrīṃ klīṃ blūṃ sakārāntyamantraṃ kṣobhakaraṃ japet // 7.13 //*

'*klauṃ*' syllables surround the lotus. Outside the diagram he draws sun and a moon

diagrams. Continual repetitions of yet another set of Kāmarāja arrows, here based on the

syllable '*ha*' (i.e. '*hrāṃ*' '*hrīṃ*' '*hrūṃ*' '*hrauṃ*' 'hraḥ'), agitates and subjugates the three-

fold world: the world of dragons, men, and immortals (*nāganarāmaralokaḥ*).[265] (7.14-

16) Furthermore, should the practitioner perform these repetitions and then place eight

small stones upon the yantra in the eight directions, "he will meet no danger in the forest

(*aṭavyī*) from thieves, enemies, and violent creatures (*caurāriraudrajīvād*)."[266] (7.17)

After describing the mantra code for initial seed syllables ('*hklīṃ*', '*hrīṃ*', '*aiṃ*'),

the root text   provides unusually clear directions that result in the following mantra: o*ṃ*

hklīṃ hrīṃ aiṃ nityaklinne madadrave madanāture vaṣaḍ svāhā. The mantra appeals to

three maddening or intoxicating tantra goddesses: Ever-Wet (*nityaklinnā*), Love-

Drenched (*madadravā*), and Love-Sick (*madanāturā*). While the root text mantra does

not provide actions for these goddesses to perform, i.e. mantra results, Bhanduṣeṇa's

mantra requests subjugation and attraction (*vaśyākṛṣṭiṃ kuru*).[267] The mantra is inscribed

on an eight-petaled lotus; daily mantra repetition causes subjugation of the three-fold

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265 *aṣṭadalakamalamadhye svanāma tattvaṃ daleṣu cittabhavam / punar apy aṣṭadalāmbujam ibhavaśakaraṇaṃ tato lekhyam // 7.14 // ṣoḍaśadalagatapadmaṃ klauṃkāraṃ taddaleṣu surabhidravyaiḥ / klāṃ klīṃ klūṃ klauṃkārais tad yantraṃ veṣṭayet paritaḥ // 7.15 // tadbāhye 'rkaśaśibhyāṃ japataḥ śūnyaiś ca pañcabhir nityam / nāganarāmaralokaḥ kṣubhyati vaśyatvam āyāti // 7.16 //*
266 *aṣṭau laghupāṣāṇān diśāsu parijapya nikṣiped dhīmān / caurāriraudrajīvād abhayaṃ sampadyate 'ṭavyām // 7.17 //* While the text suggests an extension from the last technique, the commentary gives an independent prakri mantra; consequently, one may merely place the stones in the eight directions and chant the following mantra in order to remove the wilderness dangers. *oṃ namo bhagavado ariṭṭhanemisma ariṭṭheṇa baṃdheṇa baṃdhāmi rakkhasāṇaṃ bhūyāṇaṃ kheyarāṇaṃ corāṇaṃ dāḍhīṇaṃ sāiṇīṇaṃ mahoragāṇaṃ aṇṇe je ke vi duṭṭhā saṃbhaṃti tesiṃ savvesiṃ maṇaṃmuhaṃ gaiṃ diṭṭhiṃ baṃdhāmi dhaṇu dhaṇu mahādhaṇu jaḥ jaḥ ṭhaḥ ṭhaḥ ṭhaḥ hūṃ phaṭ / ityariṣṭanemimantra prākṛtam*
267 *Mantrodhāra—oṃ hklīṃ hrīṃ aiṃ niyaklinne! Madadrave! Madanāture! Mamāmukīṃ vaśyākṛṣṭiṃ kuru kuru baṣaṭ svāhā*

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world.[268] (7.18-19)

The next yantra creates an amulet that affects all worldly beings. The yantra's structure suggests an act without a clear subject or a universal act when the center remains blank. The pericarp is the most common location to establish a victim; an empty pericarp suggests a universal effect or that the victim accedes to the sorcerer's discretion. Having drawn an eight-petaled lotus, the eight petals are inscribed "*oṃ aiṃ hklīṃ*". Outside the lotus, in the primary directions, he writes '*hrīṃ*', and in the intermediate directions, he writes '*aiṃ*'.[269] Should it be worshiped (*pūjayet*), the yantra agitates the threefold world (*trailokyakṣobhaṇaṃ*); however, worn as an amulet tied upon the arm, the yantra bewilders inhabitants of the three-fold world (*trailokyajanamohanam*).[270] (7.20-1)

The next technique departs from yantra practices preceding. A mantra consecrates mustard seeds. The root text clearly describes the following mantra: *oṃ bhrama bhrama keśi bhrama keśi bhrama māte brahma māte bhrama vibhrama vibhrama muhya muhya mohaya svāhā*.[271] Bandhuṣeṇa differs only by repeating '*mohaya*' at the end.[272] Verbal

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268 *smarabījayutaṃ śūnyaṃ tattvenaiṃkāraveṣṭitam / bāhye 'ṣṭadalam ambhojaṃ nityaklinne madadrave // 7.18 // madanāture vaṣaḍ iti vilikhet svāhāntavinayapūrveṇa / tribhuvanavaśyam avaśyaṃ pratidivasaṃ bhavati saṃjapataḥ // 7.19 //*

269 The mantra in the commentary uses elements of the root verse. It could be inscribed under the yantra or chanted when preparing the yantra. Its result is general subjugation of a specific subject, which does not correspond to the result in the root verse. *oṃ aiṃ hrīṃ devadattasya sarvajanavaśyaṃ kuru kuru vaṣaṭ.* '*Aiṃ*', '*hrīṃ*', and '*hklīṃ*' repeat from the prior verse.

270 *varṇāntaṃ madanayutaṃ vāgbhavaparisaṃsthitaṃ vasudalābjam / dikṣu vidikṣu ca māyāvāgbhavabījaṃ tato lekhyam // 7.20 // trailokyakṣobhaṇaṃ yantraṃ sarvadā pūjayed idam / haste baddhaṃ karoty eva trailokyajanamohanam // 7.21 //*

271 *bhramayugalaṃ keśi bhrama māte bhrama vibhrama ca muhyapadam / mohaya pūrṇaiḥ svāhā mantro 'yaṃ praṇavapūrvagataḥ // 7.22 //*

272 *asya mantroddhāraḥ——oṃ bhrama bhrama keśi bhrama keśi bhrama māte bhrama māte bhrama vibhrama vibhrama muhya muhya mohaya mohaya svāhā //*

roots suggest wild hair, wandering about, and bewildering: symptoms of agitation and possession. Alternatively, the nouns may construe wild-haired (*brahma keśi*), unpredictably moving (*brahma mātra*), and whirling (*vibhrama*) goddesses. One hundred thousand mantra repetitions consecrate a collection of mustard seeds gathered from the ground. When the accursed seeds are placed at the threshold of a victim's house, the victim becomes narcoleptic (*akālanidrāṃ*) or at least sleepy at inappropriate times.[273] (7.22-3)

Subsequent techniques accelerate the force of procedures, erotic and violent in result. Lotus shapes are abandoned in favor of female human shapes: an upside-down woman, a visualized female form, or a corporeal female. First, a yantra figure and mantra repetition conjures a *yakṣinī* who grants wishes and inflicts erotic agitation upon women.[274] (7.24-6) Having acquired a discarded head-shroud from a harlot's corpse (*mṛtavidhavā*) and red lac from the soles of a brāhmaṇa woman's corpse, he should use the lac for ink to draw the figure of an unmarried, i.e. unadorned, harlot (*vidhavārūpa nirābharaṇa*) upon that charnel shroud. Then, the practitioner repeats seven thousand repetitions of the mantra "*Oṃ vicce mohe svāhā*". Having done so, Raṇḍā Yakṣinī, 'Strumpet-Dryad' or 'Slut-Dryad', appears.[275] "She gives the sorcerer whatever he wants; additionally she agitates (*kṣobha*) any and all celestial and terrestrial women (*raṇḍā*)."

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273 *etena lakṣam ekaṃ bhūmim asamprāptasarṣapair japtvā / kṣipte gṛhadehalyām akālanidrāṃ janaḥ kurute // 7.23 //*

274 *mṛtavidhavābrāhmaṇyāḥ pādatalālaktakena parilikhitam / tadvaktrapihitavastre vidhavārūpaṃ nirābharaṇam // 7.24 // praṇavaṃ vicce mohe svāhāntaṃ saptalakṣajāpyena / ekākinī niśāyāṃ siddhyati sā yakṣiṇī raṇḍā // 7.25 // yat sādhakābhilaṣitaṃ tat tasmai vastu sā dadāty eva / kṣobhaṃ prayānti raṇḍāḥ sarvā api bhuvanavartinyaḥ // 7.26 //*

275 I have yet to locate descriptions of this Raṇḍā Yakṣinī elsewhere, but her name echoes the many *yakṣinīs* throughout the tantras. Common *yakṣinīs* follow in this section such as the Aviatrix *yakṣinī* and the Banyan-tree Yakṣinī who are encountered often in *yakṣinī-sādhana*.

(7.26) This ritual is of a piece with *yakṣinī-sādhana* practices in the <u>*Bhūtaḍāmaratantra*</u> and Uḍḍ-corpus tantras, linking this Jain tantra to the pan-Indian pragmatic worship of *yakṣinīs*, *yoginīs*, *bhūtinīs*, and *nāginīs*.[276] Such conjured creatures as Strumpet-Dryad grant generalized and specific results all through magic discourse. Unlike *yakṣinī* conjuring practices elsewhere, the location for this practice is not stated, though a cremation ground seems likely. Usually *yakṣinīs* are summoned in lonely, deserted places such as abandoned goddess temples, cremation grounds, by trees and riverbanks; all these are regular haunts for Śaiva sorcerers. The unstated location suggests Malliṣeṇa consciously distances his content from Śaiva cremation-ground culture; he soft-boils hardcore techniques.

In contrast to the physically inscribed diagrams above, the next techniques mentally superimpose seed syllables upon a female victim's body (*dhyānena karotu vanitānām*). The sorcerer visualizes gleaming red syllables superimposed on her body parts: "*krīṃ klīṃ laṃ*". Visualizing these syllables on the soles of her feet causes her to wander about, unstable and aimless (*bhramanta*). Upon her vulva, effects agitation (*kṣobha*). Upon the crown of her head, bewildering (*vimohana*). Upon her forehead, falling down (*pātana*). Upon her eyes, she becomes emotionally unstable (*drāva*).[277] (7.27-8)

Such explicit erotic rituals are unexpected in a Jain text, but Jain magic tantras

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276 The final chapter of my dissertation describes various lists of female deities to be conjured to great wishes, magic powers, and wealth.

277 *tattvaṃ manmathabījasya talopari vicintayet / pārśvayor eva laṃpiṇḍaṃ bhramantam aruṇaprabham // 7.27 // yonau kṣobhaṃ mūrdhani vimohanaṃ pātanaṃ lalāṭastham / locanayugme drāvaṃ dhyānena karotu vanitānām // 7.28 //*

continually deploy rituals to meet pragmatic, human needs. The visualized syllables

impart the distressing afflictions of eros upon a woman.[278] Curiously, this suggests that

the erotic (*kāma*) is recognized, as it is within broader Indian culture, as a legitimate aim

of human life (*puruṣārtha*) instead of something shunned at all costs. This argument is

anathema to Jain ideology, even in marital contexts.

Another visualized technique superimposes yet another set of Kāmadeva's arrows

(*anaṅgabāṇa*)--"*drāṃ drīṃ klīṃ blūṃ saḥ*"--upon the body of a victim; the order of

superimposition determines the result. This method could easily be visualized upon an

image in a yantra, an effigy, or an actual victim beheld. Five arrows are envisioned upon

the woman's forehead, mouth, heart, navel, and feet. Should the sorcerer place the first

arrow, i.e '*drāṃ*', on her forehead and proceed to '*saḥ*' on her feet, this will effect

bewildering (*sammohana*), but should he place the first arrow at her feet and proceed to

the final arrow on her forehead, this causes her to run off (*drāvaṇa*), unstable and

agitated.[279] (7.29) The locus for bewildering is the head and for instability the feet,

proverbial 'itchy-feet'; the first arrow placed determines the locus and concurrent effect.

Tellingly, the first method, starting with the head and moving to the feet, is designated

'with the grain' (*anuloma*), following the direction of hair grains, and the reverse

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278 "From the earliest periods Greeks either describe the onset of *erōs* as an invasive, demonic attack or
use a ballistic model in which Aphrodite is said to throw and his someone with *erōs* or *pathos*." (29) Eros
was considered a type of erotic seizure and illness, treated as a burning and pain from the bones "Sappho
develops [this] in great detail when she speaks in the same sentence of a fire running under skin, her ears
buzzing, and a cold sweat pouring over her . . . But *erōs* is also treated as a mental disease, which attacks
the various faculties of thought and emotion, such as the heart (*phrenes* or *thumos*) or the mind (*nous*)."
(44) Faraone goes on to posit that love magic can be both the cause and the cure of erotic magic. Obvious
parallels are attraction and eradication, bewildering with love and inspiring dissent. Faraone, Christopher
A. *Ancient Greek Love Magic*. Cambridge: Harvard University Press, 1999.
279 *śīrṣāsyahṛdayanābhau pāde cānaṅgabāṇam atha yojyam / sammohanam anulomye viparīte drāvaṇaṃ
kuryāt // 7.29 //*

(*viparīta*) is 'against the grain'.[280]

Should the sorcerer use those same Arrows of Kāma (*smarabāṇa*) to consecrate cosmetics, namely betel and sandal, and apply the consecrated concoction to his own body, then he will appear as Kāmadeva among women, bewildering all ladies who see him (*strīṇāṃ manmatho bhavet*). Should he curse cosmetic concoctions and they be applied to a woman's body, she becomes bewildered and smitten with the sorcerer. Generally, consecrated substances are applied to his own body, and cursed ones are applied by an unsuspecting victim.[281] (7.30) The commentary convincingly combines arrow syllables with several of this chapter's mantra clichés: *oṃ drāṃ drīṃ klīṃ blūṃ saḥ hsklīṃ aiṃ nityaklinne madadrave madanāture sarvajanaṃ mama vaśyaṃ kuru kuru vaṣaṭ.* This mantra invokes three aforementioned goddesses--Ever-Wet, Love-Drenched, and Love-Sick--to subjugate all folk.

Returning to visualized syllable superimposition, verse 7.31 proposes the simplest erotic technique in the text.

> Should he visualize a red-colored '*la*' cluster [i.e. '*kleṃ*'] upon the vulva of a woman, then by his mere glance she will becomes "runny" (*drāvaṇa*), and within seven days will come to him (*stryākarṣaṇa*).[282] (7.31)

In meditation, yantra inscription, or during social interaction, the sorcerer visualizes

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280 It is not out of order to assume that motion "with the grain", which is altogether soothing for humans and animals, corresponds to the bewildering or taming and pacifying. Whereas rubbing hair against the its natural direction, motion "against the grain", is offsetting and would set a person or animal to flight.

281 *dadyāt tāmbūlagandhādīn smarabāṇābhimantritān / kṣālayed ātmavaktraṃ ca sa strīṇāṃ manmatho bhavet // 7.30 //*

282 *vicintayed eva lapiṇḍam ekaṃ sindūravarṇaṃ vanitāvarāṅge / tad drāvaṇaṃ dṛṣṭinipātamātrāt stryākarṣaṇaṃ saptadināni madhye // 7.31 //*

'*kleṃ*'[283] upon 'the best part of a woman' (*vanitāvarāṅge*), her vulva; consequently, his mere glance makes her literally wet or figuratively emotionally unstable and ready to flee prior romantic or marital and family obligations (*drāvaṇa*). Bandhuṣeṇa specifically argues this 'runniness' affects her mind (*taccintanaṃ drāvaṇaṃ*), and the 'runniness' expands into a state of bewilderment (*na kevalaṃ drāvaṃ mohaṃ ca karoti*). After seven days in this flighty-bewildered state, the desired woman is drawn to the sorcerer; not she is subjugated.

The last ritual in the second section of Chapter Seven deploys charnel ground substances and a victim's bodily filth to bestow debilitating fever; however, altering the technique may also remove fevers. The sorcerer weaves a cord (*rajju*) made of brāhmaṇa head-hair (*brāhmaṇamastaka-keśa*) and wraps it around a male, human skull. Having ground up human bone with body filth, hair, nail-clippings, and dust from the victim's residence, he places that concoction in the skull. Focused upon the skull, the sorcerer repeats the Caṇḍeśvara mantra for seven days;[284] consequently, the victim burns, with the churning of fire out of his bones (*asthimathanena*).[285] (7.32-33) The Caṇḍeśvara mantra is repeated ten-thousand times while offering red flowers into fire: *oṃ caṇḍeśvarāya svāhā*.[286]

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283 The seed syllable '*kleṃ*' was inscribed upon the upside-down woman in the yantra in 6.12. Also, the syllable was used in a mantra inscribed upon a crescent to tame an ill-tempered woman in 7.6.

284 Comm. says the rubbing with the bone is "*puruṣāsthikīlakamathanena*" so that it describes a bone stake not found in verse. This would be a bone used to churn fire, as in a fire drill. Bandhuṣeṇa glosses *mantrasmaraṇāt as "oṃ caṇḍeśvara!" Mantrodhāraḥ--oṃ caṇḍeśvara! Caṇḍakuṭhāreṇa amukaṃ jvareṇa hrīṃ gṛhṇa gṛhṇa māraya māraya hūṃ pha ghe ghe* / Caṇḍeśvara or Caṇḍeśa is "The Frightening Lord" who is "a hypostasis of Śiva-Paramaśvaram in the Tantras of the Siddhanta."

285 *brāhmaṇamastakakeśaiḥ kṛtvā rajjuṃ tayā narakapālam / āveṣṭya sādhyadehodvartanamalakeśanakharapādarajaḥ // 7.32 // manujāsthicūrṇamiśraṃ kṛtvā tan nikṣipet puroktapuṭe / jvarayati mantrasmaraṇāt saptāhād asthimathanena // 7.33 //*

286 The mantra in the commentary invokes the god Caṇḍeśvara bearing an ax (*caṇḍeśvara*

Should one make an amulet using an altered version of the mantra, then it will destroy fevers and chills.[287] (7.34) Having inserted the name of the target into the mantra along with the syllables '*ṭha*', '*va*', and '*ja*', the mantra is inscribed on a half-moon figure (*ardhaśaśi*) to make a yantra-amulet.[288] Should this yantra-amulet be deposited in cold water, it will remove fevers and chills.[289] (7.35) The deity Caṇḍeśvara presumably dominated body temperature illnesses in medieval Karnataka.[290]

The third section in Chapter Seven describes ingredients for fire offerings (*homadravya*) that cause different magic results; most results are subjugation results. (7.36-41) No specific methods for performing *homas* are described; consequently, this is a meta-section, systematic, setting out principles to create and alter rituals. I do not propose a general, unstated *homa* rite into which variants are inserted, neither should these variations be considered direct variants for one of the many *homas* above, such as the prior one to Caṇḍeśvara. The verses are extracted observations from other sources, and the ingredients are in accord with similar rituals spanning the magic tantras. Ingredients and results are summarized briefly below.

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caṇḍakuṭhārena) to strike down the victim with fevers and ultimately kill him. *mantroddhāraḥ——oṃ caṇḍeśvara caṇḍakuṭhāreṇa amukaṃ jvareṇa hrīṃ gṛhṇa gṛhṇa māraya māraya hūṃ phaṭ ghe ghe //*
287 *caṇḍeśvarāya homāntaṃ saṃjaped vinayādinā / sahasradaśakaṃ mantrī pūrvam āruṇapuṣpakaiḥ // 7.34 //* Comm. states that the *vinayādinā* is *oṃkārapūrveṇa. Mantroddhāraḥ--oṃ caṇḍeśvarāya svāhā // jāpya sahsradaśa (10000).*
288 Neither the root text nor the commentary makes clear how these syllables are to be added, meaning that it was not known to the commentary. I hazard "oṃ caṇḍeśvarāyā amukaṃ jvara ṭha ṭha svāhā".
289 *ṭāntavakārapraṇavanajāntārdhaśaśipraveṣṭitaṃ nāma / śītoṣṇajvaraharaṇaṃ syād uṣṇahimāmbunikṣiptam // 7.35 //*
290 He is the punishers of those who break post-initiation rules, i.e. *samayas*, forcing the rule-breakers to be reborn as demons. In the South India he functions as a door-keep, one of the eight *Gaṇeśvaras*. According to Brunner "in recent practice, Caṇḍeśa also becomes the witness of Śaiva devotees who come to worship Śiva in the temple." Brunner, Hélène, Gerhard Oberhammer, and André Padoux. *Tāntrikābhidhānakośa. II II*. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2004. p.226-7

For tranquilizing and prosperity the sorcerer offers pleasant substances such as rice, unbroken gains, *dūrva* grass, sprouts (*aṅkura*), and sandal paste.[291] Oleander flower offerings (*karavīra*) subjugate women. To agitate normal folk (*purajana*) one uses bull-eye bdellium and lotuses, but the agitation of royalty (*rājan*) requires betel nut and betel leaf. If one wishes to increase grain stores, wealth, or lifespan, he offers sesame and grains mixed with ghee. To subjugate an official functionary (*niyogijan*), he offers jasmine and ghee. Non-human targets can be subjugated with these *homas*. Aviatrix (*khecarī*) is subjugated by offering her heaps of mango and ghee, Banyan Yakṣinī (*vaṭayakṣinī*) with Brahma flowers.[292] Mutual enmity among kin folk is caused by offering crow wings along with pungent house-smoke (*gṛhadhūma*), *neem*, black mustard, and salt; the acrid air mirrors an acrid domestic mood. Finally, offerings of house-smoke plants (*sadmadhūma*) and terminalia bellerica wood charcoal (*bibhītakāṅgara*) mixed with charnel bones will slay human enemies after a fortnight.

Chapter Eight describes twelve divination techniques (*nimitta*), starting with divination using a mirror and ending with prognostication to discover which spouse, husband or wife, will die first. Divination is a general term for rituals below whose results that include seeing the future, altering predetermined fates, finding hidden treasure, interpreting the nature of portents, determining battle results, predicting the sex of a fetus, and foretelling which member of a couple will die first. I summarize Chapter Eight's twelve techniques below because they overlap with previous contents and

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291 *śālyakṣatadūrvāṅkuramalayajahomena' kalamākṣataśvetadūrvāṅkuraśrīgandhadravyahavanena /*
*'śāntikaṃ puṣṭim' śāntikarma puṣṭikarma ca kuryāt (*comm. 7.36)
292 *ghṛtayuktacūtaphalanikarahomato bhavati khecarī vaśyā / vaṭayakṣiṇī ca homād bhavati vaśā brahmapuṣpāṇām // 7.39 //*

contents that follow in the *Bhairavapadmāvatīkalpa*. Divination, in general, falls under fantastic feats and enchanted objects, belonging to neither the six-acts nor conjuring, *per se*. The techniques are predominantly mechanical, invoking no supernatural power; neither the titular goddess nor any *tīrthaṅkara*s are invoked.

First, (1) a divination mantra is described, and it should be applied to subsequent techniques up to the use of magic lamps, i.e this divination mantra is used in the first five of twelve operations that follow.[293] The mantra reads, "*Oṃ Sundari! Paramasundari! Svāhā!*" (8.1) Next, (2) twin brāhmaṇa virgins are bathed, prepared, and worshiped; the two are key components to several divination rituals. A ritual space is prepared with a pot placed in the center, a mirror atop the pot. The girls are consecrated by mantras, and then the girls stare into the mirror and are asked questions; answers are interpreted as prognostication. (8.2-7) (3) Other mediums for divination include oil-smeared thumbs, lamps, swords, and water. (8.8) (4) Variations on virgins and mirror practices include mantra syllable substitutions, oil on thumb divination, the *mahāvidyā* mantra, various substances smeared upon mirrors to inspire visions, alternative substances on which to rest the mirror during practice, and yet another iteration of mirror prognosticating twins. (8.9-18) (5) A lamp-practice is performed in front of an image of Śrī Vīranātha that summons Sundarī Devī into a magic lamp;[294] results are unspecified. (8.19-21) (6) The Ear-Ghoul technique (*karṇapiśācīvidhanam*) is used for dream divination.[295] A mantra

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293 Bandhuṣeṇa provides the following *mantroddhara*: *"oṃ cale cule cūḍe(le) kumārikayoraṅgaṃ praviśya yathābhūtaṃ yathābhāvyaṃ yathāsatyaṃ mā vilambaya mamāśāṃ pūraya pūraya svāhā."*
294 The worshipful mantra reads, *"oṃ sundari! Paramasundari! svāhā //"*
295 Bandhuṣeṇa renders the mantra: *oṃ śravanapiśācini muṇḍe ! Svāhā //* Alternatively, the name for this creature could be "Female Ear Flesh Eater" as in a flesh-eater who dines on female ears. As opposed to the general adjectival form "ghoulish", the English noun ghoul, as found in the OED, is derived from "Arabic

consecrates the body of a sleeping person, then that mantra is whispered into the sleeper's ears; whatever the sleeper dreams will come true. (8.22-3) (7) A set of syllable-clusters conjoined with targets' names are inscribed upon a metal sheaf; as a result, members of the target household are predestined to be servants. (8.24-5) Divination here overlaps with subjugation, but it is nuanced. The technique does not force subjugation per se, but it causes predestined subjugation. (8) A magic lamp is prepared to dowse the location of a pile of gold beneath the ground; while chanting and wandering about, the practitioner observes the flame, and when the flame dips downward, gold will be found in that spot. (8.26-8) (9) A complicated set of manipulated syllables discerns the auspicious or inauspicious quality of portentous events. (8.29) (10) When the name syllables of sponsor and rival are arranged and inscribed upon a half-crescent moon figure overlaid with a trident, then the position of the name in the diagram will foretell who shall live and who shall die in upcoming battle. (8.30-1) (11) The position of a fetus within a woman will determine the future sex of the child: male, female, and neuter. (8.32) And finally, (12) a mathematical manipulation of the syllables found in a husband's and his wife's name determines who will die first. (8.33)

The ninth chapter lists herbal concoctions to dominate women and so forth (*stryādivaśyauṣadha*). It has little organization, and most of its encylopedic content is mechanical, lacking mantra, yantra, and deity invocation. The declared title is botanical subjugation, but the chapter extends subjugation effects to variously dominate using

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ghūl, from a verbal root meaning 'to seize'" and means, "An evil spirit supposed (in Muslim countries) to rob graves and prey on human corpses." I reproduce the meaning in the OED. This Karṇapiśacī reappears throughout magic discourse, usually in discussion of influencing dreams or using dreams for prognostication, but her domain nowhere appears to be restricted to use by or upon women.

botanical concoctions. Women are the most common, but not the sole, victims. Plant concoction rituals dominate the following chapter--the only exception is the manipulation of a cat's thigh bone. Botanical magic is usually combined with animal products, and is therefore not solely flora manipulation. I will describe the botanical qualities of the materials at hand in detail only when they nuance the ritual effect or aid in the interpretation of the ritual. Magic categories of six results, fantastic feats, and enchanted objects overlap in this chapter.

Subjugation includes any technique that dominates a victim, including erotic magic. Techniques include forehead marking, capsules and powders to contaminate food or drink, magic lamps, collyrium gathered to draw magic shapes and to mark eyes, alchemical pills, amulets, ointments applied to vulvas, cock rings, vaginal suppositories, self-administered powders, and potions/poisons given to women. Some techniques merely combine plant substances to make concoctions; others have extensive technical manipulation and application to create enchanted concoctions.

Techniques and ingredients are as varied as ritual results are varied. Mechanical results include bewildering folk (*janmohana*), subjugating men and women, bewildering men and women, forcible attraction, subjugating young ladies (*abalājanavaśa*), generating desire by mere sight, dominating deities, making a person act like a ghoul (*piśaca*), creating terror (*bhī*), causing invisibility, immobilizing semen, vulva lubrication, victory in gambling and verbal disputes, success in commerce, removing resistance to romantic persuasion, making a woman a slave (*dasi*), immobilizing supernatural beings, contraception, and procreation. Magic tantras usually group techniques with the same or

similar results; similarity of results is the only organizing principle in this chapter.

Plant ingredients are the most significant variables. I will translate the names of substances when possible, though I often retain the Sanskrit term for accuracy and clarity. I readily consult Bandhuṣeṇa's gloss; even so, some of the ingredients can not be translated. Banduṣeṇa remarks that some of the botanical vocabulary derives from vernacular languages of, namely, Karṇaṭaka and Mahāraṣṭriya [sic]. He also argues certain terms are 'the proper names' (*prasiddhā*); in such cases the term in the root text is the only name or the best name for the plant. I use western botanical terms or common language terms when easily located in dictionaries. I translate botanical terminology literally when possible; for instance, *nāgākṣi* is translated 'snake eye' plant and *radrajaṭa* is 'Rudra's locks'). I leave terms untranslated when neither literal nor dictionary translation is possible. I often elide plant names and long lists of botanical ingredients, for such lists would merely bog-down the reader.

Early rites explicitly subjugate. During the Puṣya asterism the sorcerer employs a virgin to grind a wide range of pleasant ingredients with water from melted snow (*himabhūtena vāriṇā*). At moonrise, a *tilak* is drawn using this concoction; consequently, the forehead mark bewilders all who see it. (9.1-3)

Other techniques create concoctions that poison or curse consumables (food, drink, *paan*). To subjugate a woman, the sorcerer combines various flora and fauna: peacock-crest plant (*barhiśikhā*), white-blossomed abrus precatorious (*sitaguñjā*), cow-bellows (*gorambhā*),[296] and the guts of a sun-bug (*bhānukīṭakasya mala*). This

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296 Comm. argues this is the exact name of the plant, without a synonym. Cow-bellows.

combination is mixed with one's own five bodily discharges and lime. Unlike the

majority of techniques at hand, this technique does not describe application; it is merely

said to subjugate a woman. (9.4) Bandhuṣeṇa describes placing the combination in betel

paan (*etad dravyānvitaṃ tāmbūlacūrṇam*), an interpretation I see no reason to question.

Often these concoctions are made into 'balls' or 'pills' (*vaṭika* i.e *vaṭaka)*. Rolled

balls are usually combined with salty substances and/or cooked in urine. For instance, a

number of relatively pleasant but acrid substances[297] "are combined and made into many

balls. The balls are placed in a pleasant vessel along with some salt and are cooked in

one's own urine. Consumed in food, this bewilders women." (9.5-6) Salt, salty

substances, and urine from humans and animals are common ingredients used for erotic

subjugation rituals.

An attraction ritual combines white blossomed abrus precatorious (*sitagañjā*),

white sensitive plant (*lajjarikā*), and Rudra's locks (*rudrajaṭā*); the concoction is placed

in a dead snake's mouth; consequently, after three days a victim is attracted. (9.7) The

application is not specified, but placing substances in the head of a dead snake is common

throughout the text. This is a purely mechanical technique, requiring no mantras. That

same powder from 9.7 is used in a technique that Bandhuṣeṇa declares causes reciprocal

subjugation.[298]

> That same powder soaked with dog milk and his own five filthy substances is
> encased in the rhizome of a methonica superba plant (*lāṅgalikāyāḥ kande*) and

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297 Oleander (*karavīra*), snake-eye plant (*bhujaṅgākṣī*), baby maker plant (*jārī*), the club plant (*daṇḍī*), bitter gourd, and the cow-tie plant (*gobandhinī*) [i.e. panic or mustard seed], and mugwort (*salajja*) [i.e. the shame plant].

298 *kayoḥ? 'strīpuṃsoś ca' strīpuruṣayoḥ / katham? 'parasparaṃ' ekaikaṃ tad dadyāt vaśībhavati //*

then sealed up with cow dung. Sorcerers say the five filthy substances that cause subjugation are from the eye, ear, semen, tongue and teeth.[299] Cooked, this concoction subjugates any human adversary. Given in food or drink, it reciprocally [subjugates] any man or woman [who consumes it].[300] (9.8-10)

The aforementioned powder is combined with dog-milk and the five filthy substances; all are placed in the dug-up rhizome of the methonica superba plant. This common garden plant is rumored to be used for homicide and suicide in rural India. It can be lethal, but minor poisoning causes alopecia. Bandhuṣeṇa argues that having pulled up and cloven in half the kalihāri rhizome (*lāṅgalikāyāḥ kande*), the methonica superba, it is sealed back together, ingredients placed inside.[301] Ingredients are foul, and the receptacle is poisonous. I interpret the results verse together with the procedure verses. The bulb is sealed, cooked, and then contaminates food or drink to subjugate whomsoever consumes it.

A simple magic lamp ritual follows. The cotton wick of a sesame lamp is soaked in sap gathered from five wild trees and liquid from the egg of a thrush bird. When the lamp is burned, it bewilders inhabitants of the three-fold world. (9.11)   An intriguing quality to this ritual is that the wick is treated with wild, 'jungley' substances. Sesame oil is common in aggressive rituals. Furthermore, burning sesame oil lamps is common in contemporary South Asia to ward off the dreadful effects of Śani, Saturn. Lamp rituals,

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299 While the text does not specify a specific target the commentary states that these five filthy substances are used to subjugate women (*strīvaśyakarmakaraṇa*).

300 *lāṅgalikāyāḥ kande gomayalipte parikṣipec cūrṇam / paribhāvya śunīpayasā svamalaiḥ pañcāṅgasambhūtaiḥ // 9.8 // netraśrotramalaṃ śukraṃ dantajihvāmalaṃ tathā / vaśyakarmaṇi mantrajñaiḥ pañcāṅgamalam ucyate // 9.9 // paktvā cūrṇam idaṃ paścāj jagad vaśyakaraṃ param / dadyāt khādyānnapāneṣu strīpuṃsoś ca parasparam // 9.10 //*

301 The *lāṅgalikāyāḥ kande* is glossed *kalihāryāḥ kandaṃ utkīrya tad dvayasampuṭamadhye*, meaning that the having pulled up and cleaved in half the *kalihāri* rhizome, then it is sealed back together, the ingredients placed inside.

most of which create magic collyrium, resume after two *paan* techniques.

The combination of poison-fist (*viṣamuṣṭi*) [i.e. the bishdori shrub], thorn-apple/dhattūra (*kanaka*), methonica superba (*halinī*), and ghouls' plant (*piśācikā*) [i.e. valerian] is used in two techniques to make nasty *paan* that subjugates. Having combined the ingredients, the sorcerer mixes the concoction with his own urine to make a paste, and then he cooks the paste in a pot of liquor. Served in *paan* it subjugates any target. (9.12) Should this same three-ingredient powder--each ingredient, infused respectively in donkey, horse, and dog milk--be placed in the mouth of a snake for three days, this can be made into a *paan* that subjugates young ladies. This *paan,* infused with funky milk and rotting snake flesh, is called the *paan* of Kāmadeva, Cupid's chaw. (9.13-4)

Magic lamps on their own, above, and resultant lampblack, below, create a wide range of subjugation effects. I will describe the following lampblack or collyrum-making process in full; it is one of the most complicated rituals in this chapter. I describe the mantras provided by Bandhuṣeṇa for each stage of performance. At the end, I describe effects.

> Child-generator (*puttaṃjārī*), saffron, galega purpurea (*śarapuṅkhī*), portulea quadrifida (*mohanī*), prosopsis spicigera (*śamī*), costus speciosis (*kuṣṭaṃ*), orpiment, snake hair plant (*ahikesara*), tabernaemontana coronaria (*tagaraṃ*), weeper plant (*rudantī*), and camphor are ground into a powder which is then sprinkled over a heap of barley grains (*yāvaka*). [The grains] are used as described before to make a lamp with a lotus-stalk wick. Milk from the breast of an artisan woman (*kārukī*) and milk from the breast of the other three castes [i.e. brāhmaṇa, kṣatriya, and vaiśya] soak the interior. Then the lamp is lit using *kapilā*-cow ghee. During an eclipse or sacred lamp-lighting day, in a space smeared by cow dung and consecrated with mantra-infused water, he should

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position [the lamp] in a new skull, and then gather the collyrium.[302] (9.15-18)

The list of ingredients and instructions to grind them together is straightforward; however, the role of barley grains (*yāvaka*) is not clear, and the commentary is of no help. Perhaps the grains are pressed against a lotus stalk to make a wick? Likely the grains are placed in the oil of the lamp, into which is placed a lotus-stalk wick as opposed to the more common cotton thread wick. The rest of the steps are clear. A skull-bowl is coated by human milk and filled with *kapilā*-cow ghee, the wick is inserted, and then it is burned in a consecrated place. The collyrium collected from the lamp subjugates.

Bandhuṣeṇa provides three mantras for three of the steps above. Deities are appropriate to each step. First, the mantra for purifying the ritual space invokes the Earth God (*bhūrbhūmidevata*) when smearing the space with cow-dung and consecrating it with water: *Oṃ*! O God of the Earth! Establish it Establish it! *ṭhaḥ ṭhaḥ* .[303] When gathering the collyrium the Moon Lord is invoked: *Oṃ*! Reverence to Lord Moonlight (*candraprabhā*), to him who is celebrated as the Moon-Lord, to him with captivating eyes! Taker! Taker! Subjugate Everything! Do it! *Svāhā*.[304] And finally, when applying the collyrium to the eyes as eyeshadow he calls the Ghost Lord and Kāmadeva using several epithets and associations: *Oṃ*! Reverence to the Lord of Ghosts (*bhūtāya*), the

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302 *Puttaṃjārīkuṅkumaśarapuṅkhīmohanīśamīkuṣṭam / gorocanāhikesaratagararudantī ca karpūram //*
9.15 // kṛtvaiteṣāṃ cūrṇaṃ yāvakamadhye tataḥ parikṣipya / paṅkajabhavatantuvṛtā vartiḥ kāryā punas
tena // 9.16 // kārukikucabhavapayasā trivarṇayoṣāsrutastanakṣīraiḥ / paribhāvya tataḥ kapilāghṛtena
paribodhayed dīpam // 9.17 // ubhayagrahaṇe dīpotsave ca navakarpare 'ñjanaṃ dhāryam /
gomayaviliptabhūmyāṃ sthitvā mantrābhiṣiktāyām // 9.18 //
303 Comm. describes the mantras for purifying the earth, making the collyrium, and the spell for
using/making/applying eye ointment. *"Mantroddhāraḥ--Oṃ bhūrbhūmidevate! Tiṣṭha tiṣṭha ṭhaḥ ṭhaḥ //*
bhūmisaṃmārjanamantraḥ //
304 *oṃ namo bhagavate candraprabhāya candrendramahitāya nayanamanoharāya hariṇi hariṇi sarvaṃ*
vaśyaṃ kuru kuru svāhā // kajjaloddhāraṇamantraḥ //

pure one, desirous, and pleasant! *Oṃ culuculu gulugulu*! Reverence to the Black Bee, the Black Bee, the Captivating God! [305] But what effects are produced by wearing this magic eyeshadow? "Eyes are lined with this lampblack. [Anyone], upon seeing [her eyes], even Kāmadeva himself, will pursue her. Kings and so forth will become subjugated [upon seeing] a man's eyes outlined thus."[306] (9.19)

Another lamp to create magic eye-shadow follows, but first is presented a curious poison *paan* ritual. "Thorn-apple and poison-fist roots are ground with shorea robusta resin (*rāla*), unbroken grains, and water. The resultant juice is placed in [betel] leaf. If swallowed, [the eater] will act like a ghoul (*piśācayati*)."[307] (9.20) The ingredients and techniques are simple, but the result is obscure. Likely, the victim is maddened and wanders, intoxicated and bewildered, acting like a ghoul.[308] To act like a ghoul seems obvious to author and commentator, requiring no further exposition. Whether the maddened person chews flesh or merely haunts cremation grounds is not clear.

Returning to magic lamps and collyrium, the next techniques combine three intoxicating herbs and three techniques. Lamp-black is used in two stages: (1) to prepare a magic lamp, and (2) after the lamp is burned new lamp-black is gathered for magic use.

Betel nut (*cikkaṇikā*), sexy-plant (*īpsitarūpā*), and ghoul-plant (*piśācikā*) are

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305 *oṃ namo bhūtāya samāhitāya kāmāya rāmāya oṃ culuculu gulugulu nīlabhramari nīlabhramari manohari namaḥ // nayanāñjanamantraḥ //*
306 *kajjalarañjitanayane dṛṣṭvā tāṃ vāñchatīha madano 'pi / naram apy añjitanayanaṃ bhūpādyās tasya yānti vaśam // 9.19 //*
307 *viṣamuṣṭikanakamūlaṃ rālākṣatavāriṇā tataḥ piṣṭam / tadrasabhāvitapatraṃ piśācayaty udaramadhyagatam // 9.20 //*
308 Bandhuṣeṇa is tautological, arguing that one 'going goul' is one who moves or acts like a ghoul. Further symptomatology is not found in neither root nor commentary. Bandhuṣeṇa argues *'piśācayati' piśāca ivācarati / 'udaramadhyagataṃ' jaṭharamadhyaṃ gate sati puruṣaṃ piśācayati //*

mixed up with wet ashes to make lamp-black. In a temple to the Mothers, upon the skull of a man, [the sorcerer applies the liquid], and [in the skull] a magic lamp [whose wick] is made from wild cotton. On the night of the dark-eighth, he should gather the lamp-black produced [from burning the wick in] aged-ghee (*mahāghṛta*).[309] Using this [lamp-black] he colors his eyes and draws [an image of] a trident [upon his head]. These marks cause terror.[310] (9.21-2)

Having prepared the botanicals and wet ashes, he smears the skull of a man. Prescribing the lamp-burning location to a mother-goddess temple and drawing a trident symbol upon the sorcerer's head are Śaiva elements. Bandhuṣeṇa provides this accompanying vernacular mantra invoking Karnataka goddesses.

> *Oṃ namo bhagavati! Hiḍimbavāsini! Allallamāṃsappiye!*
> *Nahayalamaṃḍalapaihie tuha raṇamatte paharaṇaduṭhṭhe āyāsamaṃḍi!*
> *pāyālamaṃḍi siddhamaṃḍi joiṇimaṃḍi savvamuhamaṃḍi kajjalaṃ paḍau*
> *svāhā //* [311]

Marked eyes and trident-shaped forehead mark creates terror in the hearts of all who behold him who wears the collyrium.

The remainder of the chapter describes erotic magic and miscellaneous pragmatic rituals. I will first describe erotic magic techniques, including immobilization of semen, vulva lubrication, and contraception, and then I will describe five odds-and-ends magic

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309 Bandhuṣeṇa also specifies the fourteenth dark day. This aged ghee is spoiled ghee or ghee aged past its edible use that is then used as a medicinal product. The root text is ambiguous on the drawing. One may color eyes and also draw a trident on the ground, or color eyes and draw a forehead trident, or just use the lamp-black to draw a trident on the head.

310 *cikkaṇikepsitarūpāpiśācikāsārdracitamaṣīmathite / nṛkapāle mātṛgṛhe kānanakārpāsakṛtavartyā // 9.21 // dhāryaṃ kṛṣṇāṣṭamyām añjanam etan mahāghṛtodbhūtam / tena triśūlam añjanam api kuryād aṅkabhīty artham // 9.22 //*

311 "*tatkajjaloddhāramantraḥ--oṃ namo bhagavati! Hiḍimbavāsini! Allallamāṃsappiye! Nahayalamaṃḍalapaihie tuha raṇamatte paharaṇaduṭhṭhe āyāsamaṃḍi! pāyālamaṃḍi siddhamaṃḍi joiṇimaṃḍi savvamuhamaṃḍi kajjalaṃ paḍa-u svāhā // prākṛtamantraḥ // kajjalapātanaṃ aiśānyabhimukhena kartavyam //* The vernacular mantra and Bandhuṣeṇa's gloss using karṇāṭa-bhaṣa suggest this is an original rite to the Deccan, most likely co-opted from Śaiva magic.

techniques. Among these erotic rituals are two long procedures using mercury and alchemical processes to create aphrodisiacs. This "alchemy" is not scientific but magical, using a wide-range of flora and fauna products to create erotic magic concoctions that neither turn base metals into gold nor men into god-men.[312]

Three techniques immobilize semen (*vīryastambha*) via a concoction, an amulet, and a magic lamp. Having ground arrow-root and white cookoo seed with wild bassella cordifolia juice, should he hold this in his mouth, his semen is immobilized. (9.25) The most simple ritual manipulates a cat's leg bone without any botanical ingredients: "a piece of right shank bone from a black cat tied to a man's waist immobilizes semen."[313] (9.26) A lamp fueled by *kapilā*-cow ghee infused with crushed fireflies should be burned at night; upon commencing love-making, a man's semen is immobilized. (9.27)

Remaining erotic techniques target women via aphrodisiacs and sexual enhancements, not just bewildering, subjugating, or attracting via magic, as seen before. The first ritual creates a concoction of pleasant, white substances to be smeared upon a man's fingers. During love-making, when he touches the vulva with besmeared fingers, the vagina is wetted (*strīṇāṃ bhagadrāvam*). (9.28)

Subsequent rituals use alchemical processes, i.e. mercury manipulation, to create love-bangles, i.e. cock-rings, and vaginal suppositories with aphrodisiac and dominating

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312 White posits three typologies of alchemy, the earliest is what he calls magical alchemy found in Mahāyāna Buddhism, Hinduism, and Jainism. "Its watchword is the term *rasa-rasāyana*—a mercurial elixir cum philosopher's stone and one of the eight magical *siddhis* of Mahāyāna Buddhism, as well as medievel Hinduism and Jainism—but this is a power or object to be won orwrested from gods, demigods, or demons rather than produced in the laboratory." Magical alchemy may resemble later processes of tantra alchemy that make men into *siddhas* or scientific alchemy transmuting metals, but it is wholly in the realm of magic, in the realm of the sorcerer's circle rather than the laboratory or yogi's ashram. (1996:52-3)

313 *kṛṣṇavṛṣadaṃśadakṣiṇajaṅghāyāḥ śalyakhaṇḍam ādāya / baddhaṃ kaṭipradeśe vīryastambhaṃ nṛṇāṃ kurute // 9.26 //*

qualities. Mercury in two 'cock-ring' techniques is prepared by combining it with many plant materials, but the mercury is neither burned, sweated, nor chemically processed as found in later alchemy. The mercury preparation for the so-called "leach-suppository" (*jālukā prayoga*) is complicated; some processes resembling scientific alchemy, but it is still magic alchemy.

In the first cock-ring technique, two parts mercury are deposited into the 'fire-snake' concoction (*agnyāvartitanāga*); the fire-snake concoction is described in subsequent verses. Mercury is combined with 'fire-snake' ingredients and crushed together with several killed--i.e. calcinated, that is reduced to a friable powder via burning--ingredients: seer-plant (*muni*), thorn-apple, dragon plant (*nāga*), and snake plant (*sarpa*), and the shining plant (*jyotiṣmatī*). The practitioner should grind these plants with the elephant-enemy plant (*gaṇiyārī*) and resin (*ḍīka*); the resin lends structure to the concoction, like gluten to pastry. Once properly pliable, it is applied as a cock ring (*madanavalayaka*).[314] Worn at the time of lovemaking, this removes any prideful resistance to amorous delight. (9.30-1)

The 'fire-snake' concoction itself can be used to make a magic cock-ring without mercury. The concoction consists of the "juices and fruits from (1) the eggplant [i.e. solanum jacquini] and (2) wild cucumber [i.e. beninkasa cerifera, both nightshades]; (3) leaves and sap from amorphphallus campanulatus (*sūraṇa*), (4) itchy somecarpus

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314 Bandhuṣeṇa glosses this as *smaravalayaṃ liṅge kṛtvā*. After doing this as an initial purification (*śodhana, mūrchanna*), he crushes together (*mardana*) the mercury with ashes. Feeding mercury with acid is the stage in which mercury is made ready for use in alchemical medicine, but in subsequent steps the mercury is not further distilled or cooked. After adding the ashes, 'killing the mercury', the sorcerer crushes resin and herbs to his 'killed mercury'--possibly corresponding to the alchemical process of *uttāpana* or resurrection of swooned mercury. (White 1996: 273-282)

anacardium (*kaṇḍūti*), and (5) chickpea (*caṇaka*); (6) powdered mucuna pruritas

(*kappikacchu*), (7) sunflower (*vajravalli*), (8) pippal berries (*pippallikāmā*), and (9)

tamarind." These substances are either formed into a ring, applied to a cock-ring

ornament, or smeared at the base of his penis, creating the Kāmadeva bangle

(*smaravalaya*) that wettens women during intercourse.[315] (9.32-3)

The most interesting of magical alchemical aphrodisiacs is the so-called 'leech-

method' (*jalūkāprayoga*). "Leech-bound" mercury is not unique to the

<u>Bhairavapadmāvatīkalpa</u>. White explains that the <u>Rasendra Maṅgala</u> of Śrīman

Nāgārjuna describes all sorts of beauty pills in a chapter on mercurial preparations

(*guṭikā*); another long section in this text describes leech-bound mercury used as a

vaginal suppository functioning as a female aphrodisiac.[316] The <u>Bhairavapadmāvatīkalpa</u>

method below is rich with alchemical imagery and produces several magical effects.

> Depending upon whether the woman is young, middle-aged, or elderly, he
> acquires appropriate mercury weighing [respectively, twelve, sixteen, or twenty-
> four] *dīnāras*. [The mercury] is purified (*śodhanaṃ kuryāt*) using the juices of
> aṅkolla plant, banyan tree, and aloe (*kumarīr*). For twenty-one days he presses
> (*parimardayet*) the purified mercury using powders made from the moon-digit
> (*śaśirekha*) [i.e. vernonia anthelmintica]), ass-ears (*kharakarṇī*), cookoo eyes
> (*kokilanayana*), the cleanser (*apamārga*), and thorn-apple (*kanaka*), [making it the
> consistency of a leach]. At night he fumigates [the mercury leech] with *kāñjikā*
> incense, and then places it in [the target's] vagina. This so-called 'leech' method
> (*jalūkāprayoga*) [of making vaginal suppositories] wettens any woman who is

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315 *vyāghrībṛhatīphalarasasūraṇakaṇḍūticaṇakapatrāmbu /*
kapikacchuvajravallīpippalikāmāmlikācūrṇam // 9.32 // agnyāvartitanāgaṃ navavāraṃ bhāvayed imair
dravyaiḥ / smaravalayaṃ kṛtvaivaṃ vanitānāṃ drāvaṇaṃ kurute // 9.33 //
316 "A long section in this chapter [the RM Rasendra Maṅgala of Śrīman Nāgārjuna], devoted to the use
of "leech-bound" mercury (i.e., treated mercury whose consistency is that of a leech), placed in the vagina
as a female aphrodisiac, appears to be an expansion on a similar discussion found in the KCM
[Kākacaṇḍeśvarīmata]." RM [Rasendra Mangala of Śriman Nagarjuna] fol 19b.10-21a.10 cf. KCM fol.
12a.3-12b.6. (White 1996:166) I am curious to compare the exact aphrodisiac results described by White
in contrast with those in the <u>Bhairavapadmāvatīkalpa</u>.

without sexual-fluid (*nirasatāṃ*) during intercourse, [making her] intoxicated with desire. It makes her a slave (*daśī*) [to him].[317] (9.34-7)

The amount of mercury--measured in *dīnāras*, the weight of a coin--is determined based on the age of a woman: young, middle-aged, or elderly. Initial purification is the combination of vegetal juices and mercury; purified mercury is ground in a mortar with pestle (*parimardayet*) along with additional vegetal ingredients. This correspond to the initial crushing (*mardana*) of mercury in the alchemical process, but the description also resonates with *jāraṇa* or "eating" in which the mercury is 'fed' substances until it reaches a specific consistency. White describes the range of softening starting with being "rod-like (*ḍaṇḍa*[vat]. It next takes on the consistency of a leech, then that of crow droppings, whey, and butter."[318] After infusing the mercury until it resembles a leech--whether by grinding (*mardana*), swooning (*mūrchana*), or feeding (*jāraṇa*)--the sorcerer fumigates the mercurial leech. Finally, the leach is deposited in a vulva; the leach makes its target intoxicated by desire and then it turns her into a slave.

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317 *bhānusvarajinasaṃkhyāpramāṇasūtakagṛhītadīnārān / aṅkollarājavṛkṣakumārīrasaśodhanaṃ kuryāt // 9.34 // śaśirekhākharakarṇīkokilanayanāpamārgakanakānām / cūrṇaiḥ sahaikaviṃśatidināni parimardayet sūtam // 9.35 // niśāyāṃ kāñjikādhūpaṃ dattvā yonau praveśayet / bālāṃ madhyāṃ gataprāyāṃ yoṣāṃ vijñāya tatkramāt // 9.36 // nīrasatāṃ bibhrāṇāṃ yoṣāṃ ratisaṃgare madonmattām / drāvayati tāddṛśīm apy eṣa jalūkāprayogas tu // 9.37 //*

318 White describes mercurial *jāraṇa* from the <u>Rasārnava</u>. Binding and killing the mercury is a "progressive operation, in which mercury, by taking increasingly large mouthfuls (*grāsa*) of mica, in six successive operations, becomes calcinated. At each stage in this process, the mercury in question becomes physically altered: in the first stage, in which it consumes on sixty-fourth of its mass of mica, mercury becomes rodlike (*ḍaṇḍa[vat]*). It next takes on the consistency of a leech, then that of crow droppings, whey, and butter. With its sixth and final "mouthful," in which mercury swallows one-half its mass of mica, it becomes a spherical solid." (1996:292) After these six steps is another set of six steps in which the proportions of mica and sulfur swallowed by mercury greatly increase (and this is *jāraṇa* proper), swallowing substances equaling it size and exponentially greater until is absorbs six times its mass of mica; this is called six-times killed, and it "is possessed of fantastic powers of transmutation." (1996:292) At the end of the process (after it is swallows up even ground jewels) it becomes like a linga and the alchemists who ingests this is transported to the worlds of the gods, *siddhas*, and *vidyādharas*. This last step has been lost to modern alchemists so that they cannot transmute based metals or attain immortality.

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Erotic magic also includes contraception and fertility; the final erotic technique in this chapter accomplishes just that. During the spring, a simple herbal concoction is made from petals of the china rose and the bleeding heart. A woman should drink this substance. "She who does not hold the flower [juice in her mouth] will not become pregnant."[319] (9.42) By implication, if she swallows it, she will become pregnant.

Magic odds-and-ends compromise the remainder of the chapter; these operations are neither erotic nor focus on the gender of the target. Some of the following effects are related to the six results; others are more suited to fantastic feats and enchanted items; all use concoctions to cause dominating effects. The six techniques that follow are scattered throughout the erotic techniques in the last twenty-odd verses in Chapter Nine.

The first of these techniques has alchemical properties to create a capsule that, when held in the mouth, causes invisibility.

> Gather powdered soot from the south-facing branches of a burnt tree, [poisonous] *aṃkolla* oil, mercury (*sūtaka*), and afterbirth of a black cat (*kṛṣṇabiḍālījarāyuś*). [The four ingredients] are inserted into the crushed, empty eyeball of an owl, and then coated with the three metals. Holding this [capsule] in his own mouth, a man becomes invisible.[320] (9.23-4)

Ingredients are combined without ratio or specified amount, but preparing mercury by combining it with ashes (i.e. oxides or calxes) is one of the most common alchemical

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319 *pibati prasūnasamaye japāprasūnaṃ vimardya kañjikayā / na bibharti sā prasūnaṃ ghṛte 'pi tasyāḥ na garbhaḥ syāt // 9.42 //* Comm.: *sā' nārī / 'prasūnaṃ' puṣpaṃ / 'na bibharti' na dhārayati / 'dhṛte 'pi' yadi katham api puṣpaṃ dharati tathāpi 'tasyā na garbhaḥ syāt' tasyā vanitāyā garbhasambhavo na bhavaty eva //*
320 *citavahnidagdhabhūtadrumayamaśākhāmaṣīṃ samāhṛtya / aṅkollatailasūtakakṛṣṇabiḍālījarāyuś ca // 9.23 // ghūkanayanāmbumarditagulikāṃ kṛtvā trilohasambhaṭhitām / dhṛtvā tām ātmamukhe puruṣo 'dṛśyatvam āyāti // 9.24 //*

processes. (White 1996:282-290) Bandhuṣeṇa rightly describes this to be a pill-practice (*guṭikā*). The capsule surrounding the ingredients is the empty eyeball of an owl; it is not merely a shaped ball or pill. Mercury, ash, oil, and the afterbirth of a black cat are combined, inserted into the capsule and coated in three-metals. Holding the capsule in his mouth makes the sorcerer invisible.

The next rituals affect the agonistic social world in which men compete in legal disputes, commerce, general strife, and gambling. Should the sorcerer employ the white cleanser root (*apamārga*), an ingredient praised as early as the *Atharvaveda* for its power to assure victory in conflicts, he will become "victorious in gambling and arguments (*dyūtavādajit*)".[321] (9.29) This simple ritual has universal appeal, but it is not without ambiguity. The practitioner is told to "fix the root upon his head" (*śīrṣasthaṃ*) or, in the gloss, "to place it on his forehead" (*mastake sthitam*), which likely means fashioning *apamārga* into a *tilak* concoction, but it could mean rubbing the head with the root, placing it in the mouth or palate, of even tying the root to one's head (the last option would surely distract an opponent due to the wearer's ludicrous appearance). Another technique grants victory in the social arena, here commerce, but the technique is more intuitive, resembling fetishes throughout in magic tantras.

> White mustard (*siddhārthā*) and vitex negundo (*nirguṇḍikā*) [are combined in a pouch] that is hung in some household door or entrance to a market on a Sunday during Pauṣya; consequently, he will be victorious a buying and selling [, i.e. commerce].[322] (9.41)

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321 *mūlaṃ śvetāpamārgasya kuberadiśi saṃsthitam / uttarātritayaṃ grāhyaṃ śīrṣasthaṃ dyūtavādajit //* *9.29 //*

322 *nirguṇḍikā ca siddhārthā gṛhadvāre 'thavāpaṇe / baddhaṃ puṣyārkayogena jāyate krayavikrayam //* *9.41 //* Comm. gloss on procedure*: gṛhadvāre' svaveśmadvāre / 'athavā āpaṇe' vipaṇau / 'baddhaṃ*

White mustard seeds become consecrated objects. In similar Uḍḍ-corpus techniques, mustard seeds are gathered after use in *liṅga*-worship; secreted as a fetish, the seed radiates ill effects. The effects in the quote above are clearly commercial. The pouch is hung on a door or the market gates. Victims will surely be irradiated. Seeing it, touching it, or merely passing by the pouch, victims are doomed in commercial contests.

The final three techniques have less specific effects and are quite simple. Should he grind up a velvet bean found--specifically one growing northerly--with cow urine and then use this to draw an image--likely a Śakinī or an unspecified *yantra*--on his forehead (*nijatilakapratibimbaṃ*), then those who see him will be terrified by a powerful witch (*śakinī*) who appears on his head. (9.38) Other techniques involve merely eating a vegetable ingredient. To immobilize the sun, grains, or supernatural beings (*divya*), he should consume black pepper and pippal. To immobilize supernatural beings, he should eat dried ginger. (9.39) And finally, echoing a familiar magic trope, should the sorcerer combine the white sensitive plant (*lajjarikā*) and the fat of a frog and should he smear this concoction upon his hand, then fires will not burn him. (9.40) Frog fat immobilizes fire throughout magic tantras. Also, should he affect the cessation of breath (*śvāsanirodha*), one of the most common yoga techniques, he can immobilize even one equal to the gods. (9.40) Sometimes the simplest of techniques have the most powerful results.

Chapter Ten, the *Gāruḍatantra*, describes methods of treating the envenomed

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puṣyārkayogena' puṣyanakṣatre ravivāreṇa yoge baddhaṃ cet / 'jāyate krayavikrayaṃ' vastukrayavikrayaṃ bhavaty eva //

patients, including mantra repetition and installing of mantra on the body, and describing mantra variables and hand-gesture variables for installation. (10.2-10) Poisoning by snake-bite is also presented as possession by *nāgas* (*nāgāveśaḥ*), though exorcism techniques are similar to protocols in prior verses. (10.11-3. The eightfold class of *nāgas* is described including their characteristics, appearance, caste affiliation, and symptomatology of the envenomed, all according to each class. (10.14-21). I described resonant techniques to attract and dispel *nāgas* (20.22-4) under the rubric of attraction in the Uḍḍ-corpus. The *Gāruḍa* section concludes by presenting a long ritual sequence for managing *nāgas* and invoking the power of Gāruḍa. (10.24-41)

Concluding Remarks

Before my concluding observations on the rhetoric of ritual, I will note some parallel contents and themes. To borrow western occult terms, the texts contain 'low magic' and 'high magic', though the majority of content is 'low magic'. High magic is found in long rituals to create blessed amulets or to destroy sin. Low magic is all those grubby little pragmatic rituals that occupy the majority of rituals in the texts. Both texts present magic diagrams, *maṇḍalas* or *yantras*, in great detail. Both texts contain martial magic to militarize pragmatic ritual techniques. Both sources prescribe explicit erotic magic, suggesting normalization of *kāma* pursuits among Jain layfolk and that religious authorities supported such pursuits. Predominant colors for ritual elements in both texts

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are red and yellow. Both texts emphasize well-being rather than gnostic attainment or liberation, including well-being acquisition that harms other beings. Neither text advocates transgressive ritual acts for liberation or attainment, but both use impure ingredients, flora and fauna, flesh and feces, to attain pragmatic results. These usually impure ingredients are acquired through destroying life; hence, the transgression is *hiṃsā* practices required within the rituals. The majority of deities are female, as are the majority of individual targets. The deities are predominantly of the Śaiva or Śakta persuasion than Jaina. Both texts claim to be derived from *gāruḍaśāstra* or *gāruḍatantra*.

My most exciting observation is that they DO partake pan-Indian magic discourse with Jain authors adapting rituals to fit medieval Jain paradigms. Results and ingredients observed in so-called 'hardcore tantra' are soft-boiled. Murder rituals are not completely removed. Some remain in tact slaughter rites, but, most often, ostensibly murder rituals are altered to destroy the sins of the victim, instead of ending victim's lives. *Jvālāmālinīkalpa* targets shift from physical people to the ever-afflicting seizers; human victims become superhuman victims. Murder results are soft-boiled. Murder becomes neck-breaking, forced dancing, or crushing, rather than explicit slaying. However, erotic techniques are not soft-boiled, remaining of a piece with magic through South Asia. Erotic results may have been readily accepted, but Jain authors, as opposed to Śaivas, retained anxieties toward killing.

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Chapter Seven -- Conjuring in the Ghost-Hooligan Grimoire (*Bhūtaḍāmaratantra*)

Gods and demigods, kings and subjects, humans and an ambivalent world are in constant conflict: magic secures an edge in that competition.[1] In the *Bhūtaḍāmaratantra*, the *Ghost-Hooligan Grimoire*, Vajradhara subjugates many Hindu gods, including Maheśvara at the outset, who are "spirits" of lower status than Buddhist deities, more akin to worldly *yakṣinīs*, *bhūtinīs*, and *nāginīs*. Vajradhara converts all malignants to Buddhism, coercing the malicious horde to aid mankind, inspiring prosperity and victory in the world. Locating, summoning, and dominating ambivalent deities--who without placation are more likely to afflict than aide--is a major constituent of pragmatic ritual, or magic, in the tantras. This activity is conjuring, the third constituent of magic, and it is the main action in the text at hand. Across the magic tantra genre, Śaiva, Buddhist, Jain

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1 Winkler, describing the zero-sum game of love in the Hellenistic world, argues that love magic afflicts the erotic target with burning desires and draws her forth (*agogoi*); this is not unlike the tantra magical result (*ṣaṭkarman*) known as forcible attraction (*ākarṣana*). Love magic or "agogai are a kind of sneak attack waged in the normal warfare of Mediterranean social life." (1997:235) The magic delivers an excuse for a woman marrying someone unfit for her, or it can provide an edge, at least psychologically, for the man pursuing a woman beyond his status. See Christopher Faraone for a description of the competitive or agonistic world of Greek society in which binding rituals (*defixiones*) "As such, they fit easily into the popular competitive strategy of survival and dominance that permeates ancient Greek society, regardless of whether the contests in which they were deployed were international, civic, or personal in scope. The scruple against homicide points quite clearly to the fact the *defixiones* somehow remained within the rules of the game for intramural competition in the Greek city-state." (1997:20) Heesterman's agonistic world of Vedic sacrificial ritual has yet to be applied to tantra magic. (1993:220-2) Winkler and Faraone's arguments are presnted in the collowing text. Faraone, Christopher A, and Dirk Obbink. *Magika Hiera Ancient Greek Magic and Religion*. New York: Oxford University Press, 1997. Heesterman, J. C. *The Broken World of Sacrifice: An Essay in Ancient Indian Ritual*. Chicago: University of Chicago Press, 1993. Also, see the following. Mirecki, Paul. *Magic and Ritual in the Ancient World*. Boston: Brill, 2002. Faraone, Christopher A. *Ancient Greek Love Magic*. Cambridge, Mass.: Harvard University Press, 1999. Meyer, Marvin. *Ancient Magic and Ritual Power*. New York: E.J. Brill, 1995.

cults claim ambivalent deities. Dominating pantheons is more than ideological; incorporating powerful deities increases the techniques and effects for practitioners and clients.

In review, South Asian magic is constituted by three elements: (1) the six results, (2) fantastic feats and enchanted items, and (3) conjuring. While six results are effected and fantastic feats and enchanted items are granted in the *Bhūtaḍāmaratantra*, results are most often conferred by conjured beings, who are usually female spirits. David White argues the essence of tantra is establishing the practitioner at the center of the maṇḍala, where his power radiates outward, like a crypto-potentate, from subtle to progressively gross, from tame to ever more wild. (White 2000:4-32) The *sādhaka*, with Bodhisattva Vajradhara acting as a conduit, empowered by the text, radiates power outward toward less refined and less officially Buddhist spirit batteries. Peripheral entities lob energy back and up toward the center, toward the sorcerer. The sorcerer harnesses these entities to perform magic acts and dominate the troublesome, supernatural minion.

Organizing Strategies

Prior chapters presented several organization strategies to present ritual techniques. This dissertation establishes four organizing strategies that structure grimoires: (1) common results, (2) common methodology, (3) deity/ritual circles (*maṇḍala*), and (4) lists of deities. Other strategies exist in other encyclopedic tantras.

The very act of composing a systematic tantra is an organization strategies itself, albeit a second-order strategy.

I will review organization strategies encountered thus far. The *Uḍḍ*-corpus, my starting place, organizes rites in three ways, recognizable as the three constituents in my definition of magic: (1) six results are grouped as such; techniques not easily categorized under the six results rubric are (2) fantastic feats or enchanted items, including divination, erotics, re-vivifying the dead, life-prolonging rituals, and so forth, and (3) conjuring (*yakṣinīsādhana*). The two Jain tantras I presented earlier each implement altogether different organization strategies. The *Jvālāmālinīkalpa* organizes smaller rituals or portions of rituals to form groups embedded in expositions of maṇḍalas. The *Bhairavapadmāvatīkalpa* groups rituals having similar methodologies, in contrast to the *Uḍḍ*-corpus that clusters rituals having similar effects. Yet another organization strategy is found in the Śaiva and Buddhist versions of the *Bhūtaḍāmaratantra*. Here, techniques--including rituals, *mudrās*, and mantra--are presented based on spirit pantheons in a loose, over-arching maṇḍala of being, ranging from dryads (*yakṣinī*) to demons (*bhūtinī*) to snakes (*nāginī*). The text also sets forth a more discrete maṇḍala dedicated to Vajradhara / Vajrapāṇi / Mahākrodha, the practice of which conjures and subjugates a wide range of powerful creatures. Lists of goddess-spirits with a head entity at the fore in this text then proceed by describing corresponding ritual techniques, spells, and hand gestures; all contents are interpreted and correlated with these goddess lists.

Prior Studies of the *Bhūtaḍāmaratantra*

B. Bhattacharya's landmark 1933 article, "The Cult of Bhūtaḍāmara", has yet to be surpassed; it is oft-cited though copies remain difficult to acquire. Nearly one hundred years before this dissertation was written, Bhattacharya declared that a close study of the *Bhūtaḍāmara* textual tradition, including the Śaiva and Bhuddhist versions both, would be the most important next step for the study of these texts. Many of Bhattacharya's provocative claims about the Buddhism prescribed in this text are supported, if in a nuanced form, by primary textual study.[2] This chapter answers Bhattacharya's call and, though still nascent, provides the groundwork to fulfill Bhattacharya's request. Bhattacharya's Buddhist chauvinism is obvious though of a piece with his time of writing, and in this particular case that bias is supported by data.

Bhattacharya, focusing on over-arching rituals and deity cycles, describes the contents of Śaiva and Buddhist *Bhūtaḍāmara* tantras. He argues that the Buddhist *Bhūtaḍāmaratantra* was composed prior to the Śaiva version and that Hindu deities of the tantra age--Kāli, Tārā, Bhadrakālī, Sarasvatī, Mañjughoṣa, Chinnamastā, and so forth--were originally Buddhist.[3] Bhattacarya argues that Hindus, enamored by the power of these gods associated mantras and also realizing these goddesses' practical adaptability, folded these Buddhist goddesses into the Śaiva tantra system.[4] (350).

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2 I am preparing a full critical edition and translation of the Buddhist version. Also, in further publications I intend to develop a comparative study of the Śaiva and Buddhist textual variations.
3 I find the assertion that Sarasvatī was originally Buddhist to be patently false. Tārā and Mañjughoṣa seem to be likely Buddhist. Kāli and Bhadrakālī appear to arise in a fluid world neither Hindu or Buddhist.
4 A more complicated and nuanced version of this narrative can be found in Sanderson's "The Śaiva Age". Sanderson argues for a mutual borrowing of deities and religions across Buddhist and Śaiva cultures, though the earliest tantras that pushed sanguine rituals and tantra deities were explicitly Śaiva. According

Listing contents of the Śaiva and Buddhist texts, dividing content via chapters that
are presented side-by-side in a single table, Bhattacharya handily demonstrates the Śaiva
text incorporates and augments the Buddhist text. The Śaiva tantra displays systematicity
consistent with a later text, forcing coherence upon messy, earlier, encyclopedic sources.
The Śaiva source establishes consistent deity lists, imposes a coherent structure with
corresponding colophons, applies a well constructed mantra-code system (*mantrakośa*)
applicable to mantras throughout, and is written in verse. In short, the Śaiva text is
systematic, the Buddhist encyclopedic. The Buddhist tantra is loosely organized,
presenting as much material as possible; deities lists are inconsistent and correspondences
ignored; mantras are written without coding; and the text is primarily prose. The more
polished and organized a text, the later its provenance.

In fact, the Śaiva text became quite popular throughout South Asia. Śaiva
attestations range from the Himalayas to Tamil Nadu; the Buddhist version, however, is
only preserved in the Kathmandu Valley and only in Newari script.[5] Bhattacharya studied
a Buddhist tantra archived in the Oriental Institute at Baroda. He declares that it "is a
recent copy of some older manuscript of the Tantra as found in Nepal very probably in
the Durbar Library" in Nepal.[6] (356) The horde of Śaiva versions overwhelmed the

to Sanderson, Buddhists in later tantras incorporate the deities, aesthetics, and ritual styles of Śaivism,
making extreme Śaiva elements even more extreme in Buddhist texts.Sanderson, Alexis. "The Śaiva Age:
The Rise and Dominance of Śaivism during the Early Medieval Period." *Genesis and Development of
Tantrism*. Tokyo: University of Tokyo, 2009. 41–350.
5 I do not discount a Buddhist attestation located somewhere in the vast archives of India, but time-after-
time each manuscript I accessed revealed itself to be Śaiva. A single attestation of a Buddhist
Bhūtaḍāmaratantra discovered in India, however, will change my mind immediately. The oldest version I
found from India is preserved in Maitilli script, and it is Śaiva.
6 Bhattacarya argues that this "recent copy" of the Buddhist tantra is more recent, by roughly 200 years,
than the Hindu tantra he examined in Baroda. Bhattacarya did not have access to the much older--including
palm-leaf--manuscripts now available in Nepal via the German Nepal Manuscript Preservation Project. I

original Buddhist tantra, spreading throughout South Asia and influencing many Śaiva tantras.

The *Bhūtaḍāmaratantra* does not contain a specific deity named 'Bhūtaḍāmara', though it may be argued Vajradhara / Vajrapāṇi takes '*bhūtaḍāmara*' as an epithet. Outside the *Bhūtaḍāmaratantra*, Bhattacharya identifies four *sādhana*s in the *Sādhanamāla* "referring to the worship of the same deity [Bhūtaḍāmara]." Bhattacharya's own edition of the *Sādhanamālā* locates these four in vol. 2, nos. 264-7. (352-3) Based on these *sādhana*s, Bhattacarya argues there must have been a cult to Bhūtaḍāmara in India from the eighth century to the twelfth century; I find this unlikely.

Some of Bhattacarya's argument may be untenable, but he perfectly summarizes the functions of the text; furthermore, his description of the text's function encompasses magic conjuring. Despite a date being difficult . . . .

> What is learnt [sic] from the Tantra dedicated to Bhūtaḍāmara, is that the deity when invoked gives the worshipper [sic] the power to exorcise all kinds of pseudo-human beings such as the ghosts, demons, Piśācas, Nāgas, Kinnaras, Apsarasas and so forth, and coerce them to submission, in order that they may supply the worshippers [sic] with all the amenities of life, such as wealth, women, palaces and so forth, and after death, re-birth in the families of Brahmins or kings. Such supernatural beings as ghosts, demons, etc., were always regarded as more powerful than men, with extraordinary capability of inflicting severe injuries to human beings. (354)

During the era when the *Bhūtaḍāmaratantra* was composed Buddhists visionaries developed a wide pantheon including gods and goddess who could "exercise power over these beings, and a set of Mantras to enchant or coerce them. This culminated in the

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have not examined the Baroda manuscript.

creation of Bhūtaḍāmara and a number of mantras in the body of the Tantra for the enchantment of the different classes of beings mentioned before." (354)

The magic tantras' milieu was an era of hyper-ritualization and cross-fertilization leading to tantra fermentation.[7] Buddhists incorporated wild deities from the periphery of the world-maṇḍala, newly-encountered "tribal deities", and myriad hoary entities haunting humans since time immemorial. Existing Buddhas and Bodhisattvas were granted dominion over beastly hordes; thereby, mainstream Buddhist deities reign over beasts who, once dominated, transmit power and weal instead of afflicting humans with illness and misfortune, their past stock-and-trade. A similar passage in the _Jvālāmālinīkalpa_ bestows such power upon Jain _arhats_. A Jain holy figure is configured at the center of an amulet and wild animals fixed at the periphery; as a result, the _arhat_ reigns over worldly gods, seizers, and wild-beasts, natural and supernatural.[8] (4.39-44) The Buddha himself, and innumerable Buddhist saints succeeding him, displayed thaumaturgic might to dominate and subjugate creatures. By contrast, the

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7 Fermentation and the related process of distillation should not be confused with mere rotting, dissolution, or putrefaction. Fermentation is excitation and agitation. According to the Oxford English Dictionary: "The features superficially recognizable in the process in these instances are an effervescence or internal commotion, with evolution of heat, in the substance operated on, and a resulting alteration of its properties. Before the rise of modern chemistry, the term was applied to all chemical changes exhibiting these characters; in Alchemy, it was the name of an internal change supposed to be produced in metals by a 'ferment', operating after the manner of leaven. In modern science the name is restricted to a definite class of chemical changes peculiar to organic compounds, and produced in them by the stimulus of a 'ferment'; the various kinds of fermentation are distinguished by qualifying adjs., as _acetous_, _alcoholic_, _butyric_, _lactic_, _putrefactive_, etc. (see those words). In popular language the term is no longer applied to other kinds of change than those which it denotes in scientific use, but it usually conveys the notion of a sensible effervescence or 'working', which is not involved in the chemical sense." Tantra ferment is tantra working, tantra combustion and agitation by inserting exciting agents that enhance existing processes into something containing the original but yet becoming novel, i.e. grapes into wine.
8 "When the completed _maṇḍala_ is displayed, all hostile beings bow down, sing praises, abandon enmity, and then run away." (4.44) This summarizes the frame narrative and declared results of the _Bhūtaḍāmara_ tantra; save for the hostile beings do not run off, but they serve the practitioner and bestow upon him whatever he desires.

Bhūtaḍāmaratantra confers theurgic technology upon tantra sorcerers, hardly saints or siddhas; using its battery of rituals, sorcerer *sādhakas* dominate and deploy potent wild creatures and ambivalent spirits.

Bhattacarya argues for the primacy of the Buddhist text because in the Buddhist version Vajradhara is the sole source of revelation, and he is the only speaker. In the Śaiva text Unmattabhairava is the main revealer, but Vajradhara appears and reveals mantras throughout the Śaiva version. The Buddhist text treats Hindu deities as demons and world protectors. The Śaiva version retains subjugation and murder rituals against high Hindu gods, unheard of in an originally Hindu tantra. All sorts of destructive rituals in the Śaiva magic tantras rhetorically declare a ritual "will destroy/subjugate even Indra, let alone a mortal man", but the texts never actually target Indra, let alone Śiva. Why would an originally Śaiva tantra place Hindu deities in subservient positions or make them targets of hostile magic? No Hindu text would do so.

Furthermore, the Śaiva tantra retains patently Buddhist passages from the Buddhist *Bhūtaḍāmara*. Frequent passages in the Śaiva text describe oh-so-Buddhist Vajradhara, Vajrapāṇi, Aparājita, and mantras to the Tathāgatas.[9] (365-6)

> It is thus easy to think that Bhūtaḍāmara should be created as the destroyer of the pride of Hindu gods and this explains the position of the great Hindu gods placed in a subordinate position in the Bhūtaḍāmara Maṇḍala. The Hindu version of the Bhūtaḍāmara Tantra is therefore a revision of the Buddhist Tantra which is original, and that there is enough in the Hindu version to show that the character

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9 Below I describe some passages of the *Bhūtaḍāmaratantra* repeated in an *Uḍḍ*-corpus text; it is unlikely these later texts consulted the Buddhist tantra. Later Śaiva authors encountered the Śaiva version, which may have existed in earlier, simpler version than are now found in MSS and in edited editions. They were wide-spread. Considering the sources are revelation, or considering Vajradhara and Vajrapāṇi to be *yakṣa* names, the Śaiva text repeated verses verbatim and include explicitly the Buddhist language.

of the original Tantra is wholly Buddhist. (366)

Bhattacarya introduced this fascinating textual case, and he calls future scholars to

critically edit and carefully study it.[10] That call has gone unheeded, until recently. The

current narrative on tantra appropriation is that Buddhists incorporated and appropriated

Śaiva tantras and tantra imagery.[11] This proves true on most occasions, but the two

versions of the *Bhūtaḍāmaratantra* display an instance of the exact opposite.

Ronald Davidson writes a short passage about the Buddhist *Bhūtaḍāmaratantra* in

his masterful Indian Esoteric Buddhism. His source is the Tibetan translation, *'byung po*

'dul ba zhis bya ba'i rgyud kyi rgyal po chen po, from the Kangyur tantric canon, not the

Sanskrit manuscripts presented in this dissertation.[12] Considering the topic of his book--a

social history of the Buddhist tantric movement--I am surprised Davidson does not treat

the *Bhutaḍāmaratantra* in more detail: the text contains rich sets of goddesses and

pragmatic techniques, oft-argued to be characteristic signs of tantra. That said, Davidson

paints with a wide brush in broad strokes: magic miscellanea would distract from his

over-arching thesis. Of the *Bhūtaḍāmaratantra*, regarding Buddhist deities conquering

vidyādharas and subordinating "India's great gods", he writes,

> Even more dramatic is the Bhūtaḍamara, which begins with the sly Śiva
> requesting that Vajrapāṇi kill all the evil ones in the world, a category that

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10 "The two versions of the Bhūtaḍāmara tantra must be considered a very lucky find, as it throws a
considerable light on the vexed question of the priority of posteriority [sic] of the Tāntric literature
affiliated to the Hindu and Buddhist religious systems, and as furnishing a concrete example for the
purpose of a comparative study. Let us hope that materials will be forthcoming for a critical edition of both
the Tantras which, when published, will enable the scholar to understand and appreciate several problems
usually confronting a student of the tantras." (370)
11 Sanderson, Alexis. "The Śaiva Age: The Rise and Dominance of Śaivism during the Early Medieval
Period." *Genesis and Development of Tantrism*. Tokyo: University of Tokyo, 2009. 41–350.
12 Davidson cites the sde ge canon To. 747. bKa'-gyur, rgyud-'bum, dza, fols. 238a1-263a7, Sanskrit title
Bhūtaḍamara-mahātantrarāja. Note the Sanskrit title reconstructed is 'ḍamara' and not 'ḍāmara'.

normally includes Śiva himself. However, Vajrapāṇi agrees that this is a good idea and instantly slaughters all the other gods (Indra, Brahmā, Viṣṇu, and other available deities), whom he immediately revives with an enormous passing of gas from his anus, a hilarious transformation of the gods into an object of farce. (333)

While the story is hilarious, the narrative is inconsistent with both Sanskrit and Tibetan sources. In the text, various gods are made unconscious, and a revivifying wind is expelled from the nose of Vajrapāṇi, not from his anus. Śiva's cleverness is open to interpretation. He is subjugated at the narrative outset, but subterfuge is not readily apparent in the Sanskrit source. The primacy of Śiva rather than other gods displays that tantra Buddhists' primary conflict was with the Śaivas, not Jains nor other Hindu-type groups.

Bühnemann provides a short discussion of two instances from the _Bhūtaḍāmaratantra_ in which the Hindu version borrows directly from the Buddhist.[13] Bühnemann, as usual, provides refreshing rigor to all-too-often glossed materials. The Buddhist manuscript Bühnemann consults is a late attestation,[14] but her evidence and conclusions are confirmed by the earlier manuscripts I have examined.[15] The Hindu text borrows _yoginī_ names and mantras from the Buddhist tantra; in particular, a passage in the Hindu source,

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13 Bühnemann, Gudrun. "Buddhist Deities and Mantras in the Hindu Tantras: II The Śrīvidyārnavatantra and the Tantrasāra." _Indo-Iranian Journal_ 43.1 (2000): 27–48. Pages 40-42 treat the _Bhūtaḍāmaratantra_ in particular. See also, Bühnemann, Gudrun. "Buddhist Deities and Mantras in the Hindu Tantras: I The Tantrasārasamgraha and the Īśānaśivagurudevapaddhati." _Indo-Iranian Journal_ 42.4 (1999): 303–334.
14 I am grateful to Gudrun Bühnemann for providing me a microfiche version of this text, the first manuscript of the _Bhūtaḍāmaratantra_ I studied. Manuscript MBB I-29 ('Bhūtaḍāmramahātantrarāja'), preserved in the Institute for Advanced Studies of World Religions, New York. The source displays language and Newari script style consistent with the latest of the Nepali MSS attestations.
15 Bühnemann, like Bhattacharya calls for further study: "A detailed study of the citation from the BT [Bhūtaḍāmaratantra] in the TS [Tantrasāra] and the ŚVT [Śrīvidyārṇavatantra] is beyond the scope of the present paper and presupposes a critical edition of both versions of the Tantra." I concur and hope my study will contribute to this important project.

. . . .lists the worship, the mantras, and iconographic descriptions of Surasundrarī, Manoharā, Kanakātntā, Kāmeśvarī, Ratisundarī, Padminī, Naṭinī and Madhumatī. A similar list of individuals, but classified as Yakṣinīs, appears in the Hindu BT 11.3. They are called Surasundarī, Sarvamanohāriṇī, Kanakavatī, Kameśvarī, Ratipriyā, Padminī, Naṭī and Anurāgiṇī. This list is based on the list of Yakṣinīs in the Buddhist BT (fol. 35a.4f). (41)

I present this list below when describing the text's contents in detail. Side-by-side comparison of Hindu and Buddhist versions shows numerous corresponding lists.

Bühnemann's second argument describes a "liquidation mantra" (*māraṇa*) found in the Hindu text[16] and the corresponding mantra in the Buddhist version. The second chapter of the Hindu *Bhūtaḍāmara* displays an encrypted mantra (*mantrodhara*) decoded by Bühnemann thusly: "*oṃ vajrajvālena hana hana sarvabhūtān hūṃ* [*phaṭ*]".[17] This very mantra, Bühnemann notes, is found in the opening folios (fol. 1b.4) of the Buddhist text. That mantra is uttered by Mahāvajradhara, overlord of the Krodhas (*mahākrodhādhipati*), to kill demons (*bhūtamāraṇa*); once uttered, immediately diamond flames (*vajrajvālāvali*) manifest, destroying demons. (42) My own presentation of this mantra is found below.

Before concluding my description of prior studies of the *Bhūtaḍāmaratantra* I must mention two inspiring works by Max Nihom and ChiekoYamano. Nihom's 1995 article "On Attracting Women and Tantric Initiation: Tilottamā and "Hevajratantra," II, v.

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16 As I have argued elsewhere, this translation of *māraṇa* as liquefaction or liquidation is a carryover from a misreading by Goudriaan. *Māraṇa* means murder or killing, and it should not be translated othwise.
17 Hindu Bhūtaḍāmara 2.2: *viṣaṃ ca vajrajvālena hanayugmama ataḥ param / sarvabhūtān tataḥ kūrcamantrāntamantram īritam*. This mantra-code (*mantroddhara*) is easily decrypted. Bühnemann translates the decoded mantra as: "*Oṃ*, with the diamond-flame kill, kill all beings, *hum*." This mantra resembles murder mantras throughout magic tantras. It is so short and general that I would rather not translate it. Bühnemann notes that a better reading, found elsewhere, adds the syllable *phaṭ* at the end. (41-2)

38-47 and I, vii. 8-9" describes the goddess Tilottamā in the *Bhūtaḍamaratantra* and in the *Kakṣapūtatantra*. The goddess is found in human form, standing upon a moon, red in hue, dancing and swinging a censer. Tillotamā is not found in the four *sādhanas* to the god Bhūtaḍāmara in the *Sādhanamala*. In the *Bhūtadāmaratantra*, Tillotamā is located in a circle of eight water nymphs (*apsaras*), described below. Nihom states that the text is "ascribed to the *kriyātantra* class of Buddhist tantras as one of the tantras of the master of the *vajrakula* who is Vajrapaṇi" (522). Nihom's assertion is based on Lessing and Weyman who consistently pigeon-hole Indian sources into overdetermined Tibetan scholastic categories.[18] Of interest, Nihom argues that, "it may well be an important precursor to the narration of the subjugation of Maheśvara by Vajrapāṇi as found in the second section, which treats the Trilokavijayamaṇḍala, of the *Tattvasaṃgraha*, itself the fundamental text (*mūlatantra*) of the *yogatantra* class." (522) In comparison with Davidson's description of "The Subjugation of Śiva", the conversion narrative found in the *Bhūtadāmaratantra* is shorter and simpler, but I cannot assert with any certainty that the *Bhūtaḍāmaratantra* influenced the *Sarvatatthāgatatattva-saṃgraha*.[19] Neither can I argue for any classification of the text into *Kriyā*, C*ārya, Yoga*, or *Annuttarayoga* categories, for the text never uses such distinctions in its body or colophons. Nihom also argues that Tillotamā appears to represent "the embodiment of womankind" during a female subjugation ritual (*strīvaśya*) in the *Kakṣaputatantra*. (523)

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18 Mkhas-grub Dge-legs-dpal-bzaṅ-po, F. D Lessing, and Alex Wayman. *Introduction to the Buddhist Tantric Systems: Translated from Mkhas Grub Rje's Rgyud Sde Spyihi Rnam Par Gżag Pa Rgyas Par Brjod*. Delhi: Motilal Banarsidass, 1978.
19 Davidson, Ronald M. "The Subjugation of Śiva." *Religions of India in Practice*. Ed. Donald S Lopez. Princeton, N.J.: Princeton University Press, 1995. 547–555.

Turning to that aforementioned source, Chieko Yamano describes various six

magic results operations (*ṣaṭkarman*) in the encyclopedic *Kakṣapuṭatantra* that includes

"*yakṣinīmantrasādhana*", which she translates as "invoking *yakṣinīs*". She also describes

ceṭaka practices, which she translates "using as a slave". (64) "*Yakṣinīsādhana*" and

"*ceṭakasādhana*" are both common in conjuring rituals found in the

Bhūtaḍāmaratantra.[20] Yamano provides a clear description of conjuring and notes that

"*yakṣinīsādhana*" is found in the *Jayākhyasaṃhitā*, "generally dated to the Gupta

period." (66) Yamano even describes familial relationship terminology common in the

results phase of a conjuring rite to female spirits: "At midnight on the seventh day, the

yakṣinī appears and asks him 'what should I become—your mother, sister, or wife?"[21]

(66) I will describe this terminology in detail below, for it is common in the Buddhist

Bhūtaḍāmaratantra. Yamano makes exciting inroads regarding conjuring, but she

remains tightly focused on *Kakṣapuṭatantra*. In fact, she correlates goddess lists in the

Kakṣapuṭa with Zadoo's *Uḍḍāmeśvaratantra* revealing quite a few common names (69-

7). I have constructed comparative tables of goddesses and goddess groups throughout

the *Uḍḍ*-corpus compared with lists in both Śaiva and Buddhist *Bhūtaḍāmaratantras*;

however, while common elements are evocative, goddess lists must be used with great

care since they are not standard, contain both real and fanciful names, and often represent

borrowed materials with no semantic value.[22]

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20 Yamano, Cheiko. "The Yakṣinī-Sādhana in the Kakṣapuṭa-tantra: Introduction, Critical Edition, and Translation." *Journal of the International College for Postgraduate Buddhist Studies* XVII (2013): 61–118.
21 Yamano notes that this description can be found in the *Jayākhyasaṃhitā*, chapter 26, verse 77-86. This is an exciting attestation. I look forward to exploring this textual connection more; revealing this is the earliest use of such language would be a useful discovery indeed.
22 The long lists of goddesses described by Tiwari include real and made up names, and they often include

Textual Origins to the _Bhūṭaḍāmaratantras_ Buddhist and Hindu

Bhūṭaḍāmara is neither an independent deity nor an alloform of Śiva or Buddha. In sectarian versions, the main Śaiva deity is Unmattabhairava and the main Buddhist deity is Vajrapāṇi/Vajradhara. The term '_bhūṭaḍāmara_' is only found in titles, colophons, and opening narratives; it is not found in the main body of the text. I have encountered no independent deity named Bhūṭaḍāmara in South Asia, though such a deity may be found in obscure China or Tibet. The term '_bhūṭaḍāmara_' is encountered elsewhere as an epithet for Śiva and Vajradhara. When asserting the textual origins of the text below some necessary repetition will be found from my presentation and critique preceding.

The only readily known instance of a Bhūṭaḍāmara deity outside the _Bhūṭaḍāmaratantra_ is found in the _Sādhanamālā_ in which Bhūṭaḍāmara is declared a tantra form of Vajrapāṇi; the "spiritual father" of this tantra Vajrapāṇi is Akṣobhya.[23] The likelihood of successive _sādhana_s dedicated to this tantra Buddha in indigenous Tibetan texts and the Tibetan tantra canons is a surety, but locating such material is beyond the

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an expression such "and other" or "and thousands more"; thereby, the lists of "goddesses of various types must have been very widely worshiped during the period of their compilations. These goddesses may or may not have borne the names given to them in the texts, but their cults must have existed. But for the existence of such cults, the lists become worthless and their compilation thoroughly anomalous." Tiwari, Jagdish Narain. _Goddess Cults in Ancient India: With Special Reference to the First Seven Centuries A.D._ Delhi: Sundeep Prakashan, 1985. p. 18

23 Bhattacharyya 1968:183 Bhattacharyya notes cites the _Nispannayogavali_ (p. 74 in Bhattacarya's edition) to argue for Akṣobhya as the spiritual "spiritual father"(atra cakresasya kuleso'ksobhyah) of Bhūṭaḍāmara. Spiritual father is a misnomer, Akṣobhya is the clan-lord of the deity-cyle in which Bhūṭaḍāmara is a member. Bhattacharyya, B. _Nispannayogavali of Mahapandita Abhayakaragupta._ N.p., 1949. The term clan-lord is most presumably _kuladevatā_.

scope of this study.[24] Bhattacarya describes the visualization (*dhyana*) of Bhūtaḍāmara .

> The worshipper [sic] should conceive himself as (Bhutadamara) who is wrathful in appearance and whose person radiates fiery flames. He is four-armed, terribly angry, and is bright like a broken lump of collyrium. He weilds [sic] the Vajra in the right hand and shows the Tarjam in a threatening attitude in the left. His face appears terrible with bare fangs and he is decked in ornaments of eight serpents. He has the garland of skulls on the crown and is capable of destroying the three worlds. He stands firmly in the Pratyalidha attitude and is resplendent like myriads of suns. He tramples under his feet, the god Aparajita, and exhibits his special mudra.[25] (Bhattacharyya 1968: 182-3)

This description is of a piece with myriad wrathful deities in Vajrayāna Buddhism. Once again, the *Bhūtaḍāmaratantra* does not contain a description of any independent deity named Bhūtaḍāmara.

The *Bhūtaḍāmaratantra* is an anonymous tantra composed in Sanskrit during the early medieval era. While its geographic origin is unclear, the text resembles tantras from Eastern India and Bengal. Bhattacharya dates the Buddhist version to the first part of the seventh century, and Pal dates the Hindu tantra to a period between the eleventh and fifteenth century.[26] These dates are far from secure. The *Bhūtaḍāmaratantra* should not

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24 Regarding Tibetan transmissions, James Brousseau has recently informed me that he recently discovered that the Sakya lineage maintains Bhutadamara initiations and practices. (Personal Communication 8/25/2016) The *Sādhanamālā* is edited by that same Bentosh Bhattacharya described above. My description of Bhūtaḍāmara in the *Sādhanamālā* is based on Bhattacharya's *The Indian Buddhist Iconography, Mainly Based on the Sādhanamālā and Cognate Tāntric Texts of Ritual* and his edition of *Sādhanamala*, both published in 1968. Bhattacharyya, Benoytosh. *The Indian Buddhist Iconography, Mainly Based on the Sādhanamālā and Cognate Tāntric Texts of Rituals*. Calcutta: Firma K.L. Mukhopadhyay, 1968. Bhattacharya, Benoytosh. *Sadhanamala*. Baroda: Oriental Institute, 1968.
25 "Atmanarh pasyet raudram jvalamalakulaprabham I Caturbhujam rrahakrodharh bhinnanjanasamaprabham II Daksine vajramullalya tarjayan vamapamna I Damstrakaralavadanam nagastakavibhusitam II Kapalairfalamukutam trailokyam api nasanam I Attahasam mahanadaih trailokyadhisthitam prabhum II Pratyalldhasusamsthanam adityakotitejasam I Aparajitapadakrantam mudrabandhena tisthati II Bhutadamara*sadhanarh." [sic]Bhattacharya, Benoytosh. *Sadhanamala*. Baroda: Oriental Institute, 1968. p. 521
26 Bühnemann refers to Bhattacharya's 1933 article described above. For Pal, she refers to Pal, P. Hindu Religion and Iconology According to the Tantrasāra. Los Angeles: Vicitra Press, 1981. (pg. 32, n.8). I have not consulted Pal.

be confused with Śaiva *Dāmaratantra*s to which the *Bhūtaḍamaratantra* has no connection.[27]

The tantra's earliest form is Buddhist, but it was re-written, simplified, and then expanded to become a Śaiva text.[28] The Śaiva version presents coded mantras (*mantroddhara*); mantras are uncoded in the Buddhist text and are written exactly as to be spoken. In general, earlier tantras portray explicit mantras and later ones use mantra codes; consequently, coded mantras indicate posteriority. Śaiva and Buddhist tantra authors regularly borrow textual material from one another; while the direction was usually Śaiva to Buddhist, the direction is reversed here.[29] This text is not directly connected to the so-called *Ḍāmara* tantras of any variety or the east Indian

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27 Six 'Ḍāmara' tantras are listed in Monier-Willams: *Yogadāmara*, *Śivadāmara*, *Durgādāmara*, Sārasvataḍāmara, *Brahmadāmara*, and *Gandharvadāmara*. Publications of the simply named *Ḍāmaratantra* should not be grouped with the Buddhist or Hindu *Bhūtaḍāmaratantra*.

28 When describing Hindu tantras in this text I use the term Hindu and Śaiva interchangeably. All Hindu tantras described are Śaiva tantras, and likewise the Śaiva tantras are Hindu.

29 Sanderson argues that the transformation of Mahāyana into tantric Mantranaya is caused by Buddhists adopting non-Buddhist, namely Śaiva, practices. Sanderson writes, "the form of Buddhism adopted and developed was one that had equipped itself not only with a pantheon of ordered sets of deities that permitted such subsumptive equations but also with a repertoire of Tantric ceremonies that paralleled that of the Śaivas and indeed had modeled itself upon it, offering initiation by introduction before a Maṇḍala in which the central deity of the cult and its retinue of divine emanations have been installed, and a system of regular worship animated by the principle of identification with the deity of initiation (*devatāhaṃkāraḥ*, *devatāgarvaḥ*) through the use of Mantras, Mudrās, visualization, and fire-sacrifice (*homaḥ*); and this was presented not only as a new and more powerful means of attaining Buddha-hood but also, as in the Śaiva case, as enabling the production of supernatural effects (*siddhiḥ*) such as the averting of danger (*śāntiḥ*), the harming of enemies (*abhicāraḥ*), and the control of the rain (*varṣāpaṇam* and *ativṛṣṭidhāraṇam*), through symbolically appropriate inflections of the constituents of these procedures." (Sanderson 2009:124) Sanderson argues that Buddhist tantras are more provocative and explicit than the Śaiva tantras because Buddhists appropriated and expanded Śaiva material to 'one-up' the Śaivas. (Lecture comments at Second International Workshop on Early Tantra (Pondicherry, India), July 2009) Why the Śaivas were so enamored with this particular Buddhist *Bhūtaḍāmaratantra* remains a mystery, but its simplicity, clarity, and utility must have been attractive. Sanderson, Alexis. "The Śaiva Age: The Rise and Dominance of Śaivism during the Early Medieval Period." *Genesis and Development of Tantrism*. Tokyo: University of Tokyo, 2009. 41–350. Institute of Oriental Culture Special Series 23. Sanderson, Alexis. "Vajrayāna: Origin and Function." *International Conference Proceedings, Bangkok and Los Angeles: Dhammakāya Foundation* (1995): 89–102.

Dāmarutantra; that said, the contents of the so-called Bangla Damaru reveal that the

Śaiva *Bhūtaḍāmaratantra* was one of its main sources.[30] I suspect the roots of the

Buddhist and Śaiva versions are in Northeast South Asia, likely Bengal.

Indian manuscript archives contain only Hindu versions, but the National Archive

of Kathmandu contains both Hindu and Buddhist versions. In Nepal, the oldest versions

were set to page using the Newari script; the oldest complete version of the tantra is

inscribed on paper, but an older incomplete version is preserved written on palm leaf.[31]

The Tibetan translation matches a version of the *Bhūtaḍāmaratantra* later than the

earliest manuscripts.[32] Numerous Śaiva *Bhūtaḍāmaratantras* are found in National

Archive of Kathmandu.   Considering the high number of Śaiva *Bhūtaḍāmaratantra*

manuscripts in the National Archive (I have collected 26), the Śaiva text had considerable

popularity in the Kathmandu Valley.[33] I frequently encounter Śaiva version in Indian

manuscript archives but never in such a concentration as found in Kathmandu.

Śaiva manuscripts reproduce errors exhibited in late Buddhist versions that

30 Keith Cantú has translated the table of contents to this Bengali source. From the table of contents and several conversations with Cantú I have observed not only common rituals with the Śaiva, and ultimately the Buddhist, *Bhūtaḍāmaratantra* but reproductions of goddess/spirit cycles from the *Bhūtaḍāmaratantra* in the Bengali source that is composed in hybrid Sanskrit and Bengali language.
31 The palm-leaf, incomplete text is NAK C-0027-03, and the oldest complete text is A-0141-06.
32   The Tibetan title is 'byung po 'dul gshis byab'i chud gyi rgyal po chen po' as found in Nyingma Canon vol. 34 text no. 747. Also Davidson provides, from the sDe-dge canon, Bhūtaḍamara-mahātantra To. 747 bKa'-gyur, rgyud-'bum, dza, fols. 238a1-263a7. Note that Davidson constructs the title *Bhūtaḍamara* not *Bhūtaḍāmara*, and he only describes the introductory narrative from the Tibetan translation. The Tibetan translation in the Kanjur is closest to the NAK text A-0140-10: the mantras are closest, and errors in this text not found in early version are clearly translated into the Tibetan. Two later manuscripts E-0700-19 and E-2329-04 are later versions of the Sanskrit text than the version translated into Tibetan.
33 The earliest dated Śaiva version is T23-4 from 1762 in Devanagari. But many of the Newari and Mathili script texts appear older though their dates are not declared. I have not conclusively dated the earliest Śaive version. The Śaiva *Bhūtaḍāmaratantra* is found throughout Indian manuscript archives, but attestations are never in such high concentration as in the National Archive in Kathmandu; this likely due to the particularly fecund manuscript culture of the Kathmandu temples and their ubiquitous manuscript caches.

postdate the Tibetan translation. They progressively re-format prose into verse; they gradually shift from Newari script to Devanagari script; and they exhibit tantra textual accretion conventions that expand content. The Śaiva text has no conversion narrative whatsoever: no conversion of a Buddhist deity, nor *yakṣa*-lord, nor any other creature. The dialogue is recast as a conversation between Unmatttabhairava and his consort. Overt Buddhist doctrines, such as the concluding discourse on various *śunyas*, are removed. Goddess lists and cycles of female deities are retained (some manuscript colophons even describe the genre as *yakṣiṇī-sādhana*), Buddhist sites of worship (for instance, *vajrapāṇigṛha*) are retained, and Buddhist deity names in mantras are retained.

The hoary pan-South Asian *yakṣa* cult is the original source for the Buddhist *Bhūtaḍāmaratantra* deities even though rituals and mantras are distinctly Buddhist.[34] Female deities in the Buddhist text resonate with *yakṣiṇī*s and innumerable feminine entities ubiquitous in South Asian literature, especially tantra scripture.[35] That very

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34 Davidson's translation of the subjugation of Maheśvara myth from the *Sarvatathāgatasaṃgraha* has Mahādeva declare, "Hey, sprite! I am the lord, the overlord of the triple worlds, the creator, the arranger, the lord of all spirits, the supreme God of gods, Mahādeva! How should I take orders from you, a local tree spirit?" (1995:552) Vajrapāṇi is often described as the lord of Yakṣas in Buddhist tantras. A Vajrapāṇi himself is the name of a *yakṣa*. Mishra explains that, "It has been aptly said ta the cult of Yakshas arose "primarily form the woods and secondarily from the legends of sea-faring merchants." Yakshas frequented forests, mountains, lakes, trees, city-gates or deserted halls but probably those abodes of Yakshas are more important where they attracted extensive worship." (Mishra 42) The worship of a *yakṣa* lord to placate other yakṣas and yakṣiṇīs, as well as placating yakṣiṇīs, was performed in the same isolated places where these entities originate, and these are the same places for worship of the bhūtinīs and the like in the *Bhūtaḍāmaratantra*. Vajrapāṇi was a powerful *yakṣa* and he dominates *yakṣa*-type entities in this text: the dynamics of early *yakṣa* worship are paralleled in these Buddhist practices.
35 Yakṣiṇīs, Yoginīs, and Mātṛs undergo a process of condensation in tantras and in Śakta literature. Each title or type remains, but they operate similar to tutelary deities. Circles of semi-domesticated wild goddesses are enshrined in *yoginī* temples; wrathful tantra goddesses are worshiped by ascetics and transformed into royal deities by medieval kings. White describes the movement from yakṣiṇī to *yoginī* in Kiss of the Yoginī while tracing various types of contiguous ambivalent goddesses from the Veda into the tantras. In fact, White describes invokes the Hindu BDT, "the collective name of these groups of female divinities became transformed in the medieval period from Yakṣiṇī to *yoginī*, with their function remaining the same. For example, the *Bhūtaḍāmara Tantra*s (BT), of which there exist both Buddhist and Hindu

resonance enabled an explicitly Buddhist text to be appropriated by Hindu authors. Little

textual tinkering is required to incorporate a battery of useful ritual techniques into the

Śaiva tantras. Śiva Bhūtaḍāmara and Vajradhara Bhūtaḍāmara are legitimate epithets,

though I suspect a *yakṣa* named Bhūtaḍāmara can be found somewhere in one of the

innumerable lists of yakṣas, but I have yet to encounter a *yakṣa* by this name.[36] To

complicate this, the text name 'Bhūtaḍāmara' may not be a title for the presiding deity but

a description of his mode: demon-scaring and ghost-wrangling. Tibetans interpret the

title as ghost-taming, construing the Sanskrit title to be "*Bhūtaḍamaratantra*", with a

short '√*ḍa*' root. Overt Buddhist ideology in the Buddhist tantra is found only in the

opening conversion tale and in the closing description of multiple emptinesses (*śunya*)--

there is no doctrinal explanation or speculation on these emptinesses.

I present translations of the tantra and its magic operations below based on my

somewhat-critical edition of the source. Critically editing any source requires an editor to

decide just how much to correct the source text into proper Sanskrit, forcing

correspondence with the standard Pāṇinian Sanskrit that contemporary readers expect.

The tantras are not written in standard Sanskrit, however. Composing in *Aiśa*-Sanskrit,

the Lord's Sanskrit, tantra authors seemingly revel in unsettling readers by employing

versions (the Buddhist version being the earlier of the two), recommend a type of mantra-based practice
called *yoginīsādhanā*). Both sources contain multiple lists of eight goddesses, together with their mantras.
In one case, parallel lists from the Hindu and Buddhist BT call the objects of the *yoginīsādhanā* Yakṣinīs
rather than Yoginīs." (2003:66) While the term *yoginī* is not found in the Buddhist *Bhūtaḍāmara*, the lists
of goddesses are parallel to many tantra's lists of yoginīs.   Dehejia, in fact, writes, "Kaula texts suggest
indirectly that there is an underlying connection between the yoginīs and the yakṣinīs who are associated
with trees and fertility." Dehejia, Vidya. *yoginī: Cult and Temples: A Tantric Tradition*. New Delhi:
National Museum, 1986. p.36. Lonely trees are the most common sites, as seen below, to conjure the
goddesses in the *Bhūtaḍāmaratantra*.

36 For extensive lists of Yakṣas and Yakṣinīs, see Misra, Ram Nath. *Yaksha Cult and Iconography*. New
Delhi: Munshiram Manoharlal, 1981.

troubling language. I retain non-standard spelling and grammar when non-standard spelling and grammar is consistent within texts and portray the 'flavor' of the specific text, but I especially preserve oddities when consistent across numerous manuscripts. I beg readers' patience and implore them to accept that the majority of errors in the Sanskrit text presented in footnotes below are found in the original sources; that said, many errors are surely the result of my bleary-eyes and sausage-fingers.

What is a Magic tantra? Buddhist Style.

My research surveys magic tantras, those pragmatic ritual texts propagated by South Asian Jains, Hindus, Buddhists, and even Muslims; such magic tantras propound theurgy rites--rituals that conjure, bind, and manipulate ambivalent entities, making them tutelary geniuses. Magic tantras prescribe potent rituals that alter the world due to proper performance; effectiveness here may be consistent with miracle-working thaumaturgy rites dependent on an actor's piety, charisma, or a deity's favor. Prior scholars designate the *Bhūtaḍāmaratantra* to be a text concerned with magic; it is most definitely a tantra expounding pragmatic theurgy rituals. I translate the text's title 'Ghost-Hooligan', for '*ḍāmara*' means noisy, calamitous, fantastic; another translation could even be Demon-Magic tantra.[37]

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37 Bhattacarya writes that *ḍāmara* is synonymous with '*camātkara*' and therefore means 'magic'. (1933:353) The Tibetan title is literally 'Demon Conqueror' ('byung po 'dul); while an appropriate title for a text with such contents, the translator confused the root '*ḍām*' with '*ḍam*'. *Ḍāmara* is related to the *ḍāmaru* drum, and Monier-Williams argues that it comes from the root '*ḍām*' meaning causing a tumult. '*Bhūta*' can mean demon or ghost or merely ant beingl I alternate translations as fit. Overall, the texts subjugates ambivalent beings. (353) I am grateful to Alexis Sanderson for noting this translation of '*ḍāmara'* in the

The *Bhūtaḍāmaratantra* designates unseen entities to be the source for life's pains and pleasures, but it does not stop with theodicy. The text graciously imparts methodologies to wrangle these entities and thereby remove tragedies, grant prosperity, and, at the very least, provide options for piteous, exhausted, impotent humankind. The text may not impart insight into the sublime heights of Buddhist tantra or lofty release from suffering, but it depicts the lives and desires of medieval South Asians.

The Subjugation of Maheśvara

The subjugation of Maheśvara by Vajradhara opens the *Bhūtaḍāmaratantra*; also subjugated are Hindu gods such as Indra, Brahma, and Viṣṇu, followed by hordes of dominated supernatural creatures, nymphs, dryads, and snakes, almost all female. In short, Vajradhara 'kills', i.e. makes his targets unconscious, and then he revives them.[38] After revived entities swear allegiance to Vajradhara and Buddhism, they vow to support all practitioners who use the ritual techniques in the texts: hand-gestures, spells, and rites. Should those bound entities fail to support practitioners, Vajradhara threatens to smash apart their heads and cast them into the eight great hells. I summarize and comment upon the conversion narrative below; the full narrative, critically edited, is found in the third appendix to this dissertation.

Early Tantra Workshop in Pondicherry. He delightfully added 'hooligan' to the term's semantic range. (July 2009).

38 The *Sarvatatthāgatasaṃgraha*'s subjugation of Maheśvara portrays a more cantankerous Maheśvara; in the *Bhūtaḍāmaratantra* he is quite meek. In both texts an emanation of many Vajradharas kill Maheśvara. The *Bhūtaḍāmaratantra* narrative is stripped-down in comparison to the *Sarvatatthāgata* version.

The text begins with obeisance to the Omniscient One (*sarvajñāyaḥ*); its purpose is to propound practices against Demons and Demonesses (*bhūtabhūtinī*) as described by Mahāvajradhara. Maheśvara, already subdued, declares, "[The practitioner] should practice by the banks of a river, in a cremation ground, by a solitary tree, in a small temple (*devāyatana*), or at a shrine to Vajradhara. If he does so, there will be instant success. If there is not success his entire family and clan [along with himself] will be destroyed." This declaration sets the tone of the text: the rituals are small, solitary actions that grant a desire or dominate a deity who grants some desire. While the rituals are somewhat simple, results are often incredibly powerful.

Vajradhāra is pleased with Mahādeva. He speaks a mantra to murder all the Bhūtas (*bhūtamāraṇa*)[39]. After the mantra is declared, "innumerable blazing lightning-creatures" emanate from the hair follicles of Śrī Vajradhara, who then desiccate (*śaṣita*) the bodies of demons and demonesses. [40] Witnessing this, all the gods--including Indra, Brahma, and Viṣṇu--come forth, prostrate to Vajradhara, and the pledge their allegiance to him and Buddhism. The gods declare that all the demons and demonesses shall be restrained under the allegiance to Buddhism (*paścimasamaya*) for the rest of time.[41]

Next, Vajradhara utters a mantra that not only draws forth (*ākarṣana*) consciousness but revivifies the dead (*mṛtasaṃjivani*).[42] The spell issues forth from Vajradhara's nose as a mighty wind that enters the bodies of the deceased. The revived demons rise, alive and terrified. They beg for Vajradhara's protection, to be under his authority. The king of demons, Aparājita, comes forth, prostrates to Vajradhara, and declares that if protected by the Bodhisattva he will work for the benefit of humans and demons alike whom submit to Vajradhara. The Demon king will give gold and jewels, perfected alchemical substances, and all sorts of finery to those who perform mantra repetition to Vajradhāra and the Tathāgatas. The demon king himself will become a servant (*ceṭaka*) and protector, removing all dangers from kings, enemies, and wild predators.

Pleased, Vajradhara enjoins the demon king to do as declared. However, if the demon king serves wicked people, Vajradhara's mighty Vajra will burst the heads of Knowledge Goddesses (*vidyādharī*), demonesses, snake queens, dryad spirits, courtesans (*śālabhāñjikā*), rival gods, atmospheric dwellers, passion spirits, female Garūḍas, and smell eaters--casting them all[43] into the eight great hells. Maheśvara declares that Vajradhara will enliven all the gestures (*mudrā*), spells (*mantra*), and rituals (*vidhi*) that will make a practitioner king over the three-fold world and conquer all suffering.

Vajradhara once again speaks a revivifying mantra[44] that enlivens all the gods who apparently were not revived when the demons were revived. The gods are terrified, begging for protection. Vajradhara commands, "Gather yourself! Gather yourself, Demon Overlord. I will subjugate all the gods to dominate you. I will suppress all the Demons." Vajradhara proceeds declares subjugation over various classes of entities: nymphs (*apsaras*), maiden goddesses (*devakanyā*), dryads (*yakṣinī*), snakes (*nāginī*), demonic concubines (*bhūtaceṭikā*), and demon kings (*bhūtarāja*). The groups declare allegiance, rather than have their heads split and be cast

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39 *oṃ vajrajvāle hana2 sarvabhūtān huṃ phaṭ*; Tib.: oṃ bdzra dzwa le ha na ha na sa rba bhū tā na hūṃ phaṭ

40 Describing the dominance of Varjapāṇi over circles of Mothers and goddesses, Davidson translates the passage above, using the Tibetan translation, in a humorous though inaccurate manner. I addressed this above.

41 The term '*paścima*' usually means 'west', as in the western stream of Śaiva tantra (*paścimāmnaya*). However, the term can have a temporal value, meaning later or even ultimate. Therefore the vow is to the ultimate religion, i.e. Buddhist religion, even Vajrayāna, for all future time (*paścimakāle paścimasamaye*).

42 oṃ *vajrāyuṣa rasaraśmin*; tib. *Oṃ vajra ayuṣes rasarāsmin*

43 *vidyādharībhūtanīnāginīyakṣaṇīśālabhāñjikāsūrīkinnarīmahāragīgaruḍīgandarvīṇāṃ*

44 *oṃ kaṭṭha kaṭṭha mṛtān saṃjīvāpaya hrīḥ aḥ*; tib.: *oṃ kartha kartha mi dr samjivayati dhāya*.

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into the eight great hells. Each group vows to grant wealth and magical perfection to whoever perform mantras and ritual practices.

Finally the demigods declare: "O Mahādeva, I will maintain this promise. All these worldly mantras, gestures, and rituals shall grant perfection. Repetition of mantras to Vajradhara will grant all perfections. If [these deities] do not act as your servant, they and their clan and family will be destroyed. Should they reject the proper performance of the Sarvatatthāgata practices, then the lord shall smash their head with his wrathful vajra, and they will swiftly die, falling into the eight great hells." The hierarchy is clearly established, Vajradhara is the great lord, Mahādeva his regent, and all beings must serve Vajradhara and support the practices set forth in this _Bhūtaḍāmaratantra_.

Maheśvara subjugation myths are found in many Buddhist tantras. Ronald Davidson and Jacob Dalton argue these narratives assert the primacy of Buddhism over not only Śaivism but over indigenous religion and Brahminism; Alexis Sanderson argues for the dominance of Śaivism. At the same time Buddhism is triumphant, the narratives integrate existing religious lore. I summarize these scholars' arguments on Budddhist subjugation myths below.

Ronald Davidson examines a subjugation narrative in the _Sarvatathāgatatatvasaṃgraha_ in which Maheśvara is brought to heel by Vajrapāṇi / Vajradhara, the dominant character in Buddhist subjugation narratives.[45] Such narratives astounded converts during the times that Buddhism expanded into newly urbanized and previously isolated rural areas. Buddhism, in particular Vajrayāna, had "to appear viable, to seem current, to communicate efficacy, Buddhist clerics wove webs of story, in which the Buddhist exemplars were the heroes and in which they demonstrated the transcendent compassion for the benefit of the world." (1995:548) This tantra dynamic is noted elsewhere: it put down roots in new communities and incorporated existing deities and ritual techniques. In the _Sarvatathāgata-tattvasaṃgraha_, Vajrapāṇi is compelled by the

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45 Davidson, Ronald M. "The Subjugation of Śiva." _Religions of India in Practice_. Ed. Donald S Lopez. Princeton, N.J.: Princeton University Press, 1995. 547–555.

cosmic Buddha Vairocana to use his mantra powers that he may surpass worldly deities and integrate them into his maṇḍala. Maheśvara resists. After cycles of conflict and argument (and Maheśvara acting incredibly rude), the Śaiva god is killed and revived. After revivification, he pledges to serve Vajrapāṇi. (1995:550-5) The superior path is dominated by mantras, the *mantrāyana* or tantra-mantra path. Maheśvara guarantees the effectiveness of mantra and his protection of tantra initiates. Newfangled Buddhism is buttressed by existing Śaivism. If Buddhism is good enough for Śiva, it must be good enough for the human audience.

In his magisterial "The Śaiva Age: The Rise and Dominance of Śaivism during the Early Medieval Period" (2007), Alexis Sanderson argues the *Sarvathathāgatatattvasaṃgraha* preserves the incorporation of early "Śakta-Śaiva language, practices, iconography, and concepts", including initiatory, ritual possession into Buddhism.[46] The initiate, positioned within the maṇḍala, acquires a mantra-deity, considered an emanation of Vajradhara, from whom he gains powers and perfections, i.e *siddhis*. (134) Maṇḍala initiation catalyzes a descent of gnosis in which Vajradhara enters the very body of the initiate. (135) The Śaivas pioneered maṇḍala initiation techniques in which a central deity is surrounded by emanations whose entrance into the initiate causes supernatural effects. The *Bhūtaḍāmaratantra* narrative, likewise, displays unconscious and slain deities who are ultimately revivified within the maṇḍala; in the subjugation narratives above, emanations of Vajrapāṇi enter the deities during this process, mirroring Śaiva initiation. Moreover, the *Bhūtaḍāmaratantra* describes

46 Sanderson, Alexis. "The Śaiva Age: The Rise and Dominance of Śaivism during the Early Medieval Period." *Genesis and Development of Tantrism*. Tokyo: University of Tokyo, 2009. 41–350. p.133

initiation into Vajradhara / Vajrapāṇi / Mahākrodha's maṇḍala involving ritual possession, including casting a flower upon a magic diagram to determine an initiate's new clan-deity (*kuladevatā*), his tutelary genius. According to Sanderson, spells and ritual techniques throughout Buddhist tantras--mantra, *mudrā*, and so forth--are a direct incorporation of Śaiva ritual technology. Sanderson argues the rise of Śaivism alongside hybrid Śaiva-Buddhism appealed to kings who used these religious systems to legitimate, empower, and integrate regional traditions. Kings could act like Vajrapāṇi, who integrates cycles of lower deities, and all the while he could entrench himself and Buddhism as overlord and dominant ideaology atop the power-pinnacle. Other Buddhist subjugation narratives appropriate explicitly Śaiva deities, such as the *Mañjuśrīmūlakalpa* that incorporates Tumburu and his four sisters.[47]

Drawing from Tibetan Buddhist tradition, Jacob Dalton describes the subjugation of Rudra: this is called his "liberation" (*sgrol ba*). The Buddha kills Rudra but revives him to function as a worldly god who is bound by oath to protect Buddhism. Dalton argues this narrative justifies compassionate violence in tantra Buddhism.[48] Rudra represents tantra Śaivism; Vajrapāṇi is the ideal Buddhist tantra practitioner who conquers Śaivism. The narrative "represented a popular strategy for establishing the superiority of one's own tradition over the dramatic other." (11) Narratives in which Buddhist figures dominate Śaiva deities "were not only providing a model for subsequent rituals of demon taming; they were also demonstrating Buddhism's superiority over

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47 Sanderson 2009:129. Szántó, Péter-Dániel et al. "Selected Chapters from the Catuṣpīṭhatantra." N.p., 2013.
48 Dalton, Jacob Paul. *The Taming of the Demons : Violence and Liberation in Tibetan Buddhism*. New Haven: Yale University Press, 2011. p. 2

Brahmanism, and Śaivism in particular." (36) Śiva is traditionally a tamer of demons, hence his title Ghost-Lord (*bhūtanātha*); not often is the Ghost-Lord himself tamed. Buddhist narratives turn the tables. Imitating the Śaiva demon-conquering genre, Rudra becomes a worldly demon tamed by wrathful Buddhas. (37) Innumerable Padmasaṃbhāva tales show that great Buddhist sorcerer-pilgrim dominating, subjugating, and converting indigenous Tibetan demons and goddesses, ultimately turning Tibet toward Buddhism.[49]

The Maheśvara subjugation narrative asserts the ideological power of Buddhism, but such narratives' greater concern is assuring the practical function and potency of ritual technologies set out in the tantra. Ideology is second to imbuing ritual with power and authority. The mantras, rituals, and deities that grant a practitioner's desires are enlivened by not only Vajrapāṇi but by Maheśvara as assured by his conversion. From here, I turn to a description of the rituals prescribed and entities invoked in the *Bhūtaḍāmaratantra*. All deities are hereby fit into the Buddhist hierarchy; consequently, all entities from Brāhminical gods to village *yakṣa*-goddesses are available to service the practitioner. So who are these entities, and what can they do for you?

The Eight Demon Princesses (*aṣṭamahābhūtarajñā*)

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49 Davidson, Ronald M. *Tibetan Renaissance: Tantric Buddhism in the Rebirth of Tibetan Culture*. New York: Columbia University Press, 2005.   Beyer, Stephen. *Magic and Ritual in Tibet: The Cult of Tara*. Delhi: Motilal Banarsidass, 2001. Boord, Martin J. *The Cult of the Deity Vajrakīla: According to the Texts of the Northern Treasures Tradition of Tibet (Byang-Gter Phur-Ba)*. Tring, U.K.: The Institute of Buddhist Studies, 1993.

The *sādhana* to dominate the Eight Demon Princesses (*aṣṭamahābhūtarajñā*) immediately follows the introductory narrative; this is the first complete *sādhana* in the text.[50] Subsequent rituals are repetitive; consequently, I shift from detailed translation to paraphrase in sections following this one. Listed with accordant seed syllables, the *bhūtarajñās*--whose names all contain some version of the word 'Sundara/ī'--targeted are Balaśundarī-Mahābhutakulasundarī, Vijayasundarī, Vimalasundarī, Vagīsundarā, Manoharasundarī, Bhūṣaṇasundarī, Dhavalasundarī, Cakṣumadhumasundarī. Eight rituals correspond to these eight Princesses. Uttering Vajradhara's name while manipulating the Demon Princesses enslaves them (*kiṃkarī*); should a demon princess fail to serve the practitioner, then she is slain by Vajradhara.

The *Bhūtaḍāmaratantra* explicates a *mudrā* practice before setting out *sādhana* details. The practitioner settles in a desolate location to manipulate the demon princesses using specific hand-gestures with the following effects: to draw her forth, to bind her to the practitioner's will, to subjugate her, to call her from a distance, to cast her in any direction, to force her to do any action, and to bludgeon her. These results echo the five-fold ritual sequences found elsewhere: invocation, depositing, gaining attention, worship, and dismissal.[51] These results also resonate with six results vocabulary. I will not describe the specific *mudrā* practice here, but I will explain later *mudrā* practices in

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50 The third chapter of the Hindu version reproduces this *sādhana* in an expanded, simplified, and more systematic form. In general, the Hindu version resolves ambiguity of techniques but encodes the mantras. Hindu *bhūtinī*s listed are Kulasundarī, Vijayasundarī, Vimalasundarī, Sundarī, Manoharīsundarī, Bhūṣaṇasundarī, Dhavalasundarī, and Madhumattasundarī. Names are simplified, pressed into more palatable, pleasant Sanskrit titles. These *bhūtinī*s are explicitly matched up in sequence with the specific rituals as seen below.
51 The *Bhairavapadmāvatīkalpa* lists these acts: "The wise declare the five worship acts of the goddess to be invocation (*āhvānaṃ*), depositing (*stāpanaṃ*), gaining her attention (*sannidhīkaraṇa*), worship (*pūjā*), and dismissal (*visarjanaṃ*)." (3.24)

detail.

Each practice perfects a mantra, and, combined with ritual actions, each forces a demon princess to appear and grant practitioners' desires. The text often refers to demon princesses as mere *bhūtinīs*, i.e. demons, ghosts, or spirits. The specific spirit invoked, manner of invocation, and relationship between demon princess and the practitioner dictates results.

Now Śrī Vajradhara, Mahākrodhā Overlord said this:

To overcome, gaining allegiance over Bhūtinīs, they are pulled forth (*ākṛṣya*) using mantra repetition accompanied by wrathful exertions (*krodhasahita*). [The mantra is] '*oṃ kaṭṭa kaṭṭa kruṃ hrīḥ amuka bhūtinī hūṃ phaṭ*.' [The name of the specific bhūtinī is inserted in the so-and-so (*amuka*) position]. This spell is repeated 100 times accompanied by wrathful rituals, causing [the Bhūtinī] to arrive immediately. If she does not come forth, [her] eyes and head shall dry up, burst, and she will die. This is the practice (*sādhana*). [Eight variations are used below, corresponding to the eight Bhūtinī's listed above or used against any bhūtinī for the desire effect below. Numbers are not found in the text.]

1. Having gone to the convergence of a river, [the practitioner] creates a ritual circle (*maṇḍala*) using sandal powder. He should make an offerings of flowers, fumigate the space with bdellium incense (*gugguladhūpa*), and chant the mantra 8,000 times; [the mantra] is thus perfected. Again, at night he should perform 1,000 mantra repetitions, and she will surely come. Having arrived, she copulates [with the practitioner] (*kāmapradā*) and becomes his wife (*bhāryā*). She leaves a gold coin under his bed when she leaves at dawn. Done every day, at the end of a month there is perfection.

2. Having gone to the slope of a river, [the practitioner] creates a ritual circle using sandal powder and   offers milk, rice, and bloody offerings (*dadhibhaktabali*). He should repeat the mantra 8000 times over seven days, and she will surely come. Once arrived, he gratifies her with sandal-water, [she will become his mother.] She says, "My child, what shall I do?" The practitioner should say, "Grant me sovereignty (*rājyam*)!" She shall protect [his] sovereignty. She gives him clothing, jewelry, and celestial food.

3. Having gone to a temple of Śrī Vajradhara, he should offer *karavīra* flowers and fumigate with bdellium incense. He should repeat the mantra 8,000 times; it is perfected. At night he should again repeat the mantra 1,000 times, and she will surely come. Once arrived, he gives her a bed of *kuśa* grass and should say, "You are welcome here! Become my wife!" She will give him perfected divine alchemical substances *(divyarasarasāyāni siddhadravyāni)*. She will strike down all his enemies. Having mounted her back, she carries him up even to heaven. He will live for 100,000 years.

4. Having gone to the banks of a river, [the practitioner] makes a ritual space using sandal water. He should fumigate with camphor and offer white and red flowers. Having repeated the mantra 8000 times, it is perfected. At night he should again repeat the mantra 1000 times, and she surely comes. Once arrived, he offers her sandal-water and flowers and says, "Be my sister (*bhagnī*)!" She will give him perfected alchemical substances (*rasarasāyāni siddhadravyāni*). She will attract a woman (*strīyam ānayitvā*) to him from [even] 1000 *yojana*s away.

5. Having gone to a deserted temple, he should perform worship along with prescribed bloody offerings (*yathoktabalipūjā*). The mantra is repeated 8000 times and is thus perfected. At night he should once again offer bloody sacrifice and repeat the mantra 1000 times. She will surely come. After she arrives, she should make love to him (*kāmayitavyā*) and become his wife. Every day she gives him 1,000 *dināra* coins. Having mounted her back, she will even take him up even to mount Meru. Furthermore, she grants him sovereignty. She gives him a royal maiden (*rājakanyā*). He will live for 500,000 years. Upon death, he is reborn in the family of a king (*rājakula*).

6. Having gone to the confluence of a river, he should make offerings of *karavīra* flowers along with meaty food offerings (*māṃṣāhāra*) and fumigate with bdellium incense. He should repeat the mantra 8000 times, and this causes perfection. At night he should again perform the greatest of worship [i.e. human sacrifice] (*udārāpūjā*) and light clarified butter lamps, repeating the mantra 1000 times. She arrives with the loud sound of ankle bells accompanied by a retinue of 500. Once arrived, they silently (*tūṣṇībhāvena*) make love and she becomes his consort (*bhojyā*). If he leaves, she will destroy him. Every day he mounts her back and she carries him up even to heaven. Furthermore, she gives him sovereignty. He shall live for 5,000 years. When he dies, he will be reborn into a royal family.

7. Having gone to the slope of a river, [the practitioner] creates a ritual space using vermillion and fumigates with Agallocam incense (*agarudhūpa*). He offers aforementioned bloody offerings and repeats the mantra 8000 time; [the mantra] is perfected. At night he should again perform the highest worship (*udārāṃ pūjāṃ*) and perform 1000 repetitions of mantras. She will appears to him in a radiant form, and he should gratify her with offerings of sandal-water. Satisfied, she says, "My dear, what shall I do for you." The sādhaka should say, "Be my mother!" She will protect him like a mother. Every day she will gives food, jewelery, and wealth to his 500-fold retinue. He will live for 10,0000 years and when he dies he will be born into a Brahmin family.

8. Having gone to the confluence of a river, he should offer the greatest bloody offerings [i.e. human flesh] and light lamps of clarified butter. He should repeat the mantra all night long. At midnight, the bhūtīnī shall arrive with a radiant magnificence. "My dear, what can I do!" she says. The sādhaka should say, "Grant me sovereignty!" Every day she gives him 100,000 *dīnara* coins. He will live for 100,000 years, and when he dies he will be reborn an emperor (*bhūrāja*).

Thus is the practice of the royal Bhūtinī Princesses.

This is a typical ritual cycle in the *Bhūtaḍāmaratantra*. Conjuring results are described in terms of a somewhat arrogated relationship between practitioner and deity: sister, mother, lover/wife. Other tantras claim tutelary goddesses in relationship terms, but no other tantra uses this terminology so frequently. The Śaiva *Bhūtaḍāmaratantra*, a transformed version of the Buddhist tantra, is the likely source for short rituals to make goddesses into sisters, mothers, or wives found in the *Uḍḍ*-corpus, *Kakṣapuṭatantra*,

Phetkāriṇītantra, and elsewhere.[52] Below I present a recurring goddess and resonant

cognate rituals from the *Uḍḍ*-corpus.

Uḍḍ.-corpus Sister/Mother/Wife Conjuring rituals

Yakṣinīsādhana chapters in *Uḍḍ*-corpus tantras parallel the conjuring techniques

and entities named in the <u>*Bhūtaḍāmaratantra*</u>.[53] To review, the *Uḍḍ*-corpus is an inter-

connected group of texts each bearing the syllable '*Uḍḍ*-' in the title. Zadoo's

<u>*Uḍḍāmareśvaratantra*'s</u> *yakṣinīsādhana* section invokes Surasundarī whose name not

only resonates with the *bhūtinīs* above but who also appears several times in the

<u>*Bhūtaḍāmaratantra*</u>. I have located many similar rituals in the *Uḍḍ*-corpus; fully

documenting such instances is an unnecessary digression. *Uḍḍ*-corpus rituals below are

of near identical style and structure to those in the <u>*Bhūtaḍāmaratantra*</u>.

> Now the practice of Surasundarī. "*Oṃ hrī āgaccha āgaccha surasundari svāhā*"

> Having gone to a temple of Vajrapāṇi, [the practitioner] offers Bdellium fumigation and performs
> worship during the three temporal conjunctions. He should perform 1000 repetitions during the
> three temporal conjunctions for an entire month. Then at the end of the month, she will appear
> before his eyes.   On the final day [of the month] he offers oblation water with red and white
> (*raktacandanenārghyaṃ*) [i.e. semen and menstrual blood]. Then, having arrived, she becomes
> either a mother, sister, or wife, and she will perform actions appropriate to that role. If she is a
> mother, then she gives him perfected alchemical substances (*siddhadravyāṇi rasāyanāni*). If she is
> a sister, then she will give him legendary, priceless clothing. If she is a wife, then she will richly

52 Yamano, Cheiko. "The Yakṣinī-Sādhana in the Kakṣapuṭa-Tantra: Introduction, Critical Edition, and
Translation." *Journal of the International College for Postgraduate Buddhist Studies* XVII (2013): 61–
118.Kaviraj, Gopinātha. *Nirvāṇatantra, Toḍalatantra, Kāmadhenutantra, Fetkāriṇītantra [=
Phetkāriṇītantra], Jñānasaṃkalinītantra & Devīkālottarāgama with Commentary of Śrī Nirañjana Siddha*.
Varanasi: Sampurnanand Sanskrit University, 1992. Vidyāsāgara, Jīvānanda. *Indrajālavidyāsamgraha*.
Calcutta: Mukharjī, 1915.
53 Śrivāstava places *yakṣinī sādhana* in his ninth chapter, pages 90-98. Śivadatta also includes a *yakṣinī
sādhana* section in his ninth chapter, pages 64-71. Much of the content is common.

bestow upon him universal sovereignty (*sarvamaiśvarya*). However should the bed [he prepares for her as wife] be occupied by another [person], she will become desirous of love-making or murderous. (1) (Zadoo 1947:34)

Not only are the form of the mantra, the methods of techniques, and the results similar to

the *Bhūtaḍāmaratantra*,[54] but the very location for this professedly Śaiva practice is a

temple to Buddhist Vajrapāṇi!

Surasundarī is no stranger to the pantheon of the *Bhūtaḍāmaratantra*; she is

mentioned there twice.[55] She belongs to a later group of eight *bhūtinīs*. Her mantra is

described in the following sentence, *"oṃ yakṣeśvarī kṣiṃ svāhā // surasundarī."* Later

still, Surasundarī appears in a list of *yakṣinīs*: *oṃ āgaccha sarva-sundari svāhā //*

surasundarī //. The second mantra resembles the mantra in the *Uḍḍāmareśvaratantra*

cited above. It is not impossible that the *Uḍḍāmareśvaratantra* and the

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54 I am not the first to make this connection. Dehejia explains that the *yakṣinīsādhana* section in the *Uḍḍīśatantra* describes *yakṣinī*s approaching the practitioner in various forms; upon being worshiped, they grant the devotee all his desires. Dehejia does not describe the specific version of the *Uḍḍīśatantra* she has consulted, but all her comments are applicable to the *Uḍḍ*-corpus. She writes that the *Uḍḍīśatantra* chapter ends with the worship of the *yakṣinī* as a wife: having prepared a couch covered in flowers, the *yakṣinī* comes at midnight and engages in love making. "This same basic approach is described in a set of Kaula manuscripts entitles Yoginī Sādhanā Pryoga [sic], and others called Yoginī Sādhana, most of which appear to be derived from the Bhūtaḍāmara Tantra." Here the *yoginī* is worshiped as mother, sister, or wife, and the wife worshiped makes the practitioner a king (*rajendra*). In at least one version, *yoginī* and *yakṣinī* are used interchangeably, and this text says that worship during the day is appropriate for *dakṣinamārga* (right-hand path) type practice, but night requires *vāmamārga* (left-hand path). The source for Dehejia's description is from the Sarasvati Bhavan Manuscript Library manuscripts, namely the *Brhadtantrasāra* (ed. Mukhopadhyaya Anandmukhopadhyaya) quoting the *Bhūtaḍāmaratantra* in the section *yoginīsādhana*; the specific text is *yoginī Sādhanā Prayoga* mss 5/16 in Sarasvati Bhavan Varanasi. (Dehejia 1986:36)
55 I was informed by a Yale Art History grad student at the 2012 ANHS conference that Surasundarī is a general name for *yakṣinī*s in south Indian temple art; specifically, Surasundarī (Really Pretty) is a *yakṣinī* door-protector (*dvārapālā*). Manuscripts often interchange Surasundarī and Sarvasundarī. Surasundarī is a nonspecific epithet for a goddess or beautiful woman in the genre of kāvya literature. Surasundarī is listed first among many Yakṣinīs and their practices due to her general name, but the presence of a specific practice and mantras to Surasundarī means that a specific deity of this name, perhaps a sanskritized *yakṣinī* name, should not be discounted. The first deity in a list of deities is usually the most general of the deities, signaling the reader to the type of deity who follows; and this general first deity usually has the most general of mantras, a blueprint for subsequent mantras. Sarvasundarī/Surasundarī may be a generic title because she takes the form of Tripurasundrarī, head goddess in Śrīvidyā.

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Bhūtaḍāmaratantra are pulling from a common source, but I argue the Śaiva

Bhūtaḍāmaratantra is the source for these *Uḍḍ*-corpus practices.

More Goddesses in the *Bhūtaḍāmaratantra*, the Charnel Ground Dwellers (*śmaśānavaśinī*)

The *Bhūtaḍāmaratantra*'s conjuring parade rolls on, presenting eight charnel

ground dwelling demons (*śmaśānavaśinī bhūtinī*). Each charnel ground dweller is

accompanied by a spell (*mantra*) and hand gesture (*mudrā*). '*Bhūtinī*' is a loose term here

in contrast to the *bhūtinīs* above who are titled Demon Princesses (*bhūtarajñā*). These

demons are, first and foremost, charnel ground dwellers who are invoked and dominated;

however, as more and more spirits in the pageant are presented, entities become hard to

distinguish, taxonomies prove fluid.

Initially, the charnel ground spirits rise up *en masse,* and then they bow heads to

the feet of Vajradhara, prostrating before him. The practitioner installs the mantra "*Oṃ*

hrīḥ hūṃ aḥ" upon his own heart, which is the supreme heart (*paramahṛdaya*). The

demon spirits are brought forth, headed by Mighty Howling Charnel Ground Dweller

(*mahāraudriśmaśānavāśinī*), via an attraction mantra (*ākarṣaṇa*), and then individual

spirits are invoked and dominated.[56]

First conjured is the simply named Charnel Ground Dweller (*śmaśānavāśinī*). A

pattern emerges in which a goddess is invoked and then dominated by the appropriate, i.e.

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56 *oṃ hūṃ kaṭṭa2 sarvabhūtānaṃ samayam anupālaya hana hana bandha bandha dha ākrama2 bho bho mahāraudriśmaśānavāśini āgaccha śīghraṃ dhruṃ phaṭ //*

authoritative, or honor-binding mantra (*samayamantra*). The first mantra is a template

for subsequent mantras. Charnel Ground Dweller (*śmaśanavāsinī*) is called forth and

bound with the following mantra: "*Oṃ*! Bind Bind! Roar Roar! Bestow Bestow! Move

Move! Be Moved Be Moved! Enter Enter! Dwell Dwell! Stay Stay! Maintain your vows,

O Charnel Ground Dweller! *Huṃ huṃ phaṭ phaṭ svāhā*!"[57]

The text does not set out the spells (*mantra*) and gestures (*mudrā*) for the eight in

a consistent order, but I collate them with accordant spirits as follows. (1) Gape-Maw

(*daṃṣṭrākarālī*) is placated by this mantra, "*Oṃ*! Move Move! Roar Roar! O Great

Ghost, the practitioner loves you like family! Flow Flow! Heap Heap [blessings]! Make

them Overflow! Overflow! Eat Eat! Consume Consume! *hūm huṃ phaṭ phaṭ hrīḥ*

svāhā!"[58] For Gape-Maw's *mudrā*, first the practitioner makes both hands into a single

fist and extends both pinky fingers, and then he links those fingers together;

subsequently, he extends both index fingers and raises them to his mouth.[59] (2) Terrible

Countenance (*ghoramukhī*) is called forth thusly, "*Oṃ*! She Who Dwells in the Terrible

Charnel Ground, who is favorable to the practitioner, who is not hostile, bestow

perfections (*siddhi*)! *Oṃ oṃ oṃ oṃ namaḥ svāhā*!"[60] Terrible Countenance's *mudrā* is

the extended middle finger of the left hand.[61] (3) Rotten Face (*jarjarīmukhī*) has a mantra

that reads, "*Oṃ*! O Rotten Face, forever and ever guide our exertions! Strike fear unto

57 *oṃ bandha2 dhuna2 vidhana2 cala2 cālaya2 praviśa2 tiṣṭha2 samayamanupālaya bho śmaśānapraveśini huṃ huṃ phaṭ phaṭ svāhā //*
58 *oṃ cala2 dhaka2 mahābhūtinī sādhako kulapriya sara2 kaṭṭa2 jālaya2 bhakṣa2 śadru2 hūṃ hūṃ phaṭ phaṭ hrīḥ svāhā //*
59 *tarjanīdvayaṃ prasārya vaktradeśi niyojayet // daṃṣṭrākarālīmudrā //*
60 *oṃ jarjarimukhī cira2 cintāveṣī sarvaśatrubhayaṃ karī hana2 daha2 paca2 māraya samākālamṛtyu kṣayaṃ kari aṭṭahāsani sarvabhūteśvari thā thā thā thā vā vā vā vā oṃ oṃ oṃ oṃ svāha //*
61 *vāmatarjanī prasārayet // aghoramukhīmudrā //*

my enemies! Kill Kill! Burn Burn! Cook Cook! Murder Murder ! Destroy even the

immortals! O laughing one, Dominatrix of all beings! *Thā thā thā thā vā vā vā oṃ oṃ*

oṃ oṃ svāhā!"[62] To perform the *mudrā* for Rotten-Face, the practitioner makes a fist of

his left hand and extends his middle finger.[63] (4) Lotus-Eyes' (*kamalalocanī*) mantra

reads, "*Oṃ*! O Lotus-Eyes, to whom all humans are offspring, She Who Destroys All

Difficulties, be well-disposed to practitioners, Conquer Conquer! She with divine form,

take [our] offerings, take them! *Jhaḥ hūṃ hūṃ phaṭ phaṭ namaḥ svāhā*!"[64] To form the

gesture of Lotus-Eyes, first he makes a fist in his left hand and extends his left middle

finger; to complete the gesture, his ring finger is made is pressed together with that

middle finger.[65] (5) Deformed Face (*vikaṭamukhī*) is placated via this mantra: "*Oṃ*! O

Hideous Face, gape-mawed, blazing eyes, strike fear into all the yakṣas! Set them to

flight! Set them! Make them go! Go! Hey, hey, are you appeased by this practitioner?

Svāhā!"[66] The gesture for Hideous-Face is made by simply extending the ring finger and

the pinky finger; the hand is not specified.[67] (6) Brazier (*dhudhārī*) and Ear-Ghoul

(*karṇapiśācinī*)--both deities are named in the mantra--are invoked via, "*Oṃ*! O Brazier,

O Ear-Ghoul, Yell Yell! Roar Roar! Having been honored by great Asuras, split them up!

Cut them, O Glorious Ear-Ghoul! "Hey Hey, O practitioner, what may I do!" [She says,]

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62 *oṃ jarjarimukhī cira2 cintāveṣī sarvaśatrubhayaṃ karī hana2 daha2 paca2 māraya samākālamṛtyu
kṣayaṃ kari aṭṭahāsani sarvabhūteśvari thā thā thā thā vā vā vā vā oṃ oṃ oṃ oṃ svāha //*
63 *vāmahastamuṣṭikṛtvā madhyamāṃ tu prasārayet // jarjarāmudrā //*
64 *oṃ kamalalocani manuṣyavatsale sarvaduḥkhanāśini sādhakapriye jaya2 divyarūpini gṛhnā2 jhaḥ hūṃ
hūṃ phaṭ phaṭ namaḥ svāhā //*
65 *asyā eva mudrayā madhyamābhagnāmanamikāṃ prasārayet //kamalalocanī mudrā //*
66 *oṃ vikaṭamukhi daṃṣṭrākarali jvālitalocani sarvayakṣabhayaṃ kari dhāva2 gaccha2 bho bho sādhaka
kiṃ āñjāpayasi svāhā //*
67 *asyā eva mudrayā anāmikāpraveśya kaniṣṭāntu prasārayet // vikaṭamukhīmudrā //*

Huṃ huṃ phaṭ phaṭ svāhā!"[68] The Brazier *mudrā*, a prototype gesture in this section, involves the right hand made into a fist with the index finger extended.[69] At the very beginning of the *mudrā* list is found the *mudrā* to Ear-Ghoul. Make fists using both hands and extending two middle fingers. This *mudrā* honor-binds *bhūtinīs* and also calls them forth; it is this Ear-Ghoul *mudrā* who brings forth the Great Charnel Ground Dweller.[70] (7) Lightning-maw (*vidyutkarālā*) is placated, "*Oṃ*! Roar Roar Roar! Move about Move about! Shake Shake Shake! Devour Devour Devour! Immobilize Immobilize Immobilize! Bewilder Bewilder Bewilder! She who bestows perfections, that supreme unconquerable goddess! *Ha ha ha! Hūṃ phaṭ svāhā*!"[71] The gesture for Lightning-Maw is the extension of conjoined middle and index fingers of the right hand.[72] (8) Nectar-face (*somamukhī*) is invoked, "*Oṃ*! O Nectar Face, Attract Attract Attract! Conquer all demons! Conquer Conquer! "Hey hey, great practitioner, stay stay stay! Maintain all your vows! Good Good Good! How might you serve?" Stake Stake Stake! *Svāhā*!"[73] Nectar-Face's *mudrā* is the extended right hand fist with outstretched pinky finger.[74] This is the last full chapter in the incomplete Nepalese Buddhist *Bhūtaḍāmaratantra*, the oldest of the manuscript sources I consulted.

Concluding the chapter is a general ritual to invoke any charnel ground spirit.

68 *oṃ dhudhāri karṇapiśācani kaha2 dhuna2 mahāsurapujite chinda2 mahākarṇapiśācinī bho bho sādhaka kiṃ karomiīi hūṃ2 phaṭ2 svāhā//*

69 *dakṣiṇakaramuṣṭikṛtvā tarjanī tu prasārayet // dhudhurimudrā //*

70 *anyonyamuṣṭikṛtvā tarjanīdvayaṃ prasārayet // bhūtinīsamayamudrā // asyaiva mudrayā āvāhanaṃ kuryāt // aṣṭau mahāśmaśānapraveśinī karṇapiśācinīmudrā bhavati //*

71 *oṃ dhuni3 sara2 kaṭṭa3 jambhaya3 stambhaya3 mohaya3 vidyutkarāli apratihatavarasiddhidāyike ha3 hūṃ phaṭ svāhā //*

72 *asyā eva mudrayā tarjanībhagnamadhyamāntu prasārayet //vidyutkarālīmudrā //*

73 *oṃ somamukhī ākarṣaya3 sarvabhūtānāṃ jaya3 bho bho mahāsādhaka tiṣṭha3 samayamanūpālaya sadhu3 kimāñjapayasi kili3 svāhā //*

74 *dakṣiṇamuṣṭikaniṣṭikāntu prasārayet //somyamukhīmudrā //*

Śmaśānapraveśinī bhūtanī [sic] spirits are conjured to bestow wealth, i.e. for the benefit

of the destitute (*daridrāṇāṃ hitārthāya*). The general rite is called the ultimate

concubine practice *(ceṭīsādhanam uttamam)*; it is followed by a specific rite dedicated to

the famous Ear-Ghoul (*karṇapiśācinī*). This Ear-Ghoul rite is categorized as a concubine

practice. Concubine practices are found throughout *Uḍḍ*-corpus texts on conjuring, and

often such rites are categorized under *yakṣinīsādhana*.[75]

For this initial conjuring ritual, a practitioner repairs to a charnel ground and

repeats the appropriate mantra eight thousand times while offering dairy products into a

khadira-wood fire; he worships the spirit, and having appeared she becomes his servant.[76]

Other, more detailed rites are dedicated to Ear-Ghoul. Should he perform these practices

in a garden or field, Ear-Ghoul will give to him money daily.[77] At night he performs

ritual exertions in a garden or field, making offerings of fish and flesh while repeating the

mantra to Ear-Ghoul twenty one times. More likely twenty one thousand times![78]

Alternatively, the sorcerer having gone to the charnel ground and repeated the mantra

eight thousand times, Ear-Ghoul will appear to him in a beneficent form (*somyarūpa*),

and she asks, "What can I do for you?" The affect of the conjured spirit is rarely noted.

The practitioner states his desires, and she becomes his servant. In a domestic and non-

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75 I intend to conduct a further study on Ear-Ghoul. She is encountered here, and in the <u>*Bangla Damaru*</u>, and throughout the *Uḍḍ*-corpus, and in the <u>*Bhairavapadmāvatīkalpa*</u>. I have not encountered this name in other *yakṣinī* or *yoginī* lists, nor have I found evidence of her in the iconographic record. Neither have I encountered art historical discourse on any iconography.

76 *rātrau śmaśānagatvā khadirasamidhāyadadhimadhughṛtāṣṭasahasraṃ juhuyāt // tataḥ śmaśānapraveśinī bhūtanī śīghram āgacchati // kiṃ karomi iti vadati // sādhakena vaktavyaṃ kiṅkarī bhavasveti //*

77 *kṣetravāṭṭikṣaṣikarmāṇi piśācisarvakarmāṇi // dine dine dīnaram ekaṃ dadāti //*

78 *karṇapiśācīsarvakarmāṇi karoti // rātrau śmaśānagatvā aṣṭasahasraṃ japet // karṇapiśācī bhūtinī somyarūpeṇa āgacchati // kiṃ karomīti vadati // sādhakena vaktavyaṃ kiṃkari bhavasveti // gṛhakarmakriyāraudrāṇi karmāni karoti //*

formidable version of this practice (*gṛhakarma-kriyāraudrāṇi*), he performs the same

ritual, but Ear-ghoul arrives surrounded by a multitude of her ilk. When they arrive, the

practitioner makes tributary offerings of blood accompanied by fish and flesh. This

appeases Ear-Ghoul, and she henceforth acts as his concubine (*ceṭīkarman*). Daily, she

grants him fine clothing, money, and wonderful jewelry; she also brings forth any woman

he desires even from one thousand leagues away. She and her minions will do all of this,

acting as servants and concubines, as long as he shall live.[79]

Kātyāyanī Spirit Mantras

The following conjuring *sādhanas* are dedicated to '*kātyāyanī*' and '*bhūtinī*' spirits.

This includes lists of spirits, three-part rituals, spells, and gestures; some contents are

remarkable, most repeat techniques encountered prior. Due to repetition in content, my

level of detail in presentation exceeds and recedes depending upon the content in

question. This is the last section in the oldest of the manuscript attestations; it is sadly

not complete, like the manuscript in question is incomplete. First I will present a set of

eight mantras, then gestures, and, finally, details for ritual practice.

First off, Fiery Kātyāyanī (*caṇḍakātyāyanī*) rises up and enters the frame

narrative's maṇḍala (*parṣanmaṇḍale*) where the Bodhisattva, Vajradhara / Vajrapāṇi /

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79 *rātrau śmaśānagatvā aṣṭasahasrajapet // karmapiśācī bhūtinī sabhāparivṛtena śīghraṃ agacchati //*
āgatasya matsamāṃsavidhinā raktabalindadyāt // tuṣṭo bhavati // ceṭīkarmāṇi karoti // vastrayugalaṃ
dīnāram ekaṃ bhaktālaṃkārādiṃ jaṅgamājaṃgamasya pratidinaṃ dadāti // yojanasahasraṃ gatvā
striyam ānīya dadāti // saṃkṣepena ceṭīva yajjīvaṃ sarvakarmāṇi karoti // bhūtaḍāmaramahātantrarāje
karṇapiśācāsādhanavidhivistaratantraḥ //

Mahākrodha, holds court at center; she bows and places her head upon his feet, offering up her heart. According to Monier-Williams, Kātyāyanī means 'a descendent of Kati' or 'a middle-aged widow dressed in red clothing'; in this light, neither meaning engenders a good translation of Goddess Kātyāyanī's name. This august goddess is often related to Durgā and Kālī, mundane terms fail to convey her identity. Furthermore, Kāyāyanī is one of the earliest goddesses associated with dark rites, especially *abhicāra*.[80] Due to her name's etymological and semantic ambiguity, I do not translate her proper name, but I do translate prefixed adjective modifiers, i.e. Fiery Kātyāyanī (*caṇḍakātyāyanī*). The mantras for the numerous *kātyāyanīs*' below do not portray six results vocabulary, but they use run-of-the-mill mantra vocabulary and syntax suited to tantra magic. Two of the goddesses take a single mantra; the list of seven, thereby, is a list of eight.

Root Kātyāyanī (*mulakātyāyanī*)	*Oṃ truṃ hūṃ hūṃ phaṭ phaṭ svāhā!*
Great Kātyāyanī (*mahākātyāyanī*)	*Oṃ!* O Scorched Earth! *Huṃ phaṭ!*
Howling kātyāyanī (*raudrakātyāyanī*)	*Oṃ oṃ jrīṃ hrīṃ hūṃ hūṃ heṃ heṃ phaṭ phaṭ svāhā!*
Wrathful Kātyāyanī Mighty Mistress of Demons (*caṇḍakātyāyanī mahābhūteśvarī*)	*Oṃ*! She Who Strikes Terror, laughing, Lover of the Practitioner, the Great Mulch-colored One, Golden and Bejeweled Hands, Destroyer of Death, Tranquilizer of all Difficulties! *Oṃ oṃ oṃ oṃ hūṃ hūṃ hūṃ hūṃ!* Swiftly bestow perfections! *Hrīḥ jaḥ svāhā!*
Shining Kātyāyanī (*bhadrakātyāyani*)	*Oṃ*! O Destroyer of Death, Destroyer of Even the Immortals, with sword and trident in hand, bestow the accomplishments!

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80 Tiwari, Jagdish Narain. *Goddess Cults in Ancient India: With Special Reference to the First Seven Centuries A.D.* Delhi: Sundeep Prakashan, 1985.

	Bestow your service upon practitioners! *Hrīḥ svāhā*!
Curled Kātyāyanī (*kuṇḍalakātyāyanī*) Triumphant Face Kātyāyaṇī (*jayamukhīkātyāyanī*)	*Oṃ*! She Whose Tongue is the Golden-Coiled Serpent (*hemakuṇḍalinibhāṣakā*), blaze! Blaze! Her face is the divine, great coiled serpent! Rubbing and shaking, she grants her service upon the fortunate one. *Svāhā*!
Auspicious Kātyāyanī (*śubhakātyāyanī*)	*Oṃ*! She Who Delights in Amorous Sport, Sublime Eyes, Mistress of Desires, Enchanter of the World, garlanded in gold and precious metals, anklets tinkling, come forth! Come forth! Burn burn! Be well-disposed to the practitioner! *Svāhā*!

Kātyāyanī Goddess Gestures

Similar to gestures treated prior, most of the following gestures consist of clasped fists and extended index fingers; this is the base gesture and other proceed with variations. Index fingers (*tarjanī*) point, scold, and curse. (1) Root-Kātyāyanī's gesture starts with clasped fists, and then the practitioner stretches out index fingers and curves them like hooks.[81] (2) The *mudrā* for Great Kātyayanī uses the same gesture as Root Kātyāyanī. Great Kātyāyanī's gesture is called the "drawing-forth gesture" (*karṣaṇā mudrā*), i.e. the attracting gesture;[82] this resonates with hook imagery in attraction rituals.[83] (3) For Howling Kātyāyaṇī, the middle finger touches the practitioner's mouth, and then he extends his pinky-finger. This causes destruction of all sorts of creatures,

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81 *anyonyāṅgulīm āveṣṭā tarjanī prasārya kuñcayet // mūlakātyāyanī mudrā //*
82 *anonyāntaritaṃ kṛtvā tarjanīdvayakuñcitaṃ mahākātyāyanaṃ karṣaṇāmudrā //*
83 See attracting rituals in the chapter on *Uḍḍ*-corpus rituals above for a description of *ākarṣaṇa* rituals and nuanced results. It is not unthinkable that this *karṣaṇa* has last an initial 'ā' prefix.

drawing them into the abyss symbolized by the practitioner's gaping maw; hooked fingers pull creatures to annihilation.[84] (4) The gesture dedicated to Bright Kātyāyāni yet again extends fists with extended index fingers: the gesture swiftly binds and perfects *bhūtinīs*.[85] (5) Making two firm fists while extending index fingers will bind and enslave various *bhūtinīs*: the Coiled Kātyāyanī gesture. This is one of the few gestures that calls for offerings in addition to the gesture and spell: sandal, incense, flowers, fish, and flesh.[86] (6) The Wrathful Kātyāyānī *mudrā*, the gesture to She Who Bursts Eyeballs, is made by extending the left fist and stretching out the index finger. This drives off any beings (*drāvakānīyāt*).[87] (7) The aforementioned gesture also invokes Victorious Kātyāyānī; this gesture affects all sorts of beings, turning kings to clan folk, enslaving men to sorcerer.[88] (8) The Auspicious Kātyāyānī gesture is the final and most complex gesture. Making two fists, each pinky finger coiled inside, he extends and curls both index fingers. Any entity, from wrathful demons to powerful spirits, are forcibly attracted by this immediately perfected gesture.[89]

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84 *anonyāntaritaṃ kṛtvā tarjanīdvayakuñcitaṃ mahākātyāyanaṃ karṣaṇāmudrā // asyā eva mudrāyā madhyamāṅgulimukhasaṃgatā kaniṣṭhā-praveśya sarvabhūtinīm āraṇakūlanāśana sādhakapriye kulabhūteśvarī // raudrakātyāyaṇī mudrā //*

85 *asyābandhaya mudrayā śīghraṃ siddhyati bhutinī // muṣṭipṛthakpṛthaktarjanīprasārayet // bhadrakātyāyaṇī mudrā //*

86 *pūjāgandhadhūpapuṣpadīpa matsamānsabali tathā // dāpayet sarvabhūtinyaḥ cetibhavati tatkṣaṇāt // ubhau muṣṭi-dṛḍhaṃ kūryāt tarjanīdvayaveṣṭayet // bhūtinībandhakuṇḍalakātyāyanī mūdrā //*

87 *tathaiva akṣisphoṭanī caṇḍakaytāyanī mahābhutinī sādhanamantramudrā // vāmahastamuṣṭiṃ kṛtvā prasārya tarjanī sarvabhūtinī sādhanaṃ drāvakānīyāt //*

88 *tato mudrā kulanetrasādhanī jayamukhīkātyāyanī mudrā // sarvabhūtavaśaṃkarī jayakātyāyanī mudrā //*

89 *anyonyamuṣṭikṛtvā kaniṣṭādvāyaveṣṭayet // prasāryatarjanyaṅgulyau kuṇḍalī asya tarjanī // trailokyākarṣaṇī mudrā sarudrasādhanī brahmasādhanī // kiṃ punaḥ kṣudratasbhūtīnāṃ samastadevasādhanaṃ // śubhakātyāyanī mudrā śīghraṃ siddhiḥ pradāyaka //*

Eight *Sādhanas* of *Kātyāyānīs* and/or *Bhūtinīs*

      The eight *sādhanas* I paraphrase below are basic conjuring techniques. Neither specific spirit names nor mantras are delineated, and, therefore, these rites are considered the three-fold rituals described earlier. This catalog describes the *sādhanas* known as *mahākātyayānī* practice "that can be found in all the tantras".[90] The text is not solely dedicated to *kātyāyānī,* for *bhūtinī* and *yakṣininī* spirits are conjured, all of which may be categorized *yoginīsādhana* common throughout the tantras. Considering the differences found in and between preceding lists of spirit names, spells, and gestures, I am unwilling to graft any of the eight-fold spirit name lists onto the eight rites below, nor do I assert that all these operations conjure a single Great Kāyāyānī in accord with the opening verse. The number eight is the only consistent aspect of the catalogs. This is yet another example of tantra aggregation in which similar lists of spells, gestures, and rites--in short, ritual technology--are grouped together synthetically to form an encyclopedic grimoire. The rites below are long but straight-forward. For brevity I paraphrase rituals and do not reproduce full Sanskrit source material in the footnotes.

      (1) Making a night journey to a charnel ground, the practitioner performs 8,000 mantra repetitions. Instantly, Kātyāyanī or a group of *kātyāyanī* spirits appear. Having arrived, he should gratify the spirits with sandal-water, gold, and blood in a skull-bowl. "Son, what can I do for you?" the goddess declares. The practitioner should exclaim, "Be my mother." She will protect him like a mother, imparting wealth and power. All his

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90 *ityāha sarvatantrajātimahākātyāyanīsadhanaṃ bhavati*

enemies are brought forth; he reigns over them (*mahādharapati*). He will live 500 years, and when he dies rebirth in a royal family is assured.

(2) Should he go to a temple of Vajradhara and perform eight-thousand mantra repetitions, the results are same as the prior conjuration.[91] Additionally, in the evening light he sees a spirit manifesting the form of a celestial wife (*divyastrīrūpaṃ*). Whatever he wants, she will grant that wish.

(3) He should approach a *liṅga* at night and perform eight thousand repetitions. On the first night, he hears the sound of tinkling anklets (*nūpuraśabdaḥ*). On the second night, a celestial wife arrives, shining brightly. On the third day (*divasa*), she speaks to him like a child, "Hey, practitioner, what would you have me do (*kim āñjāyayasi*)?" The practitioner should say, "Oh Goddess, look favorably upon me (*upasthāpikā bhavati*)!" Results are varied and stupendous. He will live to old age; all the while, she gives him everything he requests. He climbs upon her back, and she carries him across oceans, even to Mount Meru's peak. He may go to the house of Kubera, and the opulent god gives him wealth and jewels. Conveying him to the northern bank of Jambudvīpa, she grants him gorgeous, bejeweled women.[92] The goddess grants all his desires. He shall live one hundred years, and when he dies he will be reborn into a vassal royal family (*sāmantarājakula*).

The next several conjured entities are declared *bhūtinīs* or entities in a *bhūtinī* form. (4) Should he encamp upon a riverbank and perform 8,000 repetitions of mantra,

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91 *atha śrīvajradhare gṛhe 'ṣṭashasraṃ japet // tataḥ pūrvaśevā kṛtā bhavati //*
92 *jambudvīpaṃ pāṭake uttare rūpakānyāmāni ca dadāti //*

591

three *bhūtinī* goddesses will appear and surround his bed.[93] Should he satisfy them

(*tuṣṭhibhaveṇa kāmayitavyā*) by mantra praises, they remain with him, daily giving him

five coins (*dīnāra*) and fine clothing. While mantra satisfaction is implied, sexual

satisfaction, i.e acting as a tantra hero (*vīra*), is not unworthy of consideration.

(5) At night he repairs to a garden and performs 8,000 repetitions over three days;

upon the third day, he hears ankle-bells tinkling. On the fourth day, he glimpses (*paśyati*)

a *bhūtinī*; all subsequent females described are this *bhūtinī*. On the fifth day, she is fully

revealed before him (*puratastiṣṭati*). On the sixth day, she gives him five coins. On the

seventh day, he should make a worship circle (*maṇḍalaka*) dedicated to that *bhūtinī*

goddess, fumigate it with bdellium incense, and perform 8000 repetitions of mantras;

consequently, a sublime *bhūtinī* maiden (*divyabhūtinīkanyā*) shall come to his house. He

should gratify her like a wife and make love to her until the break of dawn, sporting

amorously on a bed strewn with garlands of heavenly pearls. Accepting his offerings of

pearl-strands and praise spells (*māntra*), she gives him twenty five coins and wonderful

clothing, and then she disperses all his enemies. He will live one hundred thousand

years, and when he dies he will be reborn in a royal family (*rājakula*).

(6) Should the practitioner go to an empty temple and perform 8,000 repetitions at

night, after three days a *bhūtinī* will manifest in glorious form; she is surrounded by an

eight hundred member retinue. He should gratify her with sandal-water and grain-water

(*danodaka*). Should she become his wife, she will confer alchemical concoctions. He

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93 *japeddivyam tribhūtinīśayane vāreṇa āgacchati //* emended from *tribhūtinīsayanivāreṇa* as found in 06
and 10.

should offer food, jewelry, and cloth to her retinue, and, consequently, he lives for 5,000

years and will be reborn in a royal family.

(7) He should go to a royal palace and perform 8,000 repetitions of mantra, all the

while performing worship rituals to the goddess spirit as before. On the fifth night, he

builds a karavira-wood fire into which he offers 8,000 jasimum gandiflorum (*mālatī*)

flowers accompanied by thickened milk, sweets, and clarified butter. After the offerings,

suddenly a *bhūta* princess by name of Mahābhūteśvarī appears (*mahābhūteśvarī*

bhūtarāñjī paśyati) along with her retinue; their movements produce a cacophony of

ankle-bell chimes. Mahābhūteśvarī and company are welcomed and gratified by flower-

water and sandal-water; consequently, the goddess will be a mother, sister, or wife. If she

becomes a mother, then he should keep her pure in his heart (*cittaṃ na dūṣayitavyaṃ*),

and she will bestow whatever sublime food he desires. Should she become a wife, then

she gives him golden ornaments. If she is a sister, then she will bestow upon him

sovereignty and attract desirable women even from one hundred leagues away.

Additionally, as a wife, she grants him celestial maidens to satisfy his every fancy; any

deficit in his life is filled; he will live 10,000 years and then be reborn in a royal family.

(8) The *sādhaka* should perform 10,000 repetitions on a full moon night

(*pūrṇamāsa*). Then he should go to a temple (*devagṛha*) to perform a generous worship

ritual (*udārapūjā*) and repeat mantras until dawn. The goddess inevitably arrives at

daybreak; she is gratified by blood and sandal-water offerings (*rudhireṇa arghodeyaḥ*).

"What do you want me to do?" she asks, and then every day she gives him five coins and

any food he desires. He will live to the age five-hundred.

This concludes the *sādhana* rituals of the eight Kātyāyanīs including spells, gestures, and rites. The section ends with a warning regarding "concubine-servant practice" (*ceṭiceṭakānāṃ sādhanaṃ vyākhyā*). In a final ritual, the mantra reads, "*Oṃ*! O Devourer (*rāhu*), Devourer, the great concubine practice (*mahācetikān*) [is performed] to remove deficiencies! *Oṃ hū hū hū*! Having consumed proper measures of flesh, bestow perfection! *Svāhā*!"[94] This mantra is performed eight thousand times accompanied by nocturnal ritual offerings of flesh from a black goat. Offering goat meat here--as blood, fish, and flesh are offered elsewhere--is not transgressive; these goddesses just happen to like bloody tribute (*bali*); therefore, the offerings are perfectly orthoprax. Eight portions of goat meat are set down in the cardinal and intermediate directions, i.e. in the eight directions, and each are accompanied by one thousand mantra offerings. The Cremation Ground Dwelling Great Bhūtinī (*śmaśānavāsinī mahābhūtinī*) appears in a pleasant, brāhminical form before him (*brāhmaṇarūpena*). "Hey, Great Man, what do you want?" The practitioner says, "I want gold." She will give him eight measures of gold (*aṣṭapala*), and he should offer more flesh. If he fails to bravely declare his wishes, his eyes and skull shall burst, resulting in death. Should he become afraid, he will be destroyed.

Vajradhara's Dominating Maṇḍala

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94 *oṃ rāhu2 mahācetikān daridrāṃ // hitārthāya oṃ hū hū hū juhagrt maṃsa samaṃ siddhiṃ prayaccha svāhā //*

The narrative frame returns. Maheśvara / Mahādeva, the Great God, is

accompanied by innumerable and varied wizards (*vidyādhara*) and concubines (*ceṭi*),

water nymphs (*apsāra*) and dryads (*yakṣa*), serpents (*nāga*) and atmospheric who-men

(*kimnnara*), and various other creatures who bestow and remove illness and obstacles.

Maheśvara and his multitude gather before the assembly space (*maṇḍala*) of the great

Lord Vajradhara Mahākrodha. Having performed three-fold circumambulation, they bow

their heads to the Lord's feet, and they say, "O Great Bodhisattva, king of the three-fold

world, unconquered in the charnel ground, ruler of the maṇḍala: that secret maṇḍala that

kills all siezers, zombies, and ghosts; that destroys all difficulties, obstructions,

afflictions, and pains; that inspires terror among all ghosts, dragons, dryads, and wizard;

that incorporates all practices. May that very maṇḍala and its inhabitants be ruled by

Mañjuśrī, ever young, the great Bodhisattva.[95] Be graceful unto the Lord of Ghosts

(*mahābhūteśvara*), the Great Mahādeva."[96] The Lord replies to Mahādeva, "Good!

Good! O Great God, in this late time, regarding this later-day doctrine, I will describe a

practice to manage all these demons, dragons, dryads, atmospheric who-people, all for

the sake of the human residents of Jambudvīpa."[97] Vajradhara's declaration echoes the

declared function of this tantra in its initial verses: it confers empowered ritual techniques

95 Wallis notes that Mañjusrī is identified with Karttikeya in the *Mañjuśrīmūlakalpa*; he is even give the
name Karttikeyamañjuśrī! "Although there are allusions to Karttikeya/Skanda's role as the leader of the
demons who cause illness in children, here that role is reversed: Karttikeyamañjuśrī declares a mantra that
"completely frees from illness during the period of youth." (46) Wallis, Glenn. *Mediating the Power of
Buddhas: Ritual in the Mañjuśrīmūlakalpa*. Albany: State University of New York Press, 2002.
96 *mahābodhisatto apratihataśāmanasya traidhādhātukamahārājasya
sarvabhūtanāgayakṣavidyadharabhayaṃ karasya sarvavighnavināyakaduḥkhakleśanāśanasya //
sarvagrahavetālakaṭapūtanaādimāranasya maṇḍalarahasya sarvasādhanasya // atha parṣanmaṇḍala
mañjuśrīḥ kumārabhūto mahābodhisattvo bhuteśvaramahādevasya sādhukāram adāt //*
97 *sādhu sādhu mahādeva paścime kāle paścime samaye jambudvīpakānāṃ manuṣyānāṃ // hitārthāya
sarvabhūtanāgayakṣakinnaraceṭasādhanaṃ vadatu mahākrodhaādhipati //*

to manage myriad, man-threatening beasts.

Next, Vajradhara describes the maṇḍala structure and key inhabitant, Lord Mahākrodha. The maṇḍala, like so many, is a fortress, having four walls in a square shape, four doorways, and four arched gates. Sixteen lines create outer walls, adorned with vajras, surrounding the central palace.[98] The four-armed Wrath Lord (*mahākrodha*)--who burns bright surrounded by fires, eyes shining radiant and wrathful-- blazes at the center. His right hand brandishes a flaming vajra, and his left hand, index finger extended, commands the world. His face is a gaping maw. Eight serpents adorn him; he is garlanded by skulls of aeons past; and his laughter is a cacophony. He is the lord of the three worlds! He stands in arrow-shooting stance (*pratyālīḍa*), his aura like innumerable shimmering suns (*āditya*). Unconquered, he has no rival. Though fully independent, he dwells in the maṇḍala, compelled to remain due to *sādhakas*' magic gestures.[99] Such gestures are made as follows: both ring fingers are intertwined while index fingers are hooked, and the little finger and middle finger on one hand are restrained by the thumb and middle finger on the other hand. This is the ultimate gesture

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98 sThe standard yantra-maṇḍala form of a fortress with four doorways consists of twenty individual lines, and all the lines are made using perpendicular angles, i.e. they are all at ninety degrees making the characteristic blocky figure. However, if the gateways/doors are all made with thee lines--squares with no bottom line--and those squares are joined to the other squares at their bottom points by diagonal lines then a fortress-like image is apparent that consists of sixteen lines. For the usual depiction four doorways are made from seven lines each (28) and the doorways are linked by two lines each (8), making thirty six lines. I speculate that this description has four doorways made of thee line (12) and the doorways are connected by four lines (4), making sixteen lines.

99 *athāta sapravakṣāmi mahāmaṇḍalam uttamaṃ // caturasraṃ caturdvāraṃ catustoraṇabhūṣitaṃ // bhogau ṣoḍaśabhir yuktaṃ vajraprākāraśobhitaṃ // tatra madhye nyased raudraṃ jvālamālāsamākulaṃ caturbhurjamahākrodhaṃ bhinnaakṣasamaprabhaṃ // dakṣiṇavajram ullāsya tarjayet vāmapāninā // daṃṣṭrākarālavadanaṃ nāgāṣṭakavibhūṣitaṃ // kapālamālākūṭaṃ trailokyasya api nāśanaṃ // aṭṭāṭṭahāsaṃ mahānāda // trailokyādhipati prabhū // pratyālīḍasusaṃsthānaṃ ādityakoṭitejasaṃ // aparājitaṃ pādākrāntraṃ mudrābandhena tiṣṭhati //*

dedicated to the Lord of the Three Worlds. It fixes the Lord into the maṇḍala and

connects the practitioner to the Lord, his fortress, and the many inhabitants of the Lord's

celestial world.[100]

Lesser deities in the maṇḍala--notably Hindu and particularly Śaiva--are fixed in

the eight directions. The husband of Umā, i.e. Śiva, is drawn with supreme wrathful

qualities in the east; Viṣṇu is drawn to the South; in the West, Brahma; in the North,

Kārttikeya. Less grandiose brahmincal deities are found in ordinal directions. In the

Northeast, Gaṇapati; in the Southeast, Āditya, shining with a 1,000 rays of light; in the

Southwest, Rāhu; in the Northwest, Nandikeśvara.

Mahākrodha's four consorts are oft-encountered goddesses in magic tantras.

Directly before the Lord is Śrī Devī, presumably his main consort, to his left is Umā, to

his right is Tillotama, and above or behind him is Śaśidevī. All four goddesses have

golden complexions, are extravagantly bejeweled, and are clothed in red and white finery.

They should be drawn beautifully, singing and dancing around the Lord.[101] Surrounding

the Lord and his consorts is yet another set of goddesses. To the Northwest is a jewel-

garlanded female dryad named Surasundarī, known to be the mistress of all dryads.

Surasundarī is described in the *Uḍḍāmareśvaratantra* and in the

Bhairavapadmāvatīkalpa; I suspect she is a general *yakṣinī*, though a specific cult to this

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100 *anāmikādvayaveṣṭhā tarjanīdvayakañcayet // kaniṣṭāmadhyamā caiva jeṣṭāṅguṣṭhena ca ākramet // esāṃ mudrāvarāśreṣṭhā trailokyarājyasādhanāṃ //*
101 *vākyamaṇḍalaka caiva pūjadevīḥ samālikhet // k** kanakavarṇasaṃsthānāḥ sarvālaṅkārabhuṣitāṃśahaṣadehaitā-rāgeṇa bhagavantaṃ ninīṃkṣamānāṃ // krodhasya vāma bhāgeṇa umādevī gandhahastāsamālikhet // krodhasya purato lekhya śrīdevīpuṣpahastakā // krodhasya dakṣiṇabhāge tilottamā samālikhet // gṛhitadhūpahastā tu sarvālaṅkarabhuṣitā // krodhasya pṛṣṭhabhāge śaśidevī samalikhet // gṛhitadīpahastā hi divyakuśalabhūṣitā // anekam gītābhāṣādi nṛtya yātusvābhāṣitā //*

597

yakṣinī should not be discounted off hand. To the Northeast is a demoness (*bhūti*) by name of Mā Bhūtī; she dominates the Demon Princesses.[102] These two goddesses dominate dryads and demons, two major categories of conjured creatures throughout the text. Only the Northeast and Northwest are described in the earliest manuscripts attestations. Later attestations describe other goddesses in remaining directions, but the list is not clear nor consistent: to the East is drawn Siṃhadhvajasūdhārinī, to the South is Vibhūtī, to the West (*pṛṣṭi* i.e. *paścime*) is Padmāvatī, to the North is Surahāviṇā, to the Northeast is Varahārinī, to the Southeast is Raneśvarī, to the Southwest is Śubhā, to the Northwest is Jagatyāliṇī.[103] Presumably Siṃhadhvajasūdhārinī is Sudhārinī and Vibhūtī is Bhūtī; the names differ slightly, but the directions are completely different.

A circle of flames surrounds the scape outlined above and is penned by four gods; this circle surrounds the entire maṇḍala described thus far. To the West is King Varuṇa. To the Northwest is Vayudevatā. To the North is Kubera. And to the Northeast is Candra. These gods are positioned as on a clock face from nine o'clock to two o'clock. Wherever the practitioner stands, wherever he may be, he inscribes this maṇḍala in his heart;[104] he ought to regard it dearly and see it in his mind as if before his eyes, which is

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102 *vāyuvyāṃ yakṣiṇīṃ likhed gṛhītaratnamālikāṃ // surasundarī nāmna ca sarvayakṣeśvarī smṛtā // aiśanyāṃ ālikhed bhūtī māabhūtīnāmabhaṣitaṃ // sarvabhūteśvarī rājñī sarvālaṅkabhūṣitanī cāruvaktraviśālākṣī upayauvanamaṇḍitā // suvarṇavarṇasaṃkāśā nīlakuñcitamurddhajā // sarvāṅgaśobhanādevī sādhanākūlapriyaṃ //*
103 10 inserts: *purvasyām ālikhe devī siṃhaddhvajasūdhāriṇī // dakṣinasyāvibhūtīva pṛṣṭapadmāvatīmahā // surahāviṇottarasyā // iśānyāvarahāriṇī // ratneśvarī ca agnenyāṃ nairṛtye bhūṣaṇīśubhā // jagatyāliṇi vāyavyāṃ // ratnālaṃkāramaṇḍitaṃ // candrāsatasthitāsarvā svasvavarnāyadhadharāṃ // tatvayaryaṅkamāsīna samāśritaṃ samālikhet caturthapūṭasya// itit mahātantrarāje mahāmaṇḍalavidhivistaraḥ //*
104 *dvitīyapūṭasya // pūrvaṇalikhecchakram āgneyāṃ āgnim ālikhet // dakṣine yamarājānam nairṛtye rākṣasādhipaṃ // paścime varuṇarājāṃ vāyavyāṃ vāyudevatā // uttare kuberantu aiśāne candram ālikhet // svasvasthāne tu vinyaset hṛtīyasya//*

good practice in all maṇḍala *sādhanas*.

The chapter concludes with uncharacteristically orthoprax rites for entering the maṇḍala, i.e. initiation. Techniques recognizable to orthodox Buddhists are far fewer than the numerous conjuring catalogs in this text; however, truncated orthoprax rites are not absent, as witnessed below. The ritual officiant (*vajrācārya*) is dressed in blue, and he binds the rendered maṇḍala with blue threads. Having done so, he raises a vajra and touches the feet of Vajradhara Mahākrodhapati. This is done for the benefit of all beings, and it will instantly confer perfection; consequently all Buddhist gods (*samanyadevatā*) are established in this maṇḍala via that perfect vajra under domain of Vajradhara Mahākrodhapati.[105]

Now the gestures (*mudrā*), bindings (*bandhana*), spells (*mantra*), and ritual actions for initiation into Mahākrodha's maṇḍala are declared. When the *vajrācārya* pronounces "*Hūṃ vajra phaṭ*!", the god enters the initiator himself, and then the god enters the disciple. The disciple's head is bound by blue thread, and Mahākroda's sacred gestures are applied to his forehead, and, finally, vajra-waters (*varjodaka*) are poured over his head, anointing him. All the while, the initiator chants "*Oṃ*! Be established, O Perfected One! *Hūṃ*!" He then utters the following mantra, "*Oṃ*! Enter him, O Wrath-being (*krodha*)! *Hūṃ hūṃ huṃ āh*!", and, thereby, the disciple is entered by the mantra that imparts wrath (*krodhāveśamaṇtra*); he is entered by Mahākrodha. Venerable past teachers argued the *hūm*-syllable is all powerful, able to initiate any person or thing. The

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105 *atha maṇḍalaveśavidhirbhavati // ayaṃ vajrācāryanīlodvrīṣabanddhanīlavastrayutāṃ kṛtvā vajram ūllālyātpadaṃ kruyāt // sarvasattvahitārthāya tatkṣaṇāt siddhidāyaka // siddhavajraṃ mahākrodhā tiṣṭhasamanyadevatāḥ //*

enraptured initiand casts a flower into the maṇḍala diagram to determine the clan-deity who will ultimately free him from the darkness (*mukhāndhamuktā kūladevatā)*.[106] Such ends the section. The next will teach further gestures and spells used for initiation (*abhiṣeka*).[107]

Mantras, Mantra Beings, and Initiation

Extensive mantra lore follows the maṇḍala description and initiation. Details in this section are repetitive and often not germane to this study, but mantra inscription of deities demonstrates another sort of conjuring. The mantras conjured both destroy the initiand's sins and prepare the student for the descent of Mahākrodha. Mantra inscription (*nyāsa*)--conjuring forth mantra deities to be installed in and upon the person--is performed with seed syllables emplaced upon the head, crown, eye, heart, shoulders, and arms, the so-called six-parts (*ṣaḍaṅga*); should shoulders, arms, and eyes be considered

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106 Sanderson describes the incorporation of Śakta-Śaiva material in the *Sarvatathāgatatattvasaṃgraha* (sections 22-234): "Here we find for the first time the requirement that candidates enter a state of possession (*āveśaḥ*) at the time of their initiation. This feature, which is altogether alien to antecedent Buddhism is the hallmark of initiation in the Śaiva Kaula systems, setting them apart from all others. The Vajrācārya puts the candidate into a state of posession, has him cast a flower on to the Maṇḍala to determine from the section on which it fall the Mantra-deity from which he will obtain Siddhi, and then, while he is still in this state, removes his blindfold to reveal the Maṇḍala. He then consecrates him with scented water from a Mantra-empowered vase, places a Vajra in his hand, and gives him his initiation name." (Sanderson 2009:134) It is not unreasonable to assume that *Bhūtaḍāmaratantra* practitioners, when performing maṇḍala initiations, are performing a similar ritual; the text is shorthand for rites well-known to the practitioner.
107 *tataḥ śrīmahākrodhamudrā banddhapraviśevaṃ krūyāt // hūṃ vajra phaṭ // evamuccāritamātre svayaṃ krodhāḥ praviśati // tataḥ śiṣyāt praveśayet // nīlavastrena mukhabandhanaṃ kṛtvā krodhamudrā murddhnisthāpya vajrodakaṃ mukhe pāyet // oṃ tiṣṭha siddha hūṃ // anena pāyet // oṃ praviśa krodha hūṃ hūṃ hūṃ āḥ // anena mantreṇa krodhāveśamantreṇa āveśayet // hūṃ kāreṇa sumeruṃ asya āveśayet // atītanāgatavarttamānaṃ kathayati // tataḥ puṣpāṇi kṣipet // tato mukhāndhamuktā kūladevatā darśayet // tato nāmābhiṣekādyamudrāmantraṅśiṣyet //*

double, then there are nine constituents, corresponding to the following nine deities.[108]

Having invoked Vajradhara Mahākrodha properly, the initiator conjures nine deities using

short mantras: Mahādeva, Viṣṇu, Prajāpati, Kumāra, Gaṇapati, Āditya, Rāhu, Nadeśvara,

Candra. Eight goddesses are established in the initiate's heart: Umā, Śrī, Tilottamā, Śaśi,

Rambhā, Sarasvatī, Surasundarī, and Abhūtī. Deities and their mantras echo the

Mahākrodha maṇḍala above.[109] Stars and spirits are placed on and in the body: the

macrocosm and mesocosm are configured in the microcosm. The subsequent chapter

continues in the same manner. It describes detailed gestures (*mudrā*), spells (*mantra*),

and seats (*āsanas*) of various deities.

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108 *prathamaṃ tāvaddhastadvaye caṇḍamaṇḍalaṃ bhāvayet // madhye huṃ kāraṃ jvālāmālākulaprabhaṃ bhāvayet // idaṃ mantraṃ uccārayet // oṃ siddhi vajra huṃ // tataḥ sarvapāpavināśeṇa mantram uccārayet // hṛdaye caṇḍamaṇḍalaṃ dhyātvā rañjacandabindhusahitaṃ jvālāmālākūlāvṛtaṃ iḍaṃ vṛñjamantram uccārayet // oṃ hana vidhaseya nāśaya pāpaṃ huṃ phaṭ // tataḥ samantaṃ śunyabhāvayet // kuṇḍasphaṭikaṃ bodhicittaṃ paśyet // tato aṣṭayantrapadmavicintya tanmadhye hūṃ kārajvālāmālākulaṃ cintyayet // anena krodhapaśamantreṇa āveśayet // oṃ mahakrodhaveśayet // oṃ krodha āveśa hūṃ hūṃ hūṃ āḥ // tataḥ krodhāveśamudrā baddhvā idaṃ samuccārayet // oṃ vajrāveśa āveśa āveśaya pātaya hūṃ //tataḥ svadevatākāya vicintayet // tataḥ krodhādhipateḥ krodharājamudrayā ṣaḍaṅge vinyāsaṃ kuryāt //oṃ hanavajra hūṃ // śira // oṃ daha vajra hūṃ // śikhā // oṃ dīpravajra hūṃ // netra // oṃ vajra coṣa hūṃ // hṛdayaṃ // oṃ dṛḍha vajra hūṃ // kavaca // oṃ hana daha paca krodha vajra sarvaiṣṭhān maraya huṃ phaṭ // astraṃ // ayaṃ krodharājasya ṣaḍaṅge vinyāśaḥ //*

109 *tatato maṇḍaladevatāṃ hṛdayamaṅgalayet // anyonyāṅguliṃ ākṛṣṭaṃ kṛtvā tarjanī ca kuñjitā // ānayā mudrayā mantreṇa niyojayet // oṃ vajradhara mahākrodha samaya manupālaya śighraṃ ā samatarjīḥ jraṃ hūṃ phaṭ phaṭ svāhā // anena sarvadevatām āvāhayet // oṃ sarvadevatāprasīddha aḥ // argha //oṃ nāśaya sarveṣṭāṃ daha paca bhasmikuru huṃ huṃ phaṭ phaṭ // akṣepamantraḥ // oṃ vajra mahākrodha mahācaṇḍa bandha2 daśadiśāt huṃ phaṭ // diśābandha // oṃ bhṛ bhuvaḥ svaḥ // mahādeva // oṃ cakrapaṇaye svāhā // viṣṇu // oṃ devagurudevavarāya svāhā // prajāpate mantraḥ //oṃ hrīḥ kroñ śaktidhāraṇe phaṭ svāhā // kumārasya // oṃ gruṃ gaṇapataye svāhā // gaṇapati // oṃ śrī sahasrakiraṇāya svāhā //āditya //oṃ caṇḍaśatruye parākramāya huṃ phaḍ // rāhu // oṃ nādeśvarāya nadū2 hriḥ svāhā // anyadeśvarāya // oṃ cadrāya śrīḥ svaḥ svāhā // caṃdrasya // atha pūjā devīnāṃ hṛdayāni bhavanti // oṃ spruṃ namaḥ // umādevī // oṃ śrī namaḥ // śrīdevī // oṃ śrīya namaḥ // tilottamā // oṃ śrī jaḥ namaḥ // śaśidevyāḥ //oṃ śrī svaḥ namaḥ // rambhāya // oṃ sarasvatye grāha sarvaṃ svāhā // sarasvatī // oṃ yakṣeśvarī kṣiṃ svāhā // surasundarī //oṃ ābhūtī drīḥ // ābhūtī // aṣṭau bhūtinī dvārayatho bhavati //purvat aṣṭau bhūtinīhṛdayāni //*

Maṇḍala Results and Conjuring Vajradhara

Once implemented, the maṇḍala grants power over the world to the practitioner. The "business" of conjuring is to bring forth and dominate, just as the Mahākrodha maṇḍala, which remains the focus of this section, dominates below. To review, in contrast to systematic or philosophical tantras, the _Bhūtaḍāmaratantra_ emphasizes harnessing the power of a deity, as opposed to gnostic attainment that perfects a _sādhaka,_ fusing the consciousness with the deity or becoming the deity. To modify a common Indic trope, the discourse at hand favors pragmatic _bubhukṣu_ power over sublime _mumukṣu_ goals.[110] Vajrapāṇi Mahākrodha elaborates the maṇḍala's power to dominate worlds mundane and worlds super-mundane; notably, the language parallels subjugation results (_vaśīkaraṇa_). By the maṇḍala's very sight, revealed during initiation, the initiate attains lordship over the three-fold world, and by repeating mantras to Vajradhara, he will become Vajradhara. Again, becoming Vajradhara is not described as a transcendent experience but as an experience of immanent power. Should those mantras not be

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110 "Wishing for liberation" (_mumukṣu_) vs. "wishing for enjoyment" (_bhubhukṣu_) are hotly debated in South Asia to this day; the Advaita Vedanta position, namely that wishing for liberation is superior, almost always dominates. This emphasis of liberation or gnosis over enjoyment and worldly gain has profoundly western protestant resonance and can be found underlying many assumptions of Religious Studies scholars who gaze East. This emphasis has overshadowed nearly all my interviews when conducted in English. Keith Cantú argues that the _mumukṣu_ tendencies display "an emphasis on standard Advaita Vedanta principles of morality", but Cantú then writes about how an early twentieth-century yogi and mystic, the main figure in Cantú's dissertation research, Sabhapati Swami, prioritizes this _mumukṣu_ "but gives a curious nod to _bubhukṣu_ ritual practices in its advocating of sexual ritual." Cantú, Keith E. "The Essential Image in Sabhapaty Swami's Lifework and an Inquiry into Its Resemblance to Bengali Yogic Practice." Krakow, Poland: N.p., 2016. p.12 Cantú and I have engaged in numerous informal discussions regarding the use of these two Indic categories to classify texts and techniques; my notion of magic is squarely, if not stridently, _bubukṣu_. Cantú's research continues to tease out the implications of these terms as theoretical categories. All said, the shadow of Advaita Vedanta has been long cast over Religious Studies and Indology, occluding the vast pragmatic rituals, vernacular rites, and "lived" religion and religious practices of South Asians.

perfected--should the mantras be imparted incorrectly, should the initiation have somehow failed, or should he perform mantra rituals improperly--then he *merely* becomes sovereign of the four islands (*caturdvīpakacakravarti*), i.e. king of the mundane universe consisting of four continents.[111]

Results targeting mundane and semi-divine beings continue. Merely pronouncing the Lord's name, Vajradhara Mahākrodha Adhipati, renders all creatures his servants; this wrathful mantra devastates worldly gods (*laukikadevatā*). Should any god, dragon, or dryad merely see the maṇḍala, then it will surely die. The mere '*hūṃ*'-syllable drives away worldly gods, setting them to flight (*prapalāyate*).[112] Maṇḍala practices conjure Vajradhara Mahākrodha, who, when properly propitiated, appears before the eyes and blesses the practitioner.

How might a *sādhaka* perfect these mantras to Vajradhara Mahākrodha? Repeating Vajradhara's mantra 100,000 times during the three auspicious temporal conjunctions over the course of a month causes instant perfection upon completion of the practice. Mantra repetitions accompanied by reverent offerings (*pūjā*) and wrathful gestures (*mudrā*), all of which are performed throughout a full-moon night and culminate by enacting the Blazing Gesture (*jvalitamudrā*) at daybreak causes Vajradhara to appear in person. The so-called 'Blazing Gesture' is not described. Upon appearing, Vajradhara confers an undying, immortal, celestial form/body (*rūpa*) upon the practitioner.[113]

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111 *asya māṇḍalasya darśaṇamātreṇa traidhātukarājaṃ prāpnoti // vajradharajāpamātreṇa ca vajradharaṃ ābhavati // asiddhe catudvīpakacakravartti bhavati //*

112 *śrī vajradharamahākrodhādhipatināmoccaritamantreṇa sarvabhutaśvetako bhavati // atha mantrāṇāṃ kruddhamātreṇa sarvalaukikadevatāḥ śatakhaṇḍaviśīryate // sarvadevanāgayakṣā dṛṣṭimātreṇa mriyate // sarvalaukikadevetāśca hūṃkāramātreṇa prapalāyate //*

113 *atha śrī vajradharamahākrodhādhipati gamyate purvasevā bhavati // ātamaraṣī bhavati //*

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Next, four goddesses are conjured: Umā, Śrī, Bhairavī, and Camuṇḍī. The mantra

for all four conjurations is the wrath-mantra (*krodhamantra*): "*Oṃ*! Kill Kill! O Vajra,

murder so-and-so! *Huṃ hūṃ phaṭ*!" This wrath-mantra may target anybody, and it is

lethal. In general, counted on his left hand eight thousand times, it causes an enemy to be

struck upon the head, desiccated, and/or murdered.[114] (1) Should he desire to conjure

Umādevī, he counts the rosary ten thousand times using his left hand. Umā appears and

becomes his wife, and she confers perfect alchemical substances. Should the ritual not be

perfected (*yadi na siddhyanti*), she will instead "smear him with blood and feces" (*tadā*

viṣarudhireṇa lepayet), foul and defiling.[115] (2) To conjure Goddess Śrī, the practitioner

counts out 10,000 mantras using his left hand, and she appears. He offers her a seat of

flowers (*kusumāsana*), and says, "Welcome to you! Please be my wife." Appeased, she

grants him whatever he desires along with earthly sovereignty (*rājyaṃ*).[116] (3) Bhairavī is

drawn to him (*ākṛṣyeṇa*) via 10,000 mantra repetitions using his left hand; upon

appearance, she makes him a ruler (*patikarmāṇi karoti*).[117] (4) Ten thousand repetitions

using the left hand causes Camuṇḍī to appear. She possesses him (*avaiśya vidheyā*), and

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mantralakṣaṃ japet kṣipraṃ siddhyati // atha vajradharasadhayitukāmā māsam ekaṃ trisandhye sahasraṃ
japet // tataḥ pūrṇṇamāsyāṃ yathā vibhāvet pūjāṃ kṛtvā krodhamudrāṃ banddhvā sakalārātriṃ japet //
tataḥ prabhāte bhukaṃpate mudrā jvalati // jvalitamātreṇa vajradhara sadṛśo bhavati // aja ca amara
divyarūpo bhavati //

114 *vāmapādenākramya idaṃ krodhamantram uccarayet // oṃ hana2 vajra mārya amuka huṃ hūṃ phaṭ //*
anena krodhamantrena aṣṭasahasraṃ japet // jāpamātreṇa śiras haṭhati śuṣyati mriyate vā // imaṃ
krodhamantraṃ sarvamāret ca yojayet //

115 *atha umādevīṃ sādhatu kāmaḥ //umādevī vāmapādena ākramyāyutaṃ japet // svayam eva*
devāgacchati // sarvadravyañca rasarasayanaṃ dadāti // bhāryā bhavati // yadi na siddhyanti tadā
viṣarudhireṇa lepayet //

116 *atha śrī devīṃ sādhayitu kāmaḥ śrī devyā vāmapādenākramyāyutaṃ japet // śrī devyāgacchati //*
āgatāyāḥ kusumāsanaṃ dadyāt // svāgata iti vaktavyaṃ mama bhāryā bhavasveti // yatheṣṭaṃ
kāmayitavyā // rājyaṃ dadāti //

117*bhairavīṃ vāmapādenākramyāyutaṃ japet // svayaṃ bharavīśca ākṛṣyeṇāgacchati patikarmāni*
    karoti //

he attains the results of perfecting all the practices dedicated to Mother goddesses.[118]

Kiṃkara Sādhana--Making Hindu Gods into Slaves

Buddhists comfortably dominate Brahmin deities. Domination practices (*atikramaṣādhana*) that follow are based on an initial, general technique; variants correspond to specific targets. The following rites are declared wrathful beyond the most wrathful (*mahāparamaraudrātiraudra*) of exertions: each dominates a *liṅga,* most holy of Śaiva images. Settled before that *liṅga*, the practitioner places his left foot over it, touching his foot to the *liṅga* (*liṅge vāmapādena ākramya*); this is the germ of subsequent techniques. This startling rude act--touching the *liṅga* not only with a foot but the sinister left foot--is justified, for each invocation subjugates and dominates, even humiliates, deity and retinue. Having approached a *liṅga*, tread upon it (*ākramya*) using his left foot, and performed eight thousand mantras targeting the specified deity, then after seven days the deity appears, becomes his slave, and grants results; furthermore, all creatures associated with that deity also materialize and are brought to heel. Should the deity not appear, the practitioner will be struck upon the head (*śirashaṭhati*), i.e. go mad, and/or die (*mriyate vā*).[119]

The result of the aforementioned ritual depends upon of the ten gods appears.

Should (1) Nārāyana appear, the god will become slave to the practitioner; should he not

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118 *cāmuṇḍī vāmapādeṇākramyāyutaṃ japet // cāmuṇḍī śīghram āgacchati // cāmuṇḍāvaiśya vidheyā bhavati // evaṃ vividhasarvamātṛsādhane śighraṃ sadhyati //*
119 *athato atikramasādhanasya mahāparamaraudrātiraudrasya sarvasādhanasya karma bhavati // ekaliṅge gatvā liṅge vāmapādena ākramya aṣṭasahasraṃ japet // divasāni sapta // śīghraṃ āgacchati // yadi nāgacchati śiras haṭhati mriyate vā //*

appear, the practitioner will become mad and/or die.[120] Should (2) Śakra be conjured, he

will become a slave, along with the nymph maiden Urvaśī. If Śakra does not appear, the

practitioner is blinded and driven to insanity; furthermore, his entire clan (*kula*) and

family (*gotra*) are destroyed, scattered as a hundred separate groups.[121] Should (3)

Kumāra be conjured, he is enslaved to the practitioner, as are his myriad dominated

seizers (*graha*), and whooever is dead will be returned to life.[122] Kumāra is associated

with medicine, especially childhood disease. That he causes freedom (*amukaṃ mocayati*)

here certainly designates curing such diseases caused by seizers and epilepsy.[123] If (4)

Gaṇapati appears, all his obstructors (*vināyaka*) are enslaved.[124] (5) Aditī does not

become a slave upon appearing, but he grants kingship.[125] Should (6) Candra appear, he

grants 100 gold coins and domination over the moon.[126] The longest ritual invokes (7)

Bhairava, and it has a number of variants.

The practitioner should perform 8,000 repetitions while pressing his left foot

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120 *nārāyanavāmapādena ākramya aṣṭasahasraṃ japeddivasānī sapta // śīghram āgacchati // yadi na āgacchati śireshaṭati mriyate vā // asya nārāyaṇo vidheyo bhavati // kiṃkaro bhavati // ceṭaka bhavati // brāhmaṇāṃvāmapādenākramya aṣṭa-sahasraṃ japet // divasāni sapta // śīghraṃ āgacchati // kiṃkaro bhavati // yadi na āgacchati mriyate vā //*

121 *śakraṃ vāmapādenākramya aṣṭasahasraṃ japet // divasāni sapta // sīghram āgacchati // asya śakraṃ kiṃkaro bhavati // urvasīdevakanyāsya mānīya dadāti // yadi na āgacchati akṣamūrdhnishaṭasi śatakhaṇḍaṃ sarvakulagotra vinaśyati //*

122 *kumāravāmapādena ākramya aṣṭasahasraṃ japet // divasāni sapta // śīghram āgacchati // kumārakiṃkaro bhavati // kumāragrahāśceṭakā bhavanti // amukaṃ jīvāpayati // amukaṃ mocayati //*

123 Filliozat, Jean. *Étude de démonologie indienne. Le Kumāratantra de Rāvana et les textes parallèles indiens, tibétains, chinois, cambodgien et arabe,*. Paris: Imprimerie nationale, 1937. White, David Gordon. *Kiss of the Yogini : "Tantric Sex" in Its South Asian Contexts*. Chicago; London: University of Chicago Press, 2003. p.43-49.

124 *gaṇapativāmapādena ākramya aṣṭasahastram japeddivasāni sapta // śīghram āgacchati // yadi na āgacchati mriyate // sarvavināyakākimkaro bhavati //*

125*ādityavāmapādena ākramya aṣṭasahasraṃ japeddivasāni sapta // śīghram āgacchati rājyaṃ dadāti //*

126 *ākramya aṣṭasahasraṃ japet divasāni sapte śīghram āgacchati // suvarṇapalaśataṃ dadāti // asyā candro vaśya vidheyo bhavati //*

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[upon the *liṅga*] for seven days. Throughout the evenings, he should offer lofty worship rituals including tribute offerings of human flesh (*mahāmaṃsa*), make deity-feeding offerings (*nivedhya*) of human flesh, and ignite lamps fueled by rendered human fat (*mahātailena dīpa*). Then, at midnight, he should cast all the ritual remainders into a great river; doing so he must remain confident and unconcerned. "Hey, Hey, practitioner, what did you eat?," Bhairava says. He must not even be the slightest bit frightened. He should offer the *huṃ*-syllable. The practitioner becomes calm [in the face of this terrifying ritual]. By this ritual he will have dominion (*vaśya*) over Bhairava; he will be king of the three-ford world. By the very offering of the *hūṃ*-syllable, he may destroy all worldly deities."[127]

Upon appearing, (8) Naṭeśvara becomes a slave.[128] (9) Mahākāla shall appear with all his demon retinue (*gaṇa*), and he will become the *sādhaka's* servant; but if he does not appear, the practitioner immediately dies.[129] After worshiping in an Īśvara temple, pressing down the *liṅga* with his left foot for seven days, then (10) Caturmūrti, i.e. Brahma, may appear. That god will be accompanied by all his minions (*sagaṇa*), and they all become the practitioner's servants; otherwise, should the god not appear, the practitioner will die. Caturmūrti bears the practitioner upon his back and carries him even up to heaven. This is the first time in the text that a male god carries the practitioner through the skies. Additionally, Urvaśī comes forward to grant him divine alchemical concoctions.[130]

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127 *bhairavavāmapādena ākramya aṣṭa-sahasraṃ japet divasāni sapta // punaratrau udārapūjākṛtvā mahāmaṃsena dhūpaṃ datvā mahāmaṃsena nivedhyaṃ datvā mahātailena dīpaṃ prajvālayet // tato ardharātrasamaye māhānādaṃ pramuñcati // adṛdhrahāsena uttiṣṭati // bho bho sādhaka bhakṣyāsi evaṃ vadati // tato na bhetavyaṃ yadi kadācidbhayaṃ bhavati // huṃkāraṃ dadyāt // svasthā bhavati // bhairavo vayśa vidheyo bhavati // traidhatukarājyaṃ dadāti // hūṃkāramātreṇa sarvalokikadevatānnaśayati //*
128 *naṭeśvaraṃ vāmapādena ākramya aṣṭasahasraṃ japet // divasāni sapta tatkṣaṇād eva āgacchati // kiṃkaro bhavati //*
129 *mahākālapādena ākramya aṣṭasahasraṃ japet // divasāni sapta // sagaṇaparivārena āgacchati // yadi na āgacchati // takṣaṇādeva mriyate // mahākālaśceṭako bhavati //*
130 *caturmūrtīśvarāyatanaṃ gatvā vāma pādena ākramya ayutaṃ japet // divasāni sapta // sagaṇa āgacchati // yadi na āgacchati mriyate // saparivāro kiṃkaro bhavati // pṛṣṭam āropya svargam api nayati // urvasīmānīya dadāti // divyarasarasāyanam dadāti //*

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Caveats

Vajradhara imparts another practice to dominate the three-fold world, forcing

terrestrial subjects to offer unmeasured wealth zealously, but alongside the rite he

describes requirements and caveats for practitioners. According to Vajradhara, making

deities into servants (*ceṭīsādhanam uttamaṃ*) is done for the sake of human beings, yet

all-the-while the operation harnesses practitioners' own anger. This may benefit even

lazy, sinful, liars: how much more so might it aid the tranquil (*kiṃ punaḥ śānti*)?![131]

Before describing a domination ritual that makes a *bhūtinī* into a concubine, Vajradhara

describes practitioner requirements--the only such example in the text--and declares

caveats to those practicing these rituals.

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131 *athato aparitabalaparākramasya traidhātukanamaskṛtyasya sadhānaṃ pravakṣāmi svayaṃ krodhena bhāṣitāṃ manuṣyāṇaṃ hitārthāya ceṭīsādhanam uttamaṃ // alasapāpakārīṇāṃ mṛṣāvādināṃ api sidhyati kiṃ punaḥ śānti*

The practitioner maintains sage-hood, vegetarianism, and continence (*vettāninirāmiṣa-brahmacarya*), and he repeats the mantra with rage (*krodhajāpa*). This practitioner draws forth targeted deities. Having appeased (*pūjyate*) demon, dragon, and dryad damsels, the subjugated entities grant whatever he desires.[132] This is the supreme perfection; those appeased creatures are said to advance his agenda and to strive toward the practitioner's benefit. After appeasing such creatures, the next supreme perfection is a dryad *sādhana* (*yakṣinīsādhana*) that effects wizards (*vidyādhara*) and four dryads (*yakṣinī*) by name of Suvasuvṛṣṭi, Mahāvidhānā, Cintāmaṇi, and Bhadraghaṭa.[133] The *sādhana* targets female ghouls and harlots, who become slaves. Making demons servants and dragons slaves is perfected instantly.[134]

Proper practice causes revelation of deities, but a false teacher/practitioner (*ācāryanindika*) will not see the deities: he only offends them (*apratikṣa*). In contrast to the ideal practitioner, mantra practitioners sink into an unfocused rage that harms the dharma; those practitioners who neglect tantra-vows (*sarvasamayatantraṃ nāstiko*) are deprived of the spells' power (*mantravivarjiteḥ*). The proper practitioner perfects the mantra in a second, and, when he speaks, his own rage (*svayaṃ krodheṇa*) is properly channeled into the practice.[135] Should a practitioner learn Vajradhara Mahākrodhādhipati's secret of secrets as declared in this *Bhūtaḍāmaratantram*, then

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132 *vettāninirāmiṣabrahmacaryeṇa sadā sthitāt nityaṃ krodhajāpināṃ paramantreṇa ākarṣaṇam // pūjyate bhūtinīnāganīyakṣaṇīṇāṃ yadicchet //*
133 *siddhiruttamāṃ // sādhakānāṃ hitārthāya upasthāpakā ucyante // prathamaṃ sādhanaṃ kṛtvā dvitīye siddhim uttamāṃ vidyādharasuvasuvṛṣṭimahāvidhānācintāmaṇibhadraghaṭādi yakṣiṇīsādhanaṃ vā piśācī śālabañjikā ity evaṃ ādayaḥ siddhikiṃpunaḥ itare iti uktavān budhna //*
134 *bhūtinīceṭaceṭīnāṃ nāgākiṃnaraseva ca sidhyate takṣaṇādeva itare taroti ca //*
135 *bhūtaḍāmaramahātantrarāje sarvaṃ takṣaṇād eva sidhyati // śīghraṃ yadiccheti sādhakaḥ // ācāryanindikāḥ // sarvadevatāṃ apratikṣaḥ // mantrajāpo sada kruddhaḥ sarvadharmapratikṣepakaḥ sarvasamayatantraṃ nāstiko mantravivarjiteḥ // kṣaṇamātreṇa sidhyet svayaṃ krodhena bhāṣistaḥ //*

merely reading the text perfects the practitioner and dominates deities (*sarva-cetacetīkiṃkarī*).[136] Chanting these mantras instantly perfects the practitioner, surely destroying obstructions.[137] Such caveats are followed by a three-fold spell.

The following mantra, chanted 8,000 times wrathfully, causes the arrival and domination of nonhuman servants and concubines (*sarvacetacetikāṃ*): "*Oṃ! Jrīḥ hūṃ! Kaṭṭa kaṭṭa!* So-and-so! *Hūṃ hūṃ hūṃ jaḥ*!" If these servants do not appear, then his head and eyes will burst, his family and clan destroyed.[138] Now the three-part ritual proper.

First the practitioner draws an image of a demon (*bhūtanīpratinā*) using orpiment, then he should place his left foot atop the image and chant the mantra 1,000 times. Consequently, a spirit arrives and cries out in pain "*Hā*! *Hā*! I kill! I kill! Hey! Hey, practitioner, what do should I do?" The practitioner says, "Hey, *bhūtinī*, be my concubine!" For one hundred years the *bhūtinī* will serve him.[139]

He may not wish to take a demon as his concubine but to destroy her. Should he draw an image of a *bhūtinī* upon a birch sheaf, and, treading on the image with his left foot, should he chant the mantra 8,000 times, then she will instantly appear. He should

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136 *ityāha bhagavān śrīvajradhare mahākrodhādhipatiḥ // athato parāsyati rahasyātirahasya bhūtaḍāmaramahātrantrarājasādhakāni bhavanti // prathamaṃ tāvāt paṭhitamātreṇa sidhyanti // sarvacetacetīkiṃkarī //*

137 *śrīvajaradharamahākrodhādhipate jāpamāntreṇa śṛghraṃ sidhyati // atha mantra-pāṭhasiddhiṃ amoghavighnanāśataṃ //*

138 *oṃ jrīḥ hūṃ kaṭṭa2 amukaṃ hūṃ hūṃ hūṃ jaḥ // anena krodhasahitena jāpet eva // aṣṭaśatajāpamātreṇa śīghraṃ āgacchati // sarvacetacetikāṃ bhavanti // yadi na āgacchanti śīghraṃ akṣimurdhnisphaṭanti // sakulagotraṃ vinaśyanti //*

139 *bhūtanīpratimām ālikhya gorocanena vāmapādena ākramya aṣṭa-sahasraṃ japet // tena kṣanādeva hāhākāraśabdena āgacchati // marāmi marāmi // bho bho sādhaka kiṃ āhṇapayati // sādhakena vaktavyaṃ bho bhūtinī asmākaṃ ceṭibhavasveti // śatavarṣāṇi ceṭikarmāṇi karoti //*

throw mustard seeds at her head and revile the *bhūtinī* with harsh words.[140] This will

surely kill her. However, he may revive her so that she may give him finery. Throwing

clarified butter and sweets upon her corpse, she returns to life (*punajīvati*) and becomes

his slave (*bhūtinīdāsikarman*). Every day she grants him clothing, jewelry, and food.[141]

Or rather, should he encamp by a monastery gate (*vihāradvāra*) and chant 8,000

repetitions, then that night the *bhūtinī* named Kuñjamatī will appear. He gives her tribute

offerings (*bali*), and she says, "Son, what should I do for you?" "Be my mother!" he

replies. She will protect him like a mother. Also she grants him clothing, jewelry, and

food.[142]

The Eight Bhūtinīs

Another cycle of rituals is dedicated to eight *bhūtinīs*: Vibhūṣiṇā/ī, Kuṇḍalahāriṇā,

Siṃharī, Hāsinī, Nadī, Ratī, Kameśvarī, and Devī. Constituents here differ from earlier

lists of *bhūtinī*s; that said, practices do not substantially differ from conjuring rites above.

Notably, observations are performed for the benefit of the needy (*daridra*).[143]

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140 This is consistent with *māraṇa* rituals described in the *Uḍḍ*-corpus, specifically those manipulating images and conjuring Bhairava.

141 *bhūrjapatre gorocanena bhūtinīpratimālikhya vāmapādena ākramya aṣṭasahasraṃ japet // tatkṣaṇād eva āgacchati // sarṣapeṇa mukhaṃ tāṇḍayetuccaiḥ svareṇa ākrośati // bhūtinī takṣaṇena vinaśyati pratyānayanaṃ // ghṛtamadhunāṃ tāṇḍayet punajīvati // asya bhūtinīdāsīkārmāṇī kāroti // asya sādhakasya me tṛtīyasya vastrālaṃkārabhojanāni pratidinaṃ dadāti //*

142 *vihāradvāre gatvā aṣṭasahasraṃ japet // ratrau kuñjamatināmabhutinī āgacchati // āgatāyā baliṃ dāpayet // vatsa kiṃ mayā karttavyāṃ // sādhakena mātā me bhavasveti // mātṛvatparipālayati // atmanaṃ ca masya vastralaṃkārabhojanāni prayacchati //*

143 *daridrāṇāṃ hitārthāya nānāsiddhiprasādhanaṃ // tadyathā // bhūtinīnāmāni bhavanti // vibhūṣiṇā kuṇḍalahāriṇā // siṃharī // hāsinī // nādī // ratī // kāmeśvarī // devī // aṣṭau bhūtinī-sādhanaṃ bhavati // saṃkṣepataṃ // bhāryamātābhaginī cāpi //*

Under a campaka tree, at night, (1) Vibhūṣaṇī is offered bdellium incense; she appears and is gratified with sandal-water. If she becomes his mother, her attendants will give him clothing, jewelry, and food. If she becomes his wife, she gives him one thousand coins and also alchemical substances. If she becomes his sister, she attracts divine consorts from long distances; she also gives him treasures and perfected alchemical substances.[144] Vibhūṣaṇī may take on all three of relationships--mother, wife, and sister--other *bhūtiṇi*s are not so versatile.

(2) Kuṇḍalaharinī is offered night-time mantra repetition in a cremation ground; she appears and is gratified by blood-offerings and sandal-water. Should the practitioner request her to be his mother, she will protect him like a mother, and she gives him five hundred coins every day.[145] To conjure (3) Siṃharī the practitioner offers myriad nocturnal mantra repetitions before a solitary *liṅga*; should she become his wife, she grants him celestial alchemical substances, eight coins, and clothing.[146] Making a *liṅga* the worship focus--in contrast performing a dominating or defiling act upon a liṅga--is not surprising here, for these goddesses are derived from early *yakṣā* creatures worshiped at *liṅgas* even before the *liṅga* became ubiquitous with Śiva.[147]

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144 *campakavṛkṣagatvā ratrau trīṇidivasāni aṣṭasahasraṃ japet // udārapūjaṃ kṛtvā gugguladhupaṃ datvā japet // tato arddharātre vibhūṣaṇī niyatam āgacchati // āgatāyāś candanodakena arghyadeya tuṣṭā bhavati // yadi mātā bhavati / aṣṭaśataparivāreṇa vastrālaṃkārabhojanādini prayacchati // yadi bhāryā bhavati // dinārasahasraṃ dadāti // rasarasāyanaṃ dadāti // yadi bhaginī bhavati // yojanasahasradivyastriyam ānayitvā dadāti // divyarasarasāyanadivyāni nidhānaṃ ca dadati //*
145 *rātrau śmaśānaṃ gatvā ayutaṃ japet // jayānte kuṇḍalaṃ hāriṇībhūtinī niyam āgacchati // āgātayā rudhireṇa arghyodeyaḥ // tuṣṭā bhavati // sādhakena vaktavyaṃ mātā bhavasveti putravatsati pālayet // pañcaśatadīnāran pratidinaṃ dadāti //*
146 *atha siṃharī sādhanaṃ bhavati // rātrau ekaliṅgagatvā ayutaṃ japet // svayam eva devī āgacchati // bho bho sādhaka kiṃ karomīti // sādhakena vaktavyaṃ bhāryā bhavesveti // divyarasarasāyanaṃ dadāti // aṣṭadināravastrayugalañca dadāti //*
147 David Gordon White, based art history squared with textual evidence, argues that the earliest *liṅgas* were associated with *yakṣas*. Both the *liṅga* (an)icon and the cults of *yakṣas* were gradually Śaivized.

In a longer ritual, (4) Hāsinī is worshiped at a temple to Varjapāṇi containing an image of the Lord and his vehicle.[148] The practice begins at dawn. He should draw an image of Vajrapāṇi, and at midnight he should offer karavīra flowers to the image while he chants mantras. Hāsinī will appear immediately in the temple. "Hey! Hey practitioner, what do you want?" she says. He replies, "Become my slave (*kiṃkaro bhavasva*)!" She is forever bound to him, giving him clothing, jewelry, and food. She will do this lavishly, and he should take it all; if any bit remains, there will be no more.[149]

Should he camp by a riverbank and perform mantras, then after seven days, (5) Nadī appears. She should be offered worship rituals and incense, she gives him food. She will become his wife, and when he rises from his bed at dawn he will find one hundred gold coins under his bed. This occurs daily. She serves him completely, without reserve, but should he leave the camp, then she will be gone.[150]

The next three *bhūtinīs* are conjured via the so-called 'great concubine practice' (*mahācetinīsādhana*). Vajrapāṇi declares that the practice is effective by the sorcerer

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(White, Lecture, February 2005) Throughout this dissertation *yakṣa*s are some of the main inhabitants deity/spirit lists in the magic tantras. For further discussion see Misra, R. N. *Yaksha Cult and Iconography*. New Delhi: Munshiram Manoharlal, 1981. Coomaraswamy, Ananda K. *Yakṣas: Essays in the Water Cosmology.* New York: Oxford University Press, 1993.

148 The name Vajrapāṇi is common in lists of male *yakṣa*s; thereby, this temple may not necessarily be a temple to the Buddha Vajrapāṇi but to the *yakṣa* named Vajrapāṇi.

149 *atha hāsinaṃ sādhanaṃ bhavati // vajrapāṇigrhaṃ gatvā divyavimānamūrtyadyate divasādisādhanaṃ bhavati // vajrapāṇi saṃnidhau likhitvā karavīrapuṣpaṃ rakaraṇaṃ datvā japettāvatyāvadardharātraṃ // svayam eva vajradharagṛhe śīghram āgacchati // āgamayāś candanodakena arghodeya tuṣṭā bhavati // bho bho sādhaka kim āñjāpayasi // sādhakena vaktavyāṃ asmākaṃ kiṃkaro bhavasveti // nityānubaddhā bhavati // vastrālaṃkārabhojanāni prayacchati // tāni niravaśeṣaṃ vyayikartavyāni // yadi kiṃcit sthāpayati // tathā na bhavati //*

150 *nadisaṃgame gatvā aṣṭasahasraṃ japet // divasāni sapta // saptame divase udārāpūjākṛtvā ādityāstañgatamatre candanena dhūpaṃ datvā tāvajjapetyāvadarddharātre śīghraṃ āgacchati // āgate kāmābhogyā bhavati / bhāryā bhavati // divyaṃ suvarṇapalaśataṃ śayane parityajya prabhāte gacchati // evaṃ dine dine nityasthā bhavati // niravaśeṣaṃ vyāyikarttavyaṃ // yadi kiñcisthāpayati bhuyo na bhavati //*

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merely uttering the name of the *bhūtinī* to dominate her (*śāsvata*). Once the practice is

solidified, then no mantra repetition, nor fire offerings, nor preliminary ritual service is

required.[151] Vajrapāṇi's interjection reasserts the revelatory nature of the text; his speech

boosts the prestige of the rituals. Furthermore, the lord asserts that once the operation is

perfected, then *bhūtinīs* may be conjured at will by merely uttering a creature's name!

The *sādhaka* should nightly sit at the door of his house and perform mantra

repetition; after three days (6) Ratī appears. She becomes his concubine (*ceṭīkarmāṇi*

karoti). She will attract any creature to his home, and those attracted will surely do

anything he wants. [152] (7) Kāmeśvarī is conjured via flesh offerings at a place sacred to

Mother Goddesses. She is offered fish, flesh, and blood, along with 1,000 hymns

(*sahasravācān*); after seven days she will appear. She is placated by blood, of which she

is fond. "Lord, what do you command?" He replies, "Be my wife." She will fulfill

anything he wants and grant him sovereignty.[153]

Lastly, (8) Devī is summoned in a temple. After arranging a bed for her, he

should worship her with white sandal powder and white flowers. He offers bdellium

incense and makes eight thousand mantra repetitions. She appears suddenly, like

lightning. He should gratify her with embraces and kisses, and she shall appear as a

glorious, bejeweled, divine maiden, and he becomes her very own lord. She gives him

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151 *athato mahācetinīsādhanavidhivistaraṃ pravakṣyāmi // nānāsiddhiṃ // namoccāreṇa mātreṇa dhruvaṃ siddhyati śāsvatam iti // na jāpo na homo na purvasevāprajāyate sidhyate tatkṣaṇādeva vajrapāṇi vaco yathā //*

152 *atha ratisādhanaṃ bhavati // rātrau svagṛhadvāraṃ gatvā japed divasāni triṇi niyatam āgacchati // ceṭīkarmāṇi karoti // sarvajakṛṣikarmāṇi gṛhe satkaroti ca // evaṃ ādina karmādikaroti //*

153 *atha kāmeśvarīsādhanaṃ bhavati // māmsāhāreṇa mātṛkāsthānaṃ gatvā rātrau matsyamāṃsavidhinā nāyādeyaḥ // sahasravācān divasāni sapta // niyatam āgacchati // āgatā āprīyarudhireṇa arghodeyaḥ svāmi kiṃ ājñāpayasi // sādhakena vaktavyaṃ asmākaṃ bhāryāṃ bhavasveti // sarvā sā paripūrayati // rājyaṃ dadāti //*

fine clothes, eight coins, and she feeds his family whatever foods they desire. She gives

him wealth equal to Kubera's treasury. The practitioner must repeat this secret mantra,

causing sudden perfection that is conferred by the lasting attention of Devī. [154]

The Slaying Mantra and Water-Fairy (*apsaras*) Practices

Vajradhara declares a slaying mantra that can murder any deity-spirit: "*Oṃ*! Kill!

Kill! Murder them all! Burn! *Vajra hūṃ phaṭ*!" Merely pronouncing this spell causes the

full gamut of spirits to be murdered: Brahma, Viṣṇu, Maheśvara, all the worldly deities,

wizards, dryads, dragons, demons, ghosts, ghouls, smell-eaters, who-people, great

serpents, *garuḍa*s.   Ever-youthful Mañjuśrī, the Bodhisattva with supreme

accomplishment, then speaks in astonishment, "Good! Good! O Vajradhara, Mahākrodha,

in this late time and late religion, this mantra will restrain any and all deities whom the

practitioner targets." Then the Water Nymphs enter the maṇḍala and bow their heads to

the feet of Vajradhara and offer their hearts to him. The *apsaras* are listed with seed

syllable mantras as follows: (1) "*Oṃ śrīḥ Śiśidevā*" (*dṛṣṭidevā*), (2) "*Oṃ śrīḥ Tilottamā*",

(3) "*Oṃ śrīḥ Kāñcanamālā*", (4) "*Oṃ śrīḥ hrīḥ Kuṇḍalamālinī*", (5) "*Oṃ hūṃ*

Ratnamālā", (6) "*Oṃ saḥ Rambhā*", (7) "*Oṃ śrūṃ Urvaśī*", (8) "*Oṃ vāṃ śrī Bhūtinī*".

Rituals with varied offerings, spirit appearances, and results proceed; however, detailed

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154 *atha devīsādhanaṃ bhavati // rātrau devagṛhe śayyākalpayet // sitacandeṇa sitapuṣeṇa arcayet //*
gugguladhupaṃ datvā aṣṭasahasraṃ japet // vajrapātre niyataṃ āgacchati // āliṅkaraṃ cumbaṃ yatha
tuṣṭaṃ kāmayitavyaṃ divyakarakavarṇānkumārī sarvālaṃkārabhuṣitā svapāti bhavati // aṣṭadīnara-
vastrayugalaṃ ca saparivārasya kāmikabhojanaṃ dadāti // asya vaiśramanagṛhe dravyamānīya dadāti //
asya vaiśravaṇagṛhe dravyam ānīya dadāti // rahasya tāni japet // japānte siddhyati muhurityāha
bhagavān //

presentation of these rites, which provide some nuance to conjuring techniques, does not

contribute to this study.

According to Vajrapāṇi, the Lord of Secrets, if the *apsāras* are not perfected by

this method, nothing else will be effective. As such, *apsara*s un-perfected must be

dominated. Enlivened with rage, he should chant the following mantra to smash their

heads into one hundred pieces: "*Oṃ hrīḥ ākaṭṭa ākaṭṭa*! So-and-so! *Hūṃ jaḥ hūṃ phaṭ*

phaṭ phaṭ phaṭ!" The mantra to bind them, however, is as follows, "*Oṃ*! Bind Bind! Kill

Kill So-and-so! *Hūṃ phaṭ*! *Oṃ bala bala*! May so-and-so subjugate them! *Hūṃ pheṭ*!"

This will subjugate any *apsaras*. Having presented a wide range of magic rituals in the

Bhūtaḍāmarantra, I retract my gaze from the details in order to ask just what is the

Buddhism in this Buddhist magic tantra.

The Buddhism of the *Bhūtaḍāmaratantra*

The *Bhūtaḍāmaratantra* disturbs time-worn paradigms for interpeting Buddhist

practice and Buddhist scripture. What is this Buddhist tantra magic? What role does

conjuring and violent domination have in Buddhism? How does this grimoire compare to

other Vajrayāna sources and traditions? And just how Buddhist is this avowed Buddhist

text, after all?[155]

The *Bhūtaḍāmaratantra* summons and dominates supermundane creatures,

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155 I am grateful to James Brousseau for a lovely conversation spanning the University of California Santa
Barbara library, Goleta Beach, and a local dive bar in which we talked through my initial presentation of
this section and debated the categories of tantra, Buddhism, and magic.

goddess-spirits in the main; under the practitioner's sway, those creatures alter the world

according to a sorcerer's desires, and they grant him whatever he wishes. Its methods are

perfected ritual operations, key techniques of which are spells (*mantra*) and fire-offerings

(*homa*) but also gestures (*mudrā*), tribute offerings (*bali*), and power-diagrams

(*maṇḍala*).[156]

Such practices and results are the perennial religion of South Asia, if anything

may be labeled such: ritual exertions compel unseen beings to re-shape the world for the

benefit of man. To advance his desires, aid a client, or relieve suffering from inertia,

magic tantra operations are deployed that a sorcerer may ritually transact with beings

invisible beings and manipulate forces unseen. Tantra magic, as demonstrated in this

dissertation, is performed by practitioners of all South Asian religious identities; it taps

into hoary deity networks omnipresent across the subcontinent. Even in current times,

sorcerer practitioners repair to ambivalent and liminal areas to perfect ritual techniques

that conjure entities who, once arisen, confer money, power, and women, the goods-of-

life that ever motivate human action. Pragmatic rituals of power, i.e. magic, remain alive

in gossip accusations and tales of criminal yogis; thereby, regardless of any actual

physical practice or lack thereof, the discourse of magic circulates perpetually.

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156 Siklos describes the religious practices found in the *Vajrabhairavatantra*, a tantra that he declares a
Yoga tantra and that presumably is a cousin to the *Bhūtaḍāmaratantra*, perhaps even a contemporary text.
In the first chapter, a devotee must go to place familiar to conjuring sites throughout the magic tantras:
"cemeteries, riverbanks, solitary trees, places with a single liṅgam, valley junctions, mountain peaks,
deserted houses, temples of the divine mothers, temples of gods, battlefields, cities, forests and
marketplaces." The *yogin* who has received empowerment of vajra-wheel tantra of Vajramahābhairva will
"succeed in consecration, summoning, killing, driving away, separating, immobilizing; in the sword, the
eye-ointment, subterranean journeys, pills, transmutation, the elixir vitae, treasure; and in ghosts, zombies,
ghouls, male and female spirits, etc." Siklos, Bulcsu. *The Vajrabhairava Tantras: Tibetan & Mongolian
Texts with Introduction, Translation and Notes.* University of London, 1990. (27)

The religious identity of the _Bhūtaḍāmaratantra_ text and its adherents is

Buddhism, by which I mean the religion of folk who identify as Buddhist. The

Buddhism at hand is not ideology or orthodoxy prescribed by dharma-scriptures or

dharma-teachers. Furthermore, the _Bhūtaḍāmaratantra_ is a tantra, a king of tantras

(_mahārajatantra_), which is its only self-identification, and its religion is tantra Buddhism.

A doxographer might suggest this tantra be labeled a so-called _kriyātantra_, pigeonholing

it into the four-fold schematic of Buddhist tantras, i.e. _Kriyā_, _Cārya_, _Yoga_, and

Anuttarayoga; however, the text does not self-apply scholastic categories of any sort.[157]

Sufficient ink has rained over these scholastic categories that extended discussion is not

required here; it is enough to note the text does not use such categories. A study of the

Tibetan translation and its position in the Tibetan tantric canon will necessarily require

grappling with these categories.

Tantra Buddhism, especially the conjuring magic of the _Bhūtaḍāmaratantra,_

primarily acquires power and manipulates deities. Magic tantra Buddhism is not often, if

ever, encountered in university classrooms or Dharma talks; in fact, this Buddhism has

been eschewed as superstitious twaddle and magic hokum by Buddhologists, insiders and

outsiders, since the field's beginning, and it is a rare concern of Buddhist Dharma

teachers.[158] This mode of Buddhist practice, however, resembles activities of power-

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157 The _Kriyasaṃgrāha_ affirms four classes of Buddhist tantras: _Kriyā, Cārya, Yoga_, and _Anuttarayoga_.
Kriyā and _Cārya_ tantras contain practices and rituals, but the Doctrinal core of the _Kriyasaṃgrāha_ is
Anuttarayoga and _Yoga_ tantras. What goes for this text stands true for most later tantras. Kuladatta, and
Tadeusz Skorupski. _Kriyāsaṃgraha: Compendium of Buddhist Rituals, an Abridged Version_. Tring:
Institute of Buddhist Studies, 2002. (9-10)

158 Kapstein argues that Vajrayana Buddhism, appearing from the seventh century, has a background in
what he calls scholastic Mantrayana (this is not the later Vajrayana scholasticism). Scholastic Mantrayana
is the "Mantranaya, that is, "the way of mantras." (236) These practices were not limited to mundane
protection and power, and its practitioners were not lowly practitioners of popular Buddhism. There is

seeking sorcerers throughout the history of Buddhism and continuing in the present

especially among Buddhist healers, exorcists, and power-brokers who service indigenous

saṅghas in the Himalayas and Southeast Asia.

Tantra magic in the <u>*Bhūtadāmaratantra*</u> resembles the techniques and results

encountered in Jain and Śaiva magic tantras. Supposedly solid religious distinctions such

as Jaina, Bauddha, or Śaiva were porous; sorcerers, sharing a common culture of magic,

often crossed religious boundaries. Tantra authors drew upon a medieval magic milieu to

create pragmatic ritual techniques utilized by all three major religions while at the same

time the doctrinal boundaries ossified.

I opened this section by asking questions about the nature of Buddhism in this

text; before I present my reverse-engineered Buddhism based on the text's contents I will

present a few scholars' interpretations of tantra religious practice to nuance my argument.

First, Geoffrey Samuel's distinction between shamanic and clerical poles in Indo-Tibetan

Himalayan Buddhism sets forth a social-historical distinction suggesting the social

position for our sorcerer practitioners. Next, Primiano's thrilling category of vernacular

religion demonstrates that elites and non-elites were always in conversation, for all elites

had immediate religious experiences in the vernacular language and the non-elites ever-

encountered elite discourse; this dissolves value assertions based on official/elite and

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even evidence of scholastic Mantrayana in exoteric Mahāyāna scriptures. (237) Kapstein sets out one of
the most nuanced theoretical arguments about magic and tantra in the Buddhological discourse, though he
turns his focus onto the scholastic understanding of magic as opposed to details of magic rituals.
Regarding magic he offers the following definition, "the transgressive employment of uncommon power
and the rationalization of such power." (245) Kapstein, Matthew. <u>Reason's Traces: Identity and
Interpretation in Indian & Tibetan Buddhist Thought</u>. Boston: Wisdom Publications, 2001.

unofficial/non-elite discourse and actions.[159] Third, Alexis Sanderson's discrimination

between the path of power and purity among the Śaiva Brāhmaṇas of Kashmir nuances

the ideals of medieval religious practitioner engaged in the quest for liberation and the

position of the ritualist *sādhaka,* who is uninterested in liberation and is outside paths

seeking liberation. None of these nterpretations perfectly depicts the tantra Buddhism of

the *Bhūtaḍāmaratantra*, but they encourage a more nuanced understanding of the text.

Bhūtaḍāmaratantra practices most resemble the so-called shamanic mode for

Buddhist holy figures described by Geoffrey Samuels in his pioneering work *Civilized*

Shamans.[160] The clerical Buddhist is a quintessential scholar-monk, oriented toward

philosophical discourse that theoretically supports meditation and confers gnostic

159Primiano defines vernacular "as simply "personal, private." It can also mean "of arts, or features of these: native or peculiar to a particular country or locality . . It is a way of communicating, thinking, behaving within, and conforming to, a particular cultural circumstance." (42) Primiano, Leonard Norman. "Vernacular Religion and the Search for Method in Religious Folklife." *Western Folklore* 54.1 (1995): 37–56. Primiano seeks to disentangle folklore and religious studies from Christian distinctions of official and un-official religion. The Oxford English Dictionary derives vernacular from the Latin *varnāculus* meaning domestic, native, or indigenous, also the native speech of the people. Describing vernacular religion I refer to a mode of writing as well as experiencing; I am not referring merely to a hierarchy of language classification. Oftern reading the magic tantras, I am struck by the vernacular Sanskrit of the text, seeming to be more the language of men than gods.

160 "Shamanic Buddhism works in terms of a relationship with an alternative mode of reality (defined by the divine forms of Saṃbhogakāya and the Tantric maṇḍala). This alternative mode may be evoked through Vajrayaana (Tantric) ritual for the achievement of ultimate Enlightenment or Buddhahood, conceived of as a potentiality present within all individuals. It may also be evoked in order to bring about effects within this mode of reality, such as long life and health, protection from misfortune, or a suitable rebirth in one's next life. The primary mode of activity of shamanic Buddhism is analogy and metaphor. Its typical figure is the Tantric lama, who undergoes a prolonged retreat in order to gain the shamanic power of the Vajrayāna, and subsequently utilizes that power on behalf of a lay population. The textual base of shamanic Buddhism is made up of the 'Old' and 'New' Tantric scriptures and commentaries and of the terma revelations of later Tibetan visionary-lamas.

Clerical Buddhism shares with shamanic Buddhism the goal of ultimate Enlightenment. It dismisses activity within the cycle of rebirth as irrelevant, however, with the exception of the acquisition of merit through virtuous action, and the avoidance of nonvirtuous action. Its primary mode of activity is scholarship, philosophical analysis, and monastic discipline. Its typical figure is the scholar-monk studying texts or engaged in philosophical debate. Its textual base is made up of the Vinaya or monastic disciplinary code, the Sutras of the Hinayāna and Mahāyāna, and the writings of Indian Buddhist philosophers and of their Tibetan followers." Samuel, Geoffrey. *Civilized Shamans: Buddhism in Tibetan Societies*. Washington DC: Smithsonian Institution Press, 1993. p. 9-10

perfection, i.e. liberation or enlightenment. The shamanic Buddhist uses tantra rituals to

manifest the enlightenment present in all men, but he also seeks tantra power to influence

reality for himself and the laity, i.e. he uses magic. Both groups consult and compose

texts, but, whereas the clerical Buddhist engages in intellectual analysis, the shamanic

Buddhist seeks ritual cycles and deities to gather and inspire power: they are "exorcistic

visionaries".[161] Shamanic Buddhists are the natural audience for the _Bhūtaḍamaratantra._

Clerical monasticism is not absent in the text, witnessed by initiation rites and

deployment of the Vajradhara Mahākrodha maṇḍala; however, the majority of rituals are

better suited to the shaman sorcerer, traveling to lonely places to conjure spirits and gain

power. Ronald Davidson convincingly argues the tantra monk and orthodox monk were

often the same monk: esoteric practices were performed in private as opposed to public

orthodox monastic practices.[162] In this light, the clerical Buddhist could step into the

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161 "The high Tantric soteriology which obliterated the extrincicism of Brahmanical purity in the privacy
of an ecstatic, all-devouring self-revelation of consciousness came out of the traditions of orders of
exorcistic visionaries who, knowing the emanative clan-systems and hierarchies of the powers of impurity,
freed and protected the uninitiated from their assaults and at the same time cultivated the practice of
controlled possession, seeking permeation by the forms of Bhairava and Kālī which stood at the centre of
and controlled as their emanations the clans of these impurity-embodying and impurity-addicted obsessors
of the orthodox identity." (Sanderson 1985: 201) This rich passage stands as one of the best descriptions of
the tantra practitioners who populate the magic tantras, and, in addition, depicts the ambivalent relationship
between the orthodox, the sorcerer, and clients who hail from all strata of society.
162 Davidson describes institutional esotericism in which monks perform tantra practices inspired by wild
visionaries. Heterodox practices were brought into the monastic world through "the quintessential monkish
endeavor: canonical compilation and exegesis." (144) The proto-tantra literature was a combination of
spells from northern India and _dharaṇis_ from all over eastern India. This occurred from the fifth to the
seventh century, but by the mid-eighth century an esoteric canon evolved. (146) This is the same time
Bhattacarya suggests for the composition of the _Bhūtadāmaratantra_. Esoteric monks domesticated wild
siddha-visionary scriptures and rituals, practicing them removed from main orthoprax monastic activity; all
the while the siddha-visionaries and Buddhist sorcerers generated new types of religious practices
originating from the magic tantra milieu. (147) Davidson, Ronald M. _Indian Esoteric Buddhism a Social
History of the Tantric Movement_. New York: Columbia University Press, 2002. This recalls Sanderson's
ever-quoted translation from the _Tantrālokaviveka_: "Thus one could be "internally a Kaula, externally a
Śaiva [a worshiper of Svacchandabhairava in the Kashmirian context] while remaining Vedic in one's social
practice."" (1985:205)

shaman sorcerer role within the monastery when demon-wrangling was and is required, as continues to be the case in tantra-colleges found in Tibetan monasteries (rgyud grwa tshang) in the current era.

The clerical monk and the shaman positions should not reify a nonexistent contrast between official and vernacular religions.[163] Humans are driven to creatively and artistically interpret religious experience, "vernacular religion is, by definition religion as it is lived: as human beings encounter, understand, interpret, and practice it. Since religion inherently involves interpretation, it is impossible for the religion of an individual to not be vernacular." (44) Despite the designation of a religious actor as elite or non-elite there is actually no elite or non-0elite religion: "there are bodies and agencies of normative, prescriptive religion, but there is no objective existence of practice which expresses "official religion"." (46) Describing magic in the magic tantras, I describe religious lives of folk whose experiences and the texts they write and consult are just as legitimate as official or elite religious doctrine whose claim to gnostic perfections, sublime visions, and liberating techniques are ranked higher than all others only by those representatives claiming the voice of the elite.

Sanderson's landmark article "Purity and Power Among the Brahmins of Kashmir" delineates a path of purity verses a path of power in the Śaivism of Kashmir, but he also establishes a third mode that is not concerned with liberation and seeks to

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163 Primiano writes that "religious studies as a discipline has been interested more in the historic processes and linguistic products of religious institutionalization while lacking a genuine interest in the way people actually live their religious lives." (41) This applies not just to squaring ethnography with scriptural traditions; religious studies should use an inductive stance to read official/elite texts and unofficial/non-elite texts to depict the ongoing discourse of religions and rituals.

acquire non-gnostic power via ritual exertion: the path of the *sādhaka*. The path of purity

is the ideal path of the Brahman, cultivating ritual purity but also working toward

liberation assured after death by initiation and practices performed during life.[164]

(1985:195-8) The path of power, by contrast, adheres to strict ritual practices that include

ritualized transgression to remove the very identity of any individual Brahman

practitioner. "Worshiped in this lawless ecstasy [the circle of goddesses] would converge

into his consciousness, illumining his total autonomy, obliterating in the brilliance of a

supramundane joy the petty, extrinsicist selfhood sanctified by orthodox society."

(1985:199) Sanderson summarizes the conflicts between the two Brahmin groups as

follows.

> Its terms are purity and power. At one extreme are those who see omnipotence
> and at the other those who seek depersonalized purity. The former are impure in
> the eyes of the latter and the latter impotent in the eyes of the former. The former
> seek unlimited power through a visionary art of impurity, while the latter seek to
> realize through the path of purity an essential unmotivativedness which
> culminates in the most uncompromising form of their doctrine, in the liberating
> realization that they have done and will do nothing, that the power of action is an
> illusion. (1985:192)

The path of power described here is not the path of conjuring. While the

practitioners of the *Bhūtaḍāmaratantra'*s rituals seek omnipotence, or at least expanded

potency, their method is not based on transgression, either physically enacted or artfully

visualized. Conjurers align with a third group whom power-oriented and purity-oriented

Brahmans considered lower, considering themselves having transcended this path.

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164 Liberation is assured by the ritual destruction of an initiate's karmic ties and ignorance assured through severing of a symbolic cord during initiation.

Cremation-cults of the *sādhaka*, worshiping such deities as Bhairava and Kalī, sought to

gain power via ritual and via ritually dominating deities. Deities placated by *sādhakas*

are not . . . .

> . . . .projections of the inner power-structure of an autonomous consciousness, but
> rather regents of hordes of dangerous and predominantly female forces which
> populated the domain of excluded possibilities that hemmed about the path of
> purity, clamoring to break through the barrier protecting its social and
> metaphsyical self." (1985:200)

Shamanic, power-seeking, Buddhist *sādhakas* sought power to manipulate these often

terrifying, sometimes benevolent, mostly female spirits dwelling in lonely and liminal

places: charnel grounds, deserted temples, solitary trees, and riverbanks. These spirits--

who are proper deities among Śaivas--confer power to be implemented on this world by

the intention of the *sādhaka.* By contrast, the transgressive Brahmin seeks antinomian

rites to burst forth a monistic consciousness, and the clerical Buddhist monk performs

disciplined transgressive rites to assure gnostic perfection via the tantra path of

Vajrayāna.

Śaiva tantra *sādhaka*s seeking worldly powers sought not gnostic perfections.

Acquired power is deployed to make the *sādhaka* prosperous, powerful, and long-living,

but such power-garnering operations and their results might also applied to kings,

patrons, and clients from all walks of life. Conjuring often grants rebirth into a royal

family or clan: a goal well-suited for world-oriented clients. A *sādhaka* conjurer was a

'striver' who eschewed sublime results for practical accomplishments, who used

attainments and perfected techniques to garner patronage, to set down roots in new areas,

and, lest we not forget, to gain power and glory for himself. Power-garnering *sādhakas* were found among medieval Śaivas, Jains, and Buddhists.

Such interpretations may guide the understanding of *Bhūtaḍāmaratantra* techniques, but churning data through a theory mill or gazing at contents through an established hermeneutic lens can only fuel speculation; interpretation must be based on the contents of the text. From primary contents an interpreter may 'reverse engineer' the religion based on rituals and techniques prescribed and described. They conducted experiments with power rather the gnosis.

A Summary of Buddhist Magic in the *Bhūtaḍāmaratantra*

The text itself raises questions and proposes answers. Who is the Buddha-in-charge, and how does he act? What is the maṇḍala, and what does it confer? What are the relationships of minor deities to the overlord Buddha? How is initiation achieved? Is ritual transgression explicit, and is the transgressive act actually transgressive? Is there yoga? Are there sex practices? What is the role of the teacher, officiant, guru? What are the qualifications of the disciple? What ritual techniques are prescribed? What are the results of the rituals performed? I attempt to answer these question below.

The head deity of the text is Vajrapāṇi / Vajradhara / Mahakrodha, interchangeable names; the head honcho is not any deity named Bhūtaḍāmara. I have used the term 'deity' for Buddhas who dominate the text, and I have used the term 'spirit' for all other

supermundane creatures: other religions' gods and goddesses; dryads, nymphs, dragons, and fairies; and the innumerable demi-deities who span the worlds of gods, humans, and in-between. Being a Buddhist text, no other creature can be a deity other than a Buddha or Bodhisattva, for such beings are bound in ignorance and belong to a non-divine ontological category.[165] While the name for the head Buddha at hand may vary, I will refer the Buddha-in-charge, the maṇḍala-overlord, as Vajradhara.

Vajradhara converses with Maheśvara, the Śaiva deity *cum* Buddhist spirit; though a question-answer format does not consistently organize the text. The significantly later Hindu *Bhūtaḍāmaratantra* asserts Śaiva identity by reconfiguring the dialogue, making Bhairava scriptural revealer and his goddess-consort the petitioner. What is the relationship of Vajradhara to Maheśvara in the Buddhist source? Vajradhara is at the head of the maṇḍala; his power radiates outward, dominating all beings present in the text, key among whom is Maheśvara. Maheśvara--who is under the domain of Vajradhara, in particular--and Buddhism, in general, enlivens and empowers all rituals and spells in the text, and he pledges to support all practitioners. Śiva and Bhairava are *bhūtanāthas,* demon lords or ghost masters*,* who dominate ambivalent creatures, but when invoked, they also serve as conduits for a practitioner to dominate spirits and entities over whom those dominated spirits have dominion. In this sense, Vajradhara operates as a *bhūtanātha* over *bhūtanāthas*!

The sorcerer does not become Vajradhara at the center, but he uses ritual techniques as conduits to harness the power of Vajradhara who channels the power of

165 I base this distinction upon a lively conversation with Jose Cabezon who stresses this difference in Buddhist literature and culture. (June 2016)

Maheśvara who has dominion over all spirits listed in the text. The flow-chart of power harnesses all the deities at hand, but it does not make the sorcerer a deity: a theurgist, his power comes from the rituals performed and the conjured spirits he dominates. Maheśvara and Vajradhara are declared to work for the benefit of the poor, for the benefit of mankind, and the sorcerer is either recipient of their favor or conduit to convey their power to clients.

At the heart of *Bhūtaḍāmaratantra* is the Vajradhara Mahākrodha maṇḍala in which Vajradhara dominates spirits the spirits that surround him; the maṇḍala thereby displays the order of the universe that is under Vajradhara's power, but it is also a tool to actively assert power over the universe. Vajradhara is directly surrounded by tantra goddesses resonant to both Hindu and Buddhist, outside those goddesses he is surrounded by typically Brahmin deities. Maṇḍala initiates inscribe the maṇḍala's mantras in their hearts, and that inscription, thereafter, enlivens more rituals. The *sādhaka* himself is not visualized in the center, as Vajradhara or otherwise; spirits are bound to Maheśvara and Vajradhara, not to the ritual practitioner.

Initiation reveals the maṇḍala to the prepared initiand. Upon seeing the maṇḍala, he casts a flower into the maṇḍala figure to determine his *kuladevatā* who becomes a tutelary genius. This initiation resembles general tantra initiations and displays similarities to Śaiva-Śaktā maṇḍala initiations that are common during the seventh to eighth centuries. The maṇḍala is not the only technique in the tantra. Individual rituals before and after the Vajradhara Mahākrodha maṇḍala conjure deities who become slaves and servants to the sorcerer via independent rituals making no reference to maṇḍala,

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deity, nor *bhūtanātha* spirit.

Bhūtaḍāmaratantra ritual techniques include spells, gestures, ritual circles, general offering and conjuring rituals, and fire oblations; the most common result is conjuring a female spirit who may grant various results. Ritual elements are not coded. Mantras are written exactly as they are to be recited. Techniques are prescribed without metaphor or short-hand. Ingredients are only obscured to the reader by semantic decay.

Ritual techniques, as seen above, are loosely correlated with lists of spirits or cycles of entities within a maṇḍala. When not in a maṇḍala, a list of spirits is conferred, and then lists of mantras, gestures, and ritual techniques proceed; the reader collates the later techniques with the former lists of spirits. Lists of spirits and lists of ritual elements do not always correspond perfectly, demonstrating the encyclopedic nature of this tantra.

No rituals are internalized, all are performed physically.[166] Furthermore, there are no sexual yogas nor sexual practices, the vaunted domain of the tantras. The only sexual action described involves heroic practitioners satisfying female spirits who arrive with lascivious intent. A practitioner acquiring sublime consorts does not suggest sexual ritual any more than a hero acquiring celestial maidens upon passing into glorious, extra-terrestrial pleasure realms. Despite reference to perfected secret alchemical substances, sexual fluids are not manipulated.

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166 Neither inner nor outer yoga are mentioned. There is no discussion of union with subtle Buddha bodies, the concern of many Buddhist yoga tantras. Modern postural yoga is completely absent, for it was not invented until the nineteenth century. White, David Gordon. White, David Gordon. *The Yoga Sutra of Patanjali: A Biography.* N.p., 2014. Print.
Alter, Joseph S. *Gandhi's Body: Sex, Diet, and the Politics of Nationalism.* Philadelphia: University of Pennsylvania Press, 2000. Also absent are various tantra yogas in Buddhist tantras; there are no manipulations of the winds or energies, no hydraulic interior yoga. Wayman, Alex. *The Buddhist Tantras; Light on Indo-Tibetan Esotericism.* New York: S. Weiser, 1973.

Transgression does not create world-shattering gnosis, nor is transgression touted as a method for development. When goat meat is offered to propitiate a goddess, this is not done as ritual transgression; it is done simply because that goddess likes flesh. In the same way, consumption of alcohol should not be construed as practicing the notorious 'five ms' (*pañcamakara*). What may appear transgressive is not. Rituals operate using substance codes different than orthoprax, exoteric Buddhism; these substance codes reflect daily village life of the south Asian majority of this year and yesteryear.[167]

The role of guru or *vajrācārya* is only found in a single description: he initiates a practitioner into the maṇḍala. As shown above, other than wearing blue, there is little description of the guru. Qualifications for students are listed as caveats for maṇḍala and concubine practice. The maṇḍala practitioner maintains sage-hood, vegetarianism, and continence, but he is also one-pointed in channeling wrath into tantra dominance. The text declares that its practices are beneficial to the lazy, lying, and lascivious, but the practices with be stupendous for the tenacious, truthful, and tranquil.

Rituals are agonostic, results are pragmatic. Practitioners gain all manner of results, but often the results are dependent on his relationship with the deity who appears at the climax of the ritual: whether she may be sister, mother, wife dictates specific results. The practitioner gains power and sovereignty over the world, including rebirth into a royal family or clan. He is immune from dangerous beasts. He gains money in all denominations along with perfected alchemical substances. Such perfected alchemical

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167 Regarding the useful concept of "substance codes" see the following. Marriot, McKim. "The Bifurcate Hindu Body Social." *Man* 11.4 (1976): 594–595. Daniel, E. Valentine. *Fluid Signs: Being a Person the Tamil Way.* Berkeley: University of California Press, 1984.

substances are not described in detail; this is not an alchemical text.   The alchemy at

hand is not scientific alchemy but magical alchemy, and these substances should be

regarded as magical elixirs for long life and bodily transformation.[168]

The results are not enlightenment, nor are they attaining of a union with one of the

three esoteric yoga bodies: *sambhogakāya*, *nirmāṇakāya*, *dharmakāya*. There is no

description of perfected intellect, instant understanding of scripture, or knowledge of

previous lives, common results in other tantras. The types of *siddhis* that become the

attributes of *siddhas* are absent. Flight may occcur, but only upon the back of the

goddess, never via the practitioner's own might. In short, neither mind nor body are

perfected, but the relationship with dominated spirits confer all sorts of prosperity and

power.

Contemporary Magic

These methods and deities persist in the Kathmadu Valley, described by Newar

Buddhists, Aghora Yogis, and tall-tales about patriarchs. Two conversations in

Kathmandu made me see that the lore of the *Bhūtaḍāmaratantra*--its goddesses, mantras,

and techniques--persist to this day in the Kathmandu valley.

A rather drunken Newar Buddhist man approached me in a Kathmandu watering

hole regarding rumors about my research. He asked me about my work and about the

texts I was studying, and then he promptly began describing a night-time ritual he

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168For more on this distinction see White 1996:

performed with his grandfather. They went to the cremation ground late at night, and his

grandfather instructed him to chant secret mantras. As the young man chanted, he

described hearing the tinkling of bells, the whooshing of winds, and the feelings that the

goddess of the mantra was near. The experience was terrifying to him, and he doubted

my resolve to study such things considering how terrified he had been when performing

such practices.

My friend, Swami Mṛtyuñjaya, an Aghori dwelling in an abandoned temple in

Panauti, described the means by which his mantras, his weapons (*astra*)--be they spoken

mantras, fire tongs, or amulets--were perfected. He stepped into the water at night as

instructed by his guru and chanted the mantras until the mantras became real tools for his

use. When he repeated some of these mantras to me, to no surprise, the mantras included

lists of female entities no different from those in the <u>*Bhūtaḍāmaratantra*</u>.

And finally, I encountered several groups of saffron clad Nath yogis and black-

clad Aghoris by a large temporary temple structure built just outside Paśupatinath. After

exhausting my Hindi in conversation with the Naths, they rushed me into the temporary

structure; it was dim and filled with smoke. I sat for a while and listened to a crouching

Aghori--aged but powerful in body and presence--chant familiar lists of goddesses,

yakṣiṇīs, and *apsaras* and then bless those visitors who had come for blessings from the

Aghori and the goddesses for which he was a conduit.

Reverence for these not-so-mainstream goddesses and the techniques for their

conjuring continue to be practiced wherever *sādhakas* seek to transact with invisible

creatures.

Conclusion

When I first approached these magic tantras, I was frustrated by the lack of work on magic and the ignorance about these wonderful tantras in the History of Religions in South Asia; I remain frustrated. The general dearth of interest in "magic" in Religious Studies and the degenerate character of the language in these texts may contribute to this lack, but considering the vast manuscript resources and the understudied multitude of published sources it is surprising how little these texts have been studied. I hope this dissertation will inspire more study of these exciting texts. Perhaps scholars will take a closer look at sympathetic magic and re-assess the structural models that are the bugaboo of postmodernism but are well-described in the texts at hand. Tambiah's notion of persuasive analogies is one fruitful step in this directions. Turning to anthropology and scholarship on the Hellenistic world inspired the framing of the dissertation at hand. Hopefully this study will inspire future multidisciplinary work on magic, magic ritual, and magic texts. I will close with a few observations on the effectiveness of magic, characteristics of magicians, and a description of one sorcerer I met in South India.

According to the "rational" observer, magic doesn't work; however, this rational or scientific perspective may not be appropriate to interpreting magic rituals. Tambiah argues that "Magical acts are ritual acts, and ritual acts are in turn performative acts whose positive and creative meaning is missed and whose persuasive validity is misjudged if they are subjected to that kind of empirical verification associated with scientific activity. Neither magic nor ritual constitutes applied science in the narrow

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sense."[1] Turning away from scientific efficacy based on repeatable, empirical results and

application of the scientific method, magic rituals are performative acts, ritualized drama

that bring meaning to the world of practitioners and act out their desires and frustrations.

Magic is effective when it is meaningful to those who perform or contract these

pragmatic ritual actions. "The ceremony *itself* cannot ever be said to have been proved to

be false or untrue or ineffective; however, any particular enactment of it may be said to

be void, unworthy or defective."[2] Should the ritual be performed improperly, deviating

from the correct performance as prescribed in text or tradition, then that rite may be

considered invalid, and should the desired results not occur, this deviance may be

considered the reason. It is clear, however, that faithfulness to the letter and spirit of the

rite is of primary importance, and effectiveness, in the sense of conferring the results

declared, is of secondary performance. The value of the ritual is in its doing, and in its

doing it solves problems of being. "Analogical thought of Western science and of

primitive ritual have different implications. Like 'illocutionary' and 'performative' acts

ritual acts have consequences, effect changes, structure situations not in the idiom of

'Western science' and 'rationality' but in terms of convention and normative judgment, and

as solutions of existential problems and intellectual puzzles."[3]

     However, I return to the question of efficacy. Do the magic operations confer the

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1 Tambiah, Stanley Jeyaraja. *Magic, Science, Religion, and the Scope of Rationality.* New York:
Cambridge University Press, 1995. pp.199
2 Tambiah also provides an example of this. "A bigamist who on false pretenses has gone through as
   second marriage ceremony, does not on the account make the institution of marriage false, wrong or
   ineffective; what can be said is that he has undergone the ceremony in bad faith and the he has not
   properly 'married' a second time. (1995: 224)
3 Tambiah 1995: 226

results declared? Well no, they don't. Magic doesn't work. Is it mere hokum, false promises, and trickery?   Wittgenstein, critiquing Frazer (qtd. Tambiah 1990:59), writes that, "The representation of a wish is, eo ipso, the representation of its fulfillment. Magic, however, brings a wish to life; it manifests a wish."[4] Rituals act out wishes. When all physical means are exhausted, then the ritual with a pragmatic result, whether ultimately effective or not, provides some relief by its very action--it relieves the pain of inertia and frustration. With profound clarity Betz concludes, "Magic is the art that makes people who practice it feel better rather than worse, that provides the illusion of security to the insecure, the feeling of help to the helpless, and the comfort of hope to the hopeless."[5] (1986:xlviii)

If magic does accomplished anything it accomplishes the removal of pains caused by inertia. Magic is a means of acting when all physical and social options are exhausted, a symbolic symbolic act for the irredeemably repressed. The ritual dramas provide catharsis, and while catharsis might not change the world, it does change the interior of the person. The audience for the drama is the sorcerer / *sādhaka* who performs the rite for himself and, by extension, any invoked invisible beings thought to look upon the performance. There is no physical audience. The texts only rarely mention other actors than the main performer, though presumably a sorcerer may perform the operation before a client.

Magic operations described in the magic tantras are not abstract but concrete. A

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4 qtd. Tambiah 1995:59
5 Betz, Hans Dieter. *The Greek Magical Papyri in Translation, Including the Demotic Spells*. Chicago: University of Chicago Press, 1992. pp. xlviii

text may be considered secret (*rahasya*), but they are easy to read after the idiosyncratic language is comprehended: unencrypted mantras, deities with literal names, and specific ritual actions characterize this discourse. The material at hand, as Robert P. Goldman once joked to me, can be easily grasped; this dissertation is not a meditation on some abstract principle like vibration (*spanda*) or recognition (*pratyabhijñā*). It is a form of tantra that does not baffle the mind with profound observations or sublimed insights.

Magic operations are real actions done by real folk who have real desires. Transactions with the invisible are meant to cause visible effects. Practitioners' desires are simply stated, and the methods to realize these desires are described without code or shame. Ritual techniques could be adapted easily into any ritual context, lending portability to the texts and their magic operations. Furthermore, these operations are closer to the lived religious lives of South Asians, though the discourse is usually deemed lowly. The world of tantra practitioners echoes the world of the Hellenistic sorcerers. "From the point of view of contemporary observers they occupied the more debased regions of society: they were to be found in taverns and brothels, in the vicinity of the circus, at the crossroads or at the shrines of certain deities such as Isis; they belonged to a neither world with whom contact was made, at least in the Roman Empire, through servants and clients."[6]

Despite illegality in traditional legal treatises and the low-class attribution of "tantramantra" in daily discourse, the texts circulate easily, and South Asians readily express interest in such operations and tell tales about such lore. Newspapers in South

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6   Dickie, Matthew W. Magic and Magicians in the Greco-Roman World. New York: Routledge, 2001. p4

Asia continually report on discoveries of politician hiring sorcerers to do harm to opponents, describe *sādhu* peddling sorcery services at pilgrimage places, and declaim the murder of accused witches. It seems that the world of magic in the magic tantras has not be extinguished though it is harder to access in contemporary times. However, as Śrivāstava demonstrates, these lowly, traveling purveyors of magic are only one type of tantra practitioner, for the elder pandit in the family may be just as likely to perform such rituals in a sorcerer-knows-best situation.

Reading the magic tantras requires a great deal of imagination, not fantasy regarding the results but imaginative vision for the ritual practices. Interpreting any ritual text, in fact, requires imagination. We must envision the rituals as they are described, this is especially important when there are no actors to observe. When reading a ritual text that may be observed acted out, such as monastic rituals in Tibetan Buddhism, there are several levels of reading and interpretation: (1) the description in the text, (2) the normative prescription, oral and written, and (3) the actual performance by actors. When reading the magic tantras here, there is neither the second or the third element. The reader must best imagine the ritual according to the textual description, which range from quite clear to vague. Any person who has observed rituals and compared to prescriptions or who has performed rituals him or herself is uncomfortably aware that what happens in practice and what is described in text always has differences, sometimes profound differences. As such, from the *fabula* of the text, we imagine the narrative of the ritual.[7]

Traveling in Kerala, I met a self-described sorcerer who practices a version of the

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7 Bal, Mieke, and Christine van Boheemen. *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto press, 1985.

ṣaṭkarman. I interviewed Suryan Subrahmanian Bhattathiripad of Kottayam, Kerala on

March 30, 2010 at his home, Suryakaladi Mana. I will summarize and cite my research

journal below.

Suryan sits in an office chair by an old desk. He busies himself with betel leaf

and pastes, making and chewing simple paan while attending to incoming calls, mostly

regarding his trip to the Arab Emirates the next day. He is dressed in a spotless white

dhoti, his upper bodied bare but adorned by gray ash. He displays various body marks

made using red, yellow, and black powders; these marks are found on his shoulders, and

he sports a complicated *tilak*. He wears the brahminical sacred cord. Suryan appears to

be a young man with neat close cropped beard, average male hair-cut, and, as I soon

notice, he has pleasant eyes and an inviting smile with dark, betel-stained teeth; he will

later tell me that he is forty-nine years old. We discuss tantra in Kerala, specifically

mytho-history connected to Paraśurāma and the tantric Śaṅkara. As the conversation

progresses Suryyan becomes increasingly excited about my discussion of magic, tantra

deities throughout South Asia, and mantra lore. Below are exerts from my research

journal; I have edited only for format and spelling. Elements of tantra magic found

throughout this dissertation abound in Suryan's description of his practices.

I ask Suryan about the *ṣaṭkarman*, telling him that my research is on
tantric ritual and has becoming increasingly focused on the *ṣaṭkarman*. He perks
up when I mention the *ṣaṭkarman*, and without shame or any type of dissimulation
states that the *ṣaṭkarman* is practiced here and by them. In fact he even calls the
ṣaṭkarman "black magic." Suryan asks me rhetorically if Kali is a monster and
quickly sates 'no'. In the *mantravada* they perform all of the six acts but only for
good purposes. I of course wonder what the good uses of driving a person insane

might be, but i anticipate him noting that the acts are used against wicked spiritual creatures and bad men (he later confirms the first, and I do not push him on the last). In fact, Suryan explains that when performing the rituals that require blood they mix together a substitution made of tumeric and lime (would this be red, I wonder. It is definitely spicy). However, though a substitute is used in the ritual, real *māraṇa* is performed.

In particular, *māraṇa* is used if a *bhada* is created. These *bhadas* are a little like *pretas*, he says, though he listed several other Malayalam words before he got to *preta*. I ask if *māraṇa* would be appropriate for a *kṛtyā*. Again Suryan perks up. He says that you can make a *bhada* or a *kṛtyā* in rituals. In fact he creates *Kṛtyās*. Suryan's lineage and *gotra* is Angirasa brahmin, and in that *gotra Kṛtyā* is a goddess whom he worships every day. Sometimes a *Kṛtyā* appears as Tara and an appropriate ritual is done....

I ask Suryan about his clients. He explains that the clients come from all over the area, including Muslims and Christians. In fact his house and temple are known all over Kerala. On Sundays he does consultation and also his astrologer colleague consults on these methods. I must note that earlier in the conversation he said one of his most common rituals was for a son or for healing; I called this *puṣṭi* and he affirmed.

Suryan notes that he is Going to Maskit in the Arabian Gulf just to do his practices. I had asked him about the places to do practices earlier. *Mantravada* in general was done in the home. He explained that the practices were to be done wherever the practitioner was and did not need a temple or a specific place, though he did note that certain *mantrajāpa* he proudly performed in the river near his home, for mantra was to be done in a river. It is important that *homa* and *jāpa* are done in the proper number. In fact the *puraścaraṇa*--a ritual to be done to be qualified to use a mantra--is done every day, but it is particularly important to do the *puraścaraṇa* at a time of a solar or lunar eclipse; and in fact when we had a solar eclipse last month he did *puraścaraṇa* in a river.

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Appendix One -- Tripathī's *Uḍḍīśatantra* Translated

Śrīḥ

Uḍḍiśatantra

With Hindi gloss.

The First Half.

Benediction.

Reverence to that teacher who using a quill daubed with gnosis unclouded my eyes darkened by ignorance.

Rāvaṇa Said

Rāvaṇa spoke to Śiva, seated upon the peak of Mount Kailaśa. "My lord, tell me now this perfected occult wisdom (*tantravidyā*)." (1.1)

Īśvara Said

Dear one, you have asked this good question for the benefit of the masses. I will reveal this tantra called the Uḍḍīśa in your presence. (1.2)

When injured what can the man do if he does not know this Uḍḍīśa? Should he go from where he stands up to mount Meru, the oceans will flood the earth. (1.3)

Having begun the methods from this great methodology (*mahāyogā*)) he surely will fell the sun to the earth, just like the Vajra of Indra, the noose of Varuṇa, the staff of Yama, and the burning spear of Agni. (1.4-5)

Like the night without a moon, the day without a sun, or a kingdom without a lord, such is the man without a guru. (1.6)

No wisdom (*vidyā*) written in a book confers perfection upon men. Indeed, without a guru there can never be power (*adhikāra*) in scripture. (1.7)

[This tantra] is foremost among the scriptures and effects the six pragmatic ritual results (*ṣaṭkarman*). It perfects the results of practice in accordance with all the tantras. (1.8)

Names of the Six Magical Acts

The devout praise six ritual results (*ṣaṭkarmāṇi*): pacification, subjugation, and immobilization, along with forcible eradication and dissension, and, finally, murderous sorcery. (1.9)

Symptomatology of the Six Results

Pacification (*śānti*) is declared to be the expulsion of disease (*roga*), witches (*kṛtyā*), seizers, and so forth. Subjugation (*vaśya*) is said to be forced submission (*vidheyatvam*) of all men. (1.10)

Immobilization (*stambhana*) is explained as the restraint of movement (*pravṛttirodha*) of all [targets]. Dissension (*vidveṣaṇa*) is understood to be the creation of mutual hatred among intimates. (1.11)

Eradication is reckoned to cause a person to wander away from his own land. Murderous sorcery is said to remove the life-breath of the living. (1.12)

Knowing the appropriate deity, direction, and time, he should practice the rituals (*karmāṇi*). (1.13)

The Deities of the Six Ritual Results

Delighted (*rati*), Colored (*vārṇī*), Pleasing (*ramā*), Old (*jyeṣṭhā*), Difficult (*durgā*), and Dark (*kālī*): in that order, these are the goddess dedicated to the six pragmatic ritual results. They should be worshiped where appropriate. (1.14)

Regulations for the directions appropriate to each ritual result

The directions are the Northeast (*īśa*) and the North (*candra*), along with the Southwest (*nairti*), the Northwest (*vāyu*), and the Southeast (*agni*). These are the directions to be reckoned with the six ritual results in order.[1] (1.15)

Appropriate times (*ṛtu*)--Dark (*kāla*) and so forth--for the six results

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1 Thus, following the commentary, *śānti* in the the Northeast, subjugation to the North, immobilization to the East, enmity-bestowal to Southwest, eradication to the Northwest, murderous sorcery to Southeast (*agni*). The Sanskrit verse only lists five directions, Hindi fills in the sixth. The order of the six ritual results follows the list at the beginning of the text.

After sunrise there are undertaken ten twenty-four minute units in sequence. The units of seasons begin with spring and occur every day, during the day and night (*ahorātraṃ dinedine*): spring, summer, rainy season, fall, cold season, and the cool season. (1.16)

The cold season is the time for pacification rites, the spring for subjugation rites, the cold season for immobilization rites, the summer for dissent rites, the rainy season for forcible eradication, and the fall is the time for killing rites. (1.17)

Appointed days of the week and dates (*tithi*) for the six results

And now the proper application [of the rituals according to the day]. Pacifying rites (*śāntikarman*) are said to be done on Wednesday, Friday, and Monday. And likewise they are to be done on the second, third, fifth, and seventh [date of the fortnight]. (1.18)

Prosperity producing rites (*puṣṭi*), including increase of wealth and progeny, should be done on Monday or Thursday. [They should be done] on the sixth, fourth, thirteenth, and the ninth, and also on the tenth and the eighth [date of the fortnight]. (1.19)

But attraction rites (*ākarṣaṇa*) are to be done on the first day of the dark quarter of the moon (*amāvasyā*), on the ninth, and likewise on the first night of the lunar fortnight--it is to be done on Sunday and Friday on the eleventh and the tenth. (1.20)

On the full moon falling upon Friday or Saturday dissension rites [should be done]. (1.21)

The declared day for the forcible eradication rites is a Saturday falling on the sixth, the fourteenth, or the eighth, particularly during the first part of the evening. (1.22)

A Saturday or Sunday on the fourteenth or the eighth during the first day of the dark quarter of the moon (*amāvasyā*), when it is a Saturday or a Sunday--this is the time to do the killing rites. (1.23)

On Monday or Wednesday, falling on the fifth or the tenth, on the full moon day (*paurṇamāsī*), these are known to be the days for performing the immobilizing rites. (1.24)

During the conjunction of an auspicious planet [one should perform auspicious acts like pacification and increase], but during the inauspicious conjunctions, one should do inauspicious acts. The frightful acts (*raudrakarmāṇi*) [such as enmity bestowing and eradication] on *rikta* days (*riktārka*), [i.e. Sunday falling on the 4th, 9th, 14th].   On the death days (*mṛtyuyoga*) [the new moon sacred to the dead], the killing rites [are done]. (1.25)

Astrological conjunctions for the six results

During Māhendra[2] and Vāruṇa[3] [conjunctions (*nakṣatra*)] immobilization, bewildering, and subjugation are effective. (1.26)

During Vāyu and Vahni one should perform dissent and eradication [rituals]. (1.27)

Times of day for the six results

Subjection during the early part of the day (*pūrve'hni*), enmity-bestowing and also eradication during middle of the day (*madhyahna*), prosperity increase and pacification at the end of the day (*dināsyanta*), and killing rites [should be done] at twilight (*saṃdhyākāla*). (1.28)

Astrological signs for the six results

Immobilization are performed during the conjunctions of Leo (*haryakṣa*) or of Scorpio (*vṛścika*). Dissent rites and eradication rites are done during Cancer (*kulīra*) or of Libra (*tula*). (1.29)

During Aries (*meṣa*), Virgo (*kanyā*), Sagittarius (*dhanu*), or Pisces (*mīna*), then one may perform the rites of subjugation, pacification, and increase of prosperity. Forcible eradication and killing are done during the crossing [of the sun] (*bhedavinigraha*) with an inauspicious planet (*ripu*), [like Saturn]. (1.30)

The elements (*tattva*) appropriate for the six results

Water for pacification rituals, fire for subjugation, earth for immobilization, ether (*vyoman*) for dissent, wind is known for eradication, and, finally, earth and air (*bhūmyagni*) are are prescribed for slaying. (1.31)

Whatever element is appropriate should be placed in the appropriate ritual circle (*maṇḍala*). Each ritual result is connected to an appropriate [element as settled] by the *mantrin*. (1.32)

Divisions and colors of the deities for each ritual result

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2 Foot note to Māhendra: "The circle of the great lord bestows the perfection of all the actions; the circle uses the lunar mansions of Jyeṣṭhā (old one), Uttarāṣāḍhā, Anurādhā (the 17th mansion), and Rohinī (the ninth asterism)."

3 Footnote for Vāruṇa: "They who are in the know should go to the middle of the Vāruṇa which is conjoined with Pūrvābhādrapada (25th *nakṣatra*), and likewise [they should go into] the Aquari (*śatabhiṣā*) . . . and the Uttarabhadrapada." There are more Sanskrit footnotes on the Hindi commentary and they provide more astrological info.

In the subjugation, bewitching, and agitation (*kṣobha*) rites [the deity] should be visualized as red-colored. In rites of subjugation (*nirviṣīkaraṇa*), pacification, and prosperity increasing rites [the deity] is white. (1.33)

For the immobilization the deity is yellow, in eradication smoky-colored, in bewildering rites color of a cochineal insect [i.e. red like a ladybug], but in the killing rites the deity is black. (1.34)

Stances of the deities, standing and so forth, for six results

In the killing rites [the deity] is visualized standing (*utthita*), in eradication the deity is sleeping.[4] O Lord of Demons, in all the other rites [the deities] are visualized seated. (1.35)

Discussion of the various colors (*varṇa*) of deities in combination with the type of actions, such as *sāttvika*, for the six results.

In pure rituals (*sāttvika*) the form is white and [the deity] is seated. In active rituals (*rajas*) [the deity] is yellow, red, or dark blue, moving like a vehicle on a road . In base rituals (*tamas*) [the deity] is black and moves incessantly (*tūrṇa*). (1.36)

Pure rituals (*sāttvika*) are those the seek liberation (*mokṣa*). Active rituals (*rājas*) seek sovereignty (*rājumicchatām*). Base rituals (*tāmas*) seek to destroy enemies, suppress disease, and tranquilize all sorts of violence. (1.37)

Tutelary deities of Mantras

Howlers (*rudra*), pleasant ones (*ārata*), stars (*ṛkṣya*), smell-eaters (*gandharvas*), dryads (*yakṣa*), protectors, snakes (*ahi*), and atmospheric who-men (*kinnara*), as well as the ghouls, ghosts, indras, daityas, perfected ones, who-men (*kiṃpuruṣa*), and gods (*sura*): indeed, all fifteen of them are found in mantras. At one time, together with men, they numbered eighteen. (1.38-9)

Mantra lore regarding divisions of syllables (*varṇa*)

One syllable [mantra] is the scissors (*karttarī*). The two-syllable letter is the needle (*sūcī*). The three-fold syllable is the hammer (*mudgara*). The four-fold syllable is the pestle (*musala*). (1.40) The five-syllable is the fierce lightning (*krūraḥ śaniḥ*) [or the sharp arrowhead]. The six-syllable is the chain (*śṛṅkhala*). Seven is the saw (*krakaca*).

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4 *Uccāṭana* is translated as eradication, but this result has a psychological element. The eradication is sometimes caused by or accompanied by stupefaction.

Eight is the spear (*śula*). Nine is the arrow (*pavi*). (1.41) And the ten syllable is the lance (*śakti*). Eleven is the ax (*paraśu*). The ten is the discuss (*cakra*). The thirteen is the hatchet (*kuliśa*). (1.42) The fourteen syllable is the iron arrow (*nārāca*). The fifteen is the earth-crusher weapon (*bhuśuṇḍī*). The sixteen is the lotus (*padma*). The mantras are divided according to syllables. (1.43)

The scissors are used to cut (*bhede*). The needle for describing (*kathitā*). The hammer for smashing (*bhañjane*). The pestle for churning (*kṣobhaṇe*). The chain for binding (*baṃdhe*). And the saw for cutting (*chidi*). (1.44) The spear for killing (*ghāta*). The arrow for immobilizing (*pavi*). The spear for binding (*bandhe*). The ax for enmity-bestowing (*vidveṣe*). And the discuss for all rites. (1.45) The hatched is used in besetting rites (*utsāda*). The immobilize iron arrow (*staṃbho nārācaḥ*) in the various martial rites. The earth-crusher weapon is used in killing rites. And the lotus is used in such rites as pacification and prosperity-increase. (1.46)

 Discussion of the flower and so forth which are to be employed in what is to be done

Regarding the mantra dedicated to mother Parameśvarī consisting for 50 syllables, when properly performed (*utpannā*) this Great-Witch spell (*mahākṛtyā*) terrifies the three-fold world. Repetition of the mantra confers one's desires. Listen to me about these mantras! (1.47)

At the beginning of the mantra one places the name [of the target] and the 'blossom' syllable (*pallava*)[5]. That 'blossom' syllables depends upon [the ritual result, namely] murderous sorcery, various destruction (*viśvasaṃhara*), manipulating seizers and ghosts, eradication rituals, and dissent. (1.48)

The name is placed at the end of the mantras in the following techniques: pacification, increase of prosperity, subjugation, remedy (*prāyaścitta*), exculpation (*viśodhana*), in bewildering, and igniting (*dīpana*). Also, the wise use this method for immobilization, eradication, cleaving (*uccheda*), and dissent. (1.49-50)

Mantras that suppress (*rodha*) place the name at the beginning, middle, and end [of the mantra]. The mantra spoken changes victims' orientation (*abhimukhya*), suppresses all disease, and pacifies fevers, seizers, and poisons.[6] (1.51)

Binding (*grathana*) mantras vary the positions (*ekaikāntarita*) [in the mantras of the syllables in the name]. In pacification rituals, then name is placed at the end and then accordingly [at the beginning]. In the staking rituals (*kīlana*) [the name] is 'mixed up' [i.e

5 The *pallava* or blossom can refer to a specific seed syllable, such as '*oṃ*' or '*hrīḥ*', or a position within the mantra. In the following case of mantra-rendering lore the syllable is the action requested.
6 Suppression mantras are a key step in exorcism and treating an envenomed client. The poison or afflicting spirit must be suppressed or fixed in place before it is removed or destroyed.

encased by other syllables] (*saṃpuṭa*) in the mantra syllables; the same with immobilization, averting death (*mṛtyuñjaya*), and protection (*rakṣa*). (1.52-3)

First, the mantra should be spoken in full, then [it is spoken] with the name of the target (*sādhya*) inserted into [the mantra]. Finally, it is spoken in reverse. This is what the wise call the 'conjoined' (*saṃpuṭa*) [method of mantra recitation]. (1.54)

The syllables of the mantra are combined, two-by-tow, with the letters (*akṣara*) of the name of the target, one-by-one, in sequence. This is called the 'constructed method' (*savidarbha*)[7] used in rituals for subjugation, attraction, and prosperity-increase. (1.55)

Syllables such as '*vaiṣaṭ*' and '*huṃ-phaṭ*' in the various magical actions

For binding, stupefaction, enmity, and confusion-inducing (*saṃkīrṇa*) [ritual results] one should repeat the '*huṃ*' syllable. For cutting rites, the '*phaṭ*' syllable. To suppress injurious seizers, the '*huṃ-phaṭ*' syllables. (1.56)

Prosperity, approaching (*āyana*), awakening (*bodhana*), and "Dirty Magic" (*malinīkṛti*), the '*vaiṣaṭ*' syllable [is used]. For fire offerings, the '*svāhā*' syllable. For worship, the '*namaḥ*' syllable. (1.57)

Pacification uses '*svāhā*'. Prosperity bestowing uses '*svadhā*'. Subjugation and enmity-bestowing use '*vaṣaṭ*'. Attraction rites use '*huṃ*'. Eradication uses '*vaiṣaṭ*'. Killing rites use '*phaṭ*'. (1.58)

For subjugation, attraction, heating (*santāpa*), and fever-inducing rites '*svāhā*' is prescribed. The wise prescribed '*namaḥ*' for calming wrath (*krudhopaśamana*), pacification, and rites that create joy (*prīti*). (1.59)

'*Vaiṣaṭ*' [is prescribed] for bewildering (*saṃmohana*), igniting (*uddīpa*), prosperity-increase, and conquering death. '*Huṃ*' is likewise used to destroy love (*prītināśa*), cutting rites, and murderous sorcery. (1.60)

Eradication and dissent use '*vauṣaṭ*'. Blinding rites (*andhīkṛti*) use '*vaṣaṭ*'. When activating any mantra (*mantoddīpana*), '*vaṣaṭ*' is appropriate for useful and harmful [rituals]. (1.61)

Feminine, masculine, and neuter genders in mantras

Mantras can be classed as three-fold: masculine, feminine, and neuter. At the end, female mantras contain the '*svāhā*' (*vahnijāyā*), neuter mantras end '*namaḥ*', male mantras end

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7 This method is also found in the <u>*Svacchandatantra*</u>.

'*huṃ-phaṭ*'. [Male rituals] are the subjugation, pacification, and sorcery (*abhicāraka*). Female [mantras are used] when afflicted by hostile rival rituals and the likes[8] (*kṣudrakriyādypadhvaṃsa*). Otherwise, one uses neuter mantras. (1.62-3)

The *Āgneya* mantra ends with '*oṃ*' and has the '*āgniviṣa*' syllable as its main constituent. The *Saumya* mantra contains the primary elements of the '*indu*' and '*amṛta*' letters. (1.64)

The *Āgneya* and *Saumya* mantras use the '*namas*' as their main syllable. If '*syuḥ*' is at the end, the mantra performs tranquilizing But if '*huṃ-phaṭ*' is in the blossom position (*pallavita*), then it is hostile (*rudratvaṃ*). (1.65)

A mantra cannot be perfected when asleep, only when awake. (1.66)

When sleeping [a person] exhales from the left [nostril]. When awake a person exhales from the right [nostril]. But during sleep mantra repetition does not bear fruit. (1.67)

Āgneya mantras are awakened by breathing through the right [side]. Breathing to the left always awakens the *Saumya* mantras. (1.68)

When the breath (*prāṇa*) is united in the two currents (*nāḍi*), everything is awakened. The awakened mantras bestow all fruits. (1.69)

Positions for the six results

I will now explain the mat-symbols (*āsaṇaṃ*)[9] prescribed for the rituals. Prosperity increasing rituals are said to bear result via the lotus symbol. For pacification, the svastika.   Bewitching, prosperity increasing, and enmity-bestowing, the rooster symbol (*kukkuṭāsana*). Eradication, the half-svastika, drawing the bottom half [of the svastika]. Murderous sorcery and immobilization, use no mat symbol (*vikaṭa*). For subjugation use the shining lamp (*bhadra*) symbol. (1.70-2)

In the subjugation rites, one should use a sheep skin mat. For attraction, a tiger-skin mat. For eradication, a buffalo hide mat. And likewise, for dissent, a horse hide mat. For murderous sorcery, a buffalo-leather mat. For liberation rites (*mokṣa*), one ought to use a elephant skin mat. Otherwise, for all acts use a red wool mat. (1.73-4)

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8 This context is vague. Literally it means 'when afflicted by trifling or whorish actions'. Female rituals thus are used to contradict other rituals, maybe the womanly rituals of low-level sorcery and poisonings. Or it is used for simple activities.

9 The word *āsana* may refer to either a bodily position, as in the famous *yogāsanas*, or to mats or seats used during rituals.   In fact, these very body positions may refer to marks, like a lotus or svastika, drawn upon the mats. The Hindi commentary includes footnotes explaining the exact body positions, and I have reluctantly chosen to follow the Tripathi in my translation for the sake of expanding the type of lore presented here, though the body position reading may be a late misreading. The verses after this clearly use āsana to refer to a mat, explaining the material used as mats (leather, wool, etc.) for each ritual result.

The six hand gestures (*mudrā*)

The six seals (*mudrā*) appropriate for each ritual result starting with pacification are as follows in sequence: lotus, noose, club (*gadā*), pestle, arrowhead (*aśani*), and the sword. (1.75)

Deity visualization (devadhyāna) for the six results

For pacification, prosperity increase, and subjugation, the deities are visualized lovely, tranquil lotus-faces, beautiful and seasonable (*prāptakāla*), their ornaments shimmer, and they are supremely elegant. (1.76)

Likewise, in the attraction rituals the victim [appear to be] drawn forth like fish [pulled out of the water] with hooks. In hate [inspiring rites, they appear] to be threatened by humans. (1.77)

When performing the eradication mantras, the enemies [appear] like convicted robbers chased by men with clubs or like an owl [chased] by crows. (1.78)

For the fierce rituals (*krūra karma*)the *mantrin* mounts some corpse and angrily bites the lips and tongue [of the corpse] (*sandaṣṭoṣṭapuṭa*). (1.79)

Pits used for the six results

Dissent and sorcery (*abhicāra*) rites use a triangular pit is prescribed, measuring one cubit on all three sides and has two garlands (*mekhala*) in the center. (1.80)

For eradicating an enemy army [use the same triangular pit] facing the Southwest (*nairṛiti*). Even the gods are destroyed (*utsādana*) when [the pit] faces the Northwest (*vāyavyāṃ*). (1.81)

The vulva pit [triangular-shaped] facing the Southeast (*agnikoṇa*) burns up (*tāpana*) enemies. The half-moon [shaped pit] facing the South (*yāmya*) murders enemies. (1.82)

The triangular pit facing the Southwest (*nairṛata*) inflicts disease upon enemies. Dissent rites use full moon shaped pit facing the Southeast (*dāhāyāgnau*). (1.83)

Wise ones should make a square pit for the hate-inducing rites and so forth (*dveṣadau*). Having made the pit as enumerated, rituals are performed there. (1.84)

Subjugation uses a square pit. Attraction uses a triangle pit. Immobilization, attraction, and dissent rituals use a triangle pit. Eradication and murderous sorcery use a hexagon

pit. (1.85)

Ranking the six results

Immobilization is greater than subjugation. Bewildering is greater than immobilization. Dissent is greater than bewildering. And eradication is great than dissent. But murderous sorcery is greater than eradication. In fact, murderous sorcery is the greatest among all the acts. No action has ever been nor will be greater than murderous sorcery. (1.86-7)

Materials for making pots for the six results

Pacification requires a gold pot decorated with the nine jewels. If [a gold pot is] not available, a lovely pot made of copper or silver [may be used]. (1.88)

Sorcery (*abhicāra*) requires well-made iron pot. The ruining rites (*utsāda*) use a glass pot, and bewildering rites use a brass pot. (1.89)

Stupefaction uses an earthen pot in the dark ritual circle (*kālamaṇḍala*). For all the ritual results one may use a copper pot. (1.90)

Ritual worship regulations regarding the pots

Having established the pots [in the ritual space], one should worship Rudra and [his consort] goddess [Bhadrakālī] using proper worship methods in sequence. Then he should visualize the god accordingly: the Great Howler (*mahāraudra*), slayer of all enemies, bearing a spear, the Howler shining like the full moon, accompanied by his bull vehicle. (1.91-2)

Furthermore, a meditator (*samāhita*) may concentrate (*dhyāna*) upon other aspects [of the lord]. He glimmers like kashmiri crystal. He is three-eyed and five-faced. He brandishes a spear. He bears a skull-topped staff (*khaṭvanga*), sword, 'wish-granting' [hand gesture], skull-drum, discus, conch, the lotus seed (*abjābija*) [rosary], and 'have-no-fear' [hand gesture]. His head is crested by the milky way (*daśadorbhirikṣa*). He is fixed in the heroes' pose. He is accompanied by all the gods, [the goddesses] Gaurī and Śrī, and [his attendant] Śivacarmiṇ. Ritual services (*upacāra*) are each performed using the Howler mantra.[10] [Next,] one should properly worship Bhadrakālī using food, silk cloth, jewelry, and tributory offerings (*bali*). (1.93-5)

Where there is no other method to repel danger from enemies [only] then should only perform murderous sorcery. (1.96)

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10 The commentary adds that śiva should be meditate upon and worship with the following Rudra mantra, "*oṃ tryaṃbakaṃyajāmahensugaṃdhipuṣṭivarddhanam / urvārukamivabandhanānmṛtyormukṣīyamāmṛtāt*".

When performing the sorcery that bestows enmity (*vidveṣaṇābhicara*), he may collect fire from a lamp or from incense from [the home] of a low-borne [man] (*anytajād*), but he should not neglect a portion of the cremation flame. (1.97)

Having made the flame as prescribed above, he should cover it with grasses and herbs (*śaraistṛṇaiḥ*), and this will kill the enemy he visualizes. (1.98)

[Into the fire] he should offer the tail feathers of crows and owls smeared with neem oil. He should mentally recite this mantra one hundred times, "Cleave him! Desiccate him! Kill!" (1.99)

At the end of the fire-sacrifice (*homa*), the ritual specialist worships a *kṛtyā* goddess inside the flames. He says, "Drink the blood the heart-blood of whomever is my enemy (*kaṃṭakaṃ*), whether close or far away!" [Having said this] he makes food offerings.) 1.100)

Having practiced this fire [sacrifice] properly and in full for nine nights, surely that death of his enemy will occur on the dark tenth (*tāmadasya*). (1.101)

Perform the mantra practice and fire sacrifice, he should wear red clothing and a red turban and then perform the ritual activities. (1.102)

Exposition of garlands for the six results

Use coral or diamond bead for mantra repetition [affecting] either subjugation or prosperity. For attraction perform mantra repetition using elephant teeth as beads. (1.103)

To cause dissent or eradication string beads made from horse teeth upon a thread made from the victim's hair and perform mantra repetition. (1.104)

In order to kill an enemy, one should perform mantra repetition using a rosaries made from the teeth of an ass or a dead man [acquired] from an empty battleground. (1.105)

To perfect Dharma, amour, and wealth (*dharmakāmārtha*) one should use [a rosary] made from shell-beads. To perfect all forms of amour and wealth (*sarvakāmārtha*) perform mantra repetitions [using a rosary of] lotus seeds. (1.106)

A mantra repeated upon a a *rudrākṣa*-seed rosary bestows all results. Rosaries made of crystal, pearl, *rudrākṣa*-seeds, coral, or *putrajivan* [i.e. *purtrajivan roxbhurghi*] seeds accomplish learning (*sārasvatāptaye*). (1.107)

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Lotus threads make the rosary cord for both pacification and increase. Horsetail hairs make [the rosary cords] for both attraction and eradication. (1.108)

The best rosary cord for murderous sorcery is [made from] a single human sinews. For other [results] the rosary cord may be cotton. (1.109)

A rosary of twenty-seven [beads] bestows release (*mukti*). A rosary of fifteen beads bestows all results of sorcery (*abhicāra*). (1.110)

Those knowledgeable in this lore use rosaries as indicated. For worship in any rituals for any result the 108 bead rosary is best. (1.111)

Regulations for Fingers in Mantra Repetition

For tranquilizing, prosperity increase, immobilization, and subjugation one should use the tip of the thumb (*vṛddhāgra*). For attraction one uses the thumb and ring-finger [upon the rosary] to perform mantra repetition. (1.112)

For both dissent and eradication one should use the thumb and the index finger. Murderous sorcery uses the thumb and the little finger. (1.113)

Directions to Face for Mantra Repetition

For subjugation perform mantra repetition facing East. For sorcery (*abhicāra*) face the South Life-protection (*āyuṣyarakṣā*), tranquilizing, and prosperity increase should be done . . . .[11] (1.114)

Description of Mantra Repetition

When words are heard by others, they are called utterances (*vācika*). The private prayer (*upāṃśu*) is heard only by oneself. When one thinks about the syllables without moving teeth or lips, it is called mental [mantra repetition] (*mānasā*). (1.115)

Exposition of Mantra Repetitions for the Six Results

Sorcery against another (*parābhicāra*), assuredly uses spoken words (*vācika*). Pacification and prosperity-increase are spoken in muttered tones (*upāṃśurukta*) [heard only by oneself]. Liberation orients mantra repetition are mental. This is the proper three-fold distinction [for mantra repetition]. (1.116)

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11 The Hindi argues that life-protection is done facing West and tranquilizing and increase are done facing North.

Regulations for Directions of Fire Pits for the Six Results

Tranquilizing and prosperity increase [use] with appropriate practices are done facing the East (*prāñc*) or the North (*saumya*). (1.117)

Attraction rites oblate into Northwestern pit while facing the North. Dissension rites oblate into the Southwest pit facing [same] that [North direction]. (1.118)

Eradication rites oblate into the pit facing Southeast or the Northwest while facing the same direction. In murderous sorcery, the *mantrin* faces the south while oblating into the southern pit. [Have set turned to the appropriate direction by the appropriate pit] the *mantrin* performs the appropriate ritual practices. (1.119)

To obstruct beings and siezers, he faces the northwest [and oblates into] a pit facing the East. For subjugation, he oblates into a triangular pit. For immobilization, he faces East and oblates into a pit facing East. (1.120)[12]

Description of Materials for Fire-Offerings for the Six Results

I will now describe various offerings appropriate for each [result]. For tranquilizing one uses milk, ghee, sesame, tree-sap, or young vines to make an oblation. (1.121)

I will now describe the various oblation for prosperity-increase: wood-apple leaves, purified butter, and *jasminum grandiflorum* flowers. (1.122)

For the attraction of a young girl (*kanyārthī*) one should sacrifice *andropogon muricatus* roots. To inspire desire in a woman (*śrīkama*) [offer] red lotuses. To attain a woman he offers food with milk, or food sprinkled with ghee.

To attain a maiden oblate parched grain (*lāja*), and, likewise, [oblate] lotuses to attain glory (*śrīkāma*). [Oblate] sour milk (*dadhi*) to attain prosperity (*śreyam*). [To attain] food [oblate] food sprinkled with clarified butter. The *mantrin* who oblates [thus] attains wealth and pacifies extreme poverty.[13] (1.123)

One affects pacification after 100,000 sacrifices [of] a large amount of clarified butter,

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12 All the directions for the practitioner to face are prescribed by labeling the regent of that quarter. The pits (*kuṇḍa*) are also given regent names which may refer to the shape of the pit or to the direction the pit faces. The Hindi commentary is ambiguous and so is the Sanskrit. I have translated the pits facing a direction, except in the case that a shape is clearly indicated (*ākṛti*).

13 The Hindi changes the for prosperity from '*śrī*' to women from '*stri*' in keeping with the first result that clearly attracts a woman '*kanyā*'. I have not followed the commentators emendation because the language for the results is for increase or tranquilizing not attraction.

wood-apple, and sesame. "For attraction he oblates pleasant fruits from the wood-apple tree, *jasminum gradiflorum* flowers, and sea salt for three days."[14] (1.124)

For prosperity-increase and the like, [one offers] salt and *sinapis ramosa* (*rājikālavaṇa*). For subjugation, the one who desires to subjugate [offers] *jasminum grandiflorum* (*jati*) flower, and for attraction [he offers] oleander (*karavīra*). (1.125)

For eradication [one oblates] the hairs of the victim and cotton and *neem* leaves smeared with buttermilk-water. For bewildering, [he does] the same [smearing] upon the wings of crows. (1.126)[15]

Murderous sorcery [is caused] by offering dattura seeds (*unmattabīja*) along with blood and poison (*viṣarakta*).(1.127)

Goat milk, clarified butter, cotton seed, human flesh and bone, the victim's nail-clippings and hair are mixed together: the *mantrin* oblates [this combination] with the desire to murder an enemy. (1.128)

Otherwise, to kill an enemy one should oblate mustard oil and sesame oil. (1.129)

To destroy [an enemy] (*utsāda*) oil infused with *rohita* seed should be oblated. (1.130)

For all sorcery (*abhicāra*) oblate chaff (*tuṣa*), thorns (*kaṇṭa*), cotton seeds, mustard seeds along with salt. (1.131)

For murderous sorcery rituals one should offer the wings of crows and owls, the poisonous *kāraskara* and *terminali bellerica* plants, black pepper, mustard, beeswax, sun plant juice, the three pungent spices[--ginger, black, and long pepper--], white mustard, and [nauseous] *snuhī* sap. (1.132)[16]

To increase the life-span (*āyuṣkāma*) offer ghee, sesame, panic grass, mango leaves. (1.133)

Fever is immediately destroyed by offerings of mango leaves. To conquer dead (*mṛtyjayana*) offer *cocculus cordiflorius* (*guḍūcī*), and this also pacifies elephants and horses. (1.134)

Having offered white mustard cattle, one restricts cattle disease. He that desires rain

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14 The editor places the second parts in quotes. It may be his own addition to the text.
15 This literal translation seems to reverse magic practice. Crows are usually invoked for eradication, making the victim wander like a crow, and for bewildering the offering of the victim's hair is more appropriate.
16 To no surprise the substances for murder ritual are all acrid, sharp, nauseous, and poisonous.

(*vṛṣṭikāma*) should oblate fagots of leaves and reeds (*vaitasī*). (1.135)

Having made *putrajīva* [plant] offerings, he attains prosperity and sons. By fire offerings of ghee and bdellium he becomes eloquent (*vākpatitvaṃ*) [like Bṛhaspati, Lord of Speech]. (1.136)

Having oblated a combination of flowers from the white lotus (*puṃnāga*), *jasminum zambac* and *gadiflorum* (*mallikājatī*), *mesua roxburghi* (*nāga*), and coral-plant (*vidruma*) [for oblation] causes all perfections: it is the perfection of Sarasvatī. (1.137)

Offering salt with milk obstructs the rains. (1.138)

Lore Regarding the Tongues of the Sacrificial Flame

Ruby (*padmarāgā*), golden (*suvarṇā*), bright red (*bhadrakohitā*), red (*lohitā*), white (*śvetā*), smoke-colored (*dhūmanī*), and terrifying (*karālikā*) are enumerated as tongues of Lord Agni that accomplish all desired results. (1.139)

The dark (*tamas*) [flame names] are enumerated as Multiple-Forms (*viśvamūrti*), The Spark, (*sphuliṅga*), Smoke-Colored (*dhūmravarṇā*), Swift-as-Thought (*manojavā*), Reddish (*lohitā*), Dreadful (*karāla*), and Dark (*kālī*). These seven are used by martins to accomplish the fierce results (*krurakarma*). (1.140)

The pure flames (*sāttva*) used in yoga-acts[17] [are enumerated as] Golden (*hiraṇyā*), Atmospheric (*gaganā*), Red (*raktā*), Black (*kṛṣṇā*), Beautiful (*suprabhā*), Multi-formed (*bahurūpa*), and Unequaled (*atiriktā*). (1.141)

All of the tongues are emerge yellow but appear like their names. (1.142)

The Golden flame (*hiraṇyā*), appears golden-colored and it settled in the Northeast quarter; it is used for attraction and so forth. The Atmospheric (*gaganā*) tongue of flame is colored like a cats-eye gem (*vaidūryyā*) and it placed in the East; it effects immobilization. The Red flame (*rakta*) is considered to be the color of the newly-risen sun and is positioned in the Southeast; it effects dissension. The Black flame (*kṛṣṇā*) appears like a blue lotus and is placed in the Southwest (*diśi danujapater*)[18]; it is used for murderous sorcery (1.143)

The Beautiful flame (*suprabhā*) tongue is crimson (*śoṇavarṇā*) and is placed in the East;

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17 The rites are called yoga rituals to contrast with prior fierce rituals. The exposition below describes the results appropriate for each of these flames are appropriate for the full range of results from pacific to hostile.

18 I cannot identify Danujapati, and I am following the Hindi commentary reading '*nairṛtakoṇa meṃ*'. The south-west is consistent with other murderous sorcery rituals.

it is used for pacification rites. And the Unequaled flame (*atiriktā*) is golden and placed in the Northwest; it is used in eradication rites. The Multiform flame (*bahurūpā*) is placed in the middle or edge and appears like a pot (*kuṇḍasya*); it is used to accomplish whatever result is desired. These tongues of flame are used by those skilled in tantra lore in various rituals. (1.144)

Exposition on Fire Names

In the *Pūrṇāhuti*[19] rites [the flame] is called Merciful (*mṛḍa*). In pacification rites it is called Wish-Giver (*varada*). In prosperity increase rites [it is called] Strength-Giver (*balada*). In sorcery rites (*abhicāraka*) the fire [is called] Furious (*krodha*). (1.145)

In [rituals] for the purpose of subjugation [the flame] is called Desire-Fulfilling (*kāmada*). In wish-granting [rituals it is called] The Crest (*cūḍaka*). In the one-hundred-thousand-fold fire-offering [the flame] is called Conveyor (*vahni*). In the ten-million-fold fire-offering [the flame is called] Oblation-Eater (*hutāśana*). (1.146)

Preparations/Substitutions (*vyavasthā*) for Fire sacrifices

When [proper] substances are not available, then ghee [is offered]. But if [offerings] are not possible, then one should perform full mantra repetitions. The root mantra and the various ancillary mantras (*āṃga*) are repeated in ten parts (*daśāṃśa*). (1.147)

When [a practitioner] does not know the specifics of these fire-offerings, [he should perform] mantra repetitions in two ways. (1.148)

When the explanation of fire-offering and mantra repetition is not enumerated by wise sages, in that case both fire-offering and mantra repetition is declared to be done 8,000 times. (1.149)

For fire-offerings and tribute offering (*bali*) one should use the mantra ending '*svāhā*'. And for worship and invocations one should use [the spell] ending '*namaḥ*'. (1.150)

In libation offerings one should put the name [of the deity] at the end of the mantra along with the word 'I refresh' (*tarpayāmi*). In the mantra repetition and *homa* offerings enumerated here, [the mantra should be repeated] 1,008 times. (1.51)

Prescriptions for the Two Sacrificial Ladles

He should make a single-bowl ladle (*sruk*) thirty six finger-breadths long; the double-

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19 An orthodox Vedic ritual meaning "full offering" or "full ladle".

bowl ladle is twenty four finger-breadths long. The mouth, the throat, and the stand [of the ladles] should be, respectively, seven [finger-breadths], one [finger-breadth], and of eight [finger-breadths]. (1.152)

The staff (*daṇḍa*) [of the ladles] should stretch out for twenty or six finger-breadths. (1.153)

The pit (*kuṇḍa*) [of the ladles] should be four finger-breadths deep, the same number as the Vedas. Likewise the hollow (*garta*) [of the ladles] is for finger-breadths deep, the same number as the Vedas. The round (*vṛtta*) [of the ladles] is dug out as a triangle (*tritaya*). (1.154)

The garland (*mekhala*) is two finger-breadths and likewise should be whatever is outside [the garland]. In front of the mouth (*mukha*) and the pit (*kuṇḍa*) is placed a circle (*vistāra*) around the triangular *vedī*. (1.155)

When pouring the ghee, the large ladle (*sruco*) pours the ghee into the smaller aperture (*randhra*). (1.156)

The big and small ladles (*sruksruva*) are made from wood or gold, silver, or copper. Also, the ladles may be made of iron. [Also, they may be made] from the *kāraskara* tree. (1.157)

The [ladles] for wicked-acts (*kṣudrakarman*) are made from the *nāgendralata* tree (*nāgendralataya*). (1.158)

Enumeration of Hand Gestures (*mudrā*) for Fire Sacrifice

The gods will not accept offerings without the [proper] hand gestures. Indeed one should oblate accompanied with hand gestures; without hand gestures [an oblation] will not be eaten. (1.159)

A deluded fool desires to perform fire sacrifices without hand gestures. When sacrificing, he will surely destroy himself by this. (1.160)

Three hand gestures are prescribed for fire-offerings: the doe (*mṛgī*), the goose (*haṃsī*), and the sow (*śukarī*). The sow is the clenched the fist. The goose extends (*mukta*) the little finger. The doe [extends] the index finger and the little finger (1.161) These are the hand gestures for fire-offerings. (1.161)

The sow is proclaimed for sorcery rituals (*ābhicārikakārya*). (1.162)

[In the various rituals], respectively, [one uses the following seed syllables]. Pacification

uses '*namaḥ*'. Subjugation uses '*svāhā*'. Likewise, immobilization uses '*vaṣaṭ*'. For dissension one uses '*vaiṣaṭ*'. Eradication uses '*huṃ*'. Finally, murderous sorcery uses '*phaṭ*'. (1.163)

[The Six Results Catalog]

Now Pacification Results (*śāntikarma*)

Tranquilizing Fevers and Such

"*Oṃ*! Tranquilize! Tranquilize! Destroy all misfortune! *Svāhā*!"[20] One hundred thousand repetitions surely and permanently tranquilizes everything. (1.164)

Tranquilizing Wicked Creatures (*kukṛtyāśānti*)

"*Oṃ saṃsāṃsiṃsīṃsuṃsūṃsesaiṃsoṃsauṃsaṃsaḥ vaṃvāṃviṃvīṃvuṃvūṃveṃ-vaiṃvoṃvauṃ vaṃvaḥ haṃsaḥ amṛtavarccase svāhā!*" This is the spell. [The practitioner] should drink a dish of water consecrated with 108 repetitions of this spell. [From] when he wakes at dawn he will be relieved from all disease for one year. (1.165)

Tranquilizing the Manifold Assailants

"*Oṃ haṃhāṃhiṃhīṃhuṃhūṃhoṃhauṃhaṃhaḥ kṣaṃkṣāṃkṣiṃkṣīṃkṣuṃkṣūṃkṣeṃ-kṣaiṃkṣoṃkṣauṃkṣaṃkṣaṃ haṃsaḥ haṃ!*" This is the spell. This mantra destroys the malignant actors (*duṣṭasya carita*) including moving and non-moving creatures as well as man-made poison. Ghosts (*bhūta*), ghouls, wild protectors (*rakṣasa*), evil-minded men, tigers, lions, bears, jackals, snakes, elephants, horses, and all manner of beasts are destroyed by merely [repeating the spell] mentally. The power of this spell annihilates any and all ghosts and seizers (*bhūtavigraha*). (1.165-8)

Tranquilizing the Rage of Īśvara and So Forth {i.e. Divine Rage}

"*Oṃ*! Pacify, tranquilize, and quiet all the angered ones! *Svāhā*!"[21] Thirty seven repetitions of this mantra shall cleanse the face [from faults and sins.] (1.169)

Subjugation Results[22]

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20 Mantra: *oṃ śānte śānte sarvāriṣṭanāśini svāhā*.

21 Mantra: *oṃ śānte praśānte sarvakrodhopaśamati svāhā*. emend. *upaśamani* to *upaśamati*. This is a *prāyaścitta* spell.

22 The following starting with Subjugation to the end of this section incorporates stand Uḍḍ-corpus rituals with many parallels. Not only ritual details but the form and language of the rituals are more like most Uḍḍ-corpus texts than the earlier more systematic and analytical potion.

Now I will describe the supreme rites of subjugation [against] kings, commoners, and beasts. O Rāvana, listen carefully. (1.170)

Subjugating All Men

Combine five portions each of panic grass (*priyaṅga*), tabernaemontana coronaria (tagara)[23] , *costus speciosis* (*kuṣtha*)[24], and snake-hair plant (*nāgakeśara*)[25], and [the intoxicating] black dattura. The pill is made in the shade and placed into [victim's] the food or drink to subjugate a man or woman for their entire life. (1.171-2ab)

The spell-knower should perform the spell for twenty-one days. (1.172c)

The spell: "*Oṃ*! Obeisance to glorious Uḍḍāmareśvara! Bewilder Bewilder! Assemble Assemble! *Ṭha Ṭha*!"[26] The *mantrin* mentally repeats the spell with unwavering attention thirty thousand times; this subjugates all people. (1.173)

Perform seven mantra consecrations at the beginning of the new moon in the Puṣya lunar asterism. This worship will cause the subjugation of any and all people who have previously injured [the *mantrin*]. (1.174)

The spell "*Oṃ*! Obeisance to Him that Subjugates All People! Do your thing! Do it! *Svāhā*!"[27]

Wood-apple leaves and sweet-lime are ground up with goat milk [and used to draw] a *tilak* that subjugates the world. (1.175)

Subjugating Kings

Saffron, sandal, yellow orpiment, and camphor are mixed together with cow milk to make a powerful *tilak* that subjugates kings. (1.176)

The mantra: "*Oṃ! Hrīṃ! Saḥ!* May so-and-so be subjugated to me! *Svāhā*!"[28] Repeat the aforementioned 1000 times, and then use the mantra to consecrate the *tilak* seven times. (1.176)

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23 Indian valerian.
24 An Indian herb identified by modern term costus, also listed as costus arabicus, alternately saussurea auriculata.
25 Identified as *mesua roxburghii*. *Mesna Roxburghii* is described in <u>*Kāmasūtra*</u> as an ointment to make a man appear more attractive.
26 Mantra: *oṃ namo bhagavate uḍḍāmareśvarāya mohaya mohaya mili mili ṭhaḥ ṭhaḥ*
27 Mantra: *oṃ namaḥ sarvalokavaśaṃkarāya kuru kuru svāhā*
28 Mantra: *oṃ hrīṃ saḥ amukaṃ me vaśamānaya svāhā*

Subjugating Women

Now I will explain the quintessence of methods, the mere knowledge of which makes a woman into a slave (*kiṃkarī*). (1.177)

The spell: "*Oṃ*! Reverence to Goddess Kāmākhyā! May such and such a woman be subjugated to me! *Svāhā*!"[29] This is perfected by 108 repetitions. (1.178)

A man should sprinkle [a combination of] *brahma*-staff (*brahmadaṃḍī*) [and] cemetery ash upon the body of a woman who is [consequently] subjugated. This was declared by none other than Śaṃkara. (1.179)

Grind together the black lotus (*kṛṣṇotpala*), bees wings, tagara root, the white crow-shank plant [i.e. *abrus precatorious*] (*sitakākajañghā*) and place it upon the head of an elegant young woman who will instantly become [his] slave. (1.180)

Grind up rock salt, *terminalia bellerica* liquor (*ākṣika*), and pigeon shit (*kapotamala*). Smear it upon a penis (*liṃga*) [before] making love to a young woman or a new bride.[30] She will never approach another man, even mentally. She shall be a slave [to the man who now] appears to her in a sublime and captivating form [lit. the form of the Heart-Stealing God] (*atimanoharadivyamūrtiḥ*). (1.181)

Subjugating a Husband (*pati*)[31]

Yellow orpiment, fish bile, a peacock crest, and a combination of honey and ghee should be smeared on the vulva of a woman (*strīvarāṅga*) in secret. At the time of intercourse (*maithuna*), a man becomes [her] slave. (1.182)

Kulattha pods[32], wood-apple leaves, orpiment, and red arsenic (*manaḥśila*) in equal portion are combined in a copper bowl [and fermented] for seven nights. Then oil is cooked in the bowl [with the mixture]. Having smeared her vulva with the infused oil, she amorously approaches [her] husband (*bhartṛ*). At the culmination of intercourse [her] husband becomes [her] slave, no doubt! (1.183-184)

Immobilization

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29 Mantra: *oṃ namaḥ kāmākhyādevi amukī me vaśamānaya svāhā*
30 The phrase '*taruṇīṃ ramate navoḍām*' may refer to a young new bride or to a young woman AND/OR a young bride. The target is clearly a maiden, though she may not necessarily be a bride. She could be a courtesan, prostitute, one's own bride, the bride of another, or merely a desirable young woman.
31 These rites are performed by a woman.
32 *Dolichos uniflorus*

Immobilization in Position

"*Oṃ*! Reverence to the Sky-clad One! Immobilize the position of so-and-so! *Svāhā*!"[33]
This is the spell. It is perfected by 108 repetitions.

Deposit white *abrus precatorious* fruits (*śvetaguñjaāplhal*) and earth in a skull-cup and make tribute offerings of milk. [Consequently], he becomes rooted [lit. like a tree] (*vṛkṣo bhaved*). Creepers and limbs seize him, fixing him in his place. He is immobilized where he stands. This is declared in the <u>Siddhiyoga</u>.[34] (1.185-6)

Immobilizing Fire

"*Oṃ*! Reverence to Him Who Takes the Shape of Fire [i.e. Agni]! Immobilize the fire [from burning] my body! Do it! *Svāhā*!"[35] This is the spell. It is perfected by 108 repetitions.

Acquire the fat of a frog and have it pounded by a maiden (*kaumārīrasapeṣita*). Merely smearing [the fat] upon a body immobilizes the flame [and the body will not burn]. (1.187)[36]

Having drunk butter with sugar and chewed dry ginger (*nāgaram*), Should he put his mouth upon burning iron, his lips will not burn.[37] (1.188)

Spell to Immobilize Weapons [i.e. to Prevent Harm from Weapons]

"*Om*! Hey Pot-Ears, you Great Protector, born from the womb of Kaikasī, immobilize a hostile army! Glorious Rudra be praised! *Svāhā*!"[38] [The spell] is perfect by 108 repetitions.

A scorpion symbol [is drawn] upon his forehead, [the mantra is] bound [as amulets] around his waist and upper-arms; standing in the sun, all weapons are restricted [from

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33 Mantra: *oṃ namo digambarāya amukāsanastambhanṃ kuru svāhā*
34 Immobilization rituals use this image often. Sometimes being bound by creepers is a metaphor for his fixity, but sometimes it literally describes a man bound by vines. The final phrase 'siddhayoga udāhṛtaḥ' either refers to a declaration that this is the result of the ritual or declaring the source as a text called <u>Siddhayoga</u>. The phrase is formulaic and common and there is no prominent text of this title, so I have settled on the former explanation.
35 Mantra: *oṃ namo agnirūpāya mama śarīre stambhanaṃ kuru kuru svāhā*
36 Frog fat is common to prevent burning.
37 This ritual is a countermeasure for ordeals to tell the truth in which a man touches his face, lips, or tongue to heated iron and, if he is not burn, he is declared truthful.
38 Mantra: *oṃ aho kumbhakarṇa mahārākṣasa kaikasīgarbha sambhūta parasainyastambhana mahābhagavān rudro'rpayati svāhā*

harming him].[39] (1.189)

On Sunday acquire and grind up wood-apple leaves, sweet-dates, and lotuses.   By smearing [this upon his body] weapons are instantly immobilized. (1.190)

Army Immobilizing Spell

"*Om*! Reverence to trident-bearing Kālarātrī! Immobilize my enemy's army! Do it!"[40] This is perfected by 108 repetitions.

On Sunday a learned practitioner (*sudhī*) first acquires the fruit of the white *abrus precatorious* (*śvetaguṃjāphala*). Next, he digs a hole in a cemetery and places a stone [in that hole]. And there [over the stone] he worships eight *yoginīs*: Howley (*raudrī*), Dominatrix (*maheśvarī*), Sow (*vārāhī*), Man-lioness (*nārasiṃhī*), She that Pervades (*vaiṣṇavī*), and Maiden (*kumārikā*). And having worshiped the Lady of Beneficence (*lakṣmī*) and Swollen (*bhrahmī*), [in turn he] worships the Lord of the Multitudes (*gaṇeśa*) and the Boy-God (*baṭuka*), and the Field-protector (*kṣetrapāla*) are worshiped. [Consequently, the opposing] army will be immobilized. He makes tribute offerings to each one of the deities by name. [He offers] meat, wine, flowers, incense, and lamp offerings. This was spoken by Śaṃkara and should not be taught to just anybody. (1.191-4)

Repelling an Army

"*Oṃ*! Reverence to the sword-bearing Terrifying One (*bhataṃkara*)! Set my enemies army to flight! Do it! *Svāhā*!"[41] This is perfected by 108 repetitions.

On Tuesday [the practitioner] acquires the wings of an owl and a crow. The mantra is inscribed using orpiment [as ink] including the name [of the enemy in the victim position] upon a birch-sheaf. [The amulet] is worn around his neck and he holds the crow and owl wings while facing enemy leader (*senānit*). This was declared by none other than Śaṃkara. Those mere words in the midst of the enemy will surely set to flight [the enemy army]: the king, soldiers, and elephants. This was declared by none other than Śaṃkara. (1.195-197)

The Spell that Immobilizes Water

"*Om*! Reverence to glorious Howler! Immobilize the waters! Immobilize! *Ṭha Ṭha*

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39 While the Sanskrit for this verse is troubling, the connection of Kumbhakarṇa, Bhairava, the sun, scorpions, and amulets to rituals that prevent harm from weapons is common in the Uḍḍ-corpus.
40 Mantra: *oṃ namaḥ kāla rātri triśūladhārini mama śatrusainyastaṃbhanaṃ kuru kuru svāhā*
41 Mantra: *oṃ namo bhayaṅkarāya khaḍgadhāriṇe mama śatrusainyapalāyanaṃ kurukuru svāhā*

Ṭha!"[42] This is perfected by108 repetitions.

He should pound into a powder the substance called *padmaka* [i.e. the wood of the *cerasus puddum*] and deposit [the powder] in water-tanks, pit wells, or lakes; [consequently,] this immobilizes water. (1.198)

The Spell that Immobilizes clouds

"*Oṃ*! Reverence to glorious Howler! Immobilize the clouds! Immobilize! Ṭ*ha Ṭha Ṭha*!"[43] This is perfected 108 repetitions.

Acquire to bricks and place cremation charcoal between them and then bury [the bricks] in the middle of the forest; [consequently,] this causes the immobilization of clouds.[44] (1.199)

The Spell that Immobilizes Ships

"*Oṃ*! Reverence to the glorious Howler! Immobilize the Boat! Immobilize! *Ṭha Ṭha Ṭha*!"[45] This is perfected by his 108 repetitions.

During the *Bharaṇī* lunar asterism [he should prepare] a five finger-breadth stake (*kīla*) made from date tree wood (*kṣīrakāṣṭha*) [and then pound it into a ship]. This is declared by Mūladeva to immobilize ships.[46] (1.200)

The Spell that Immobilizes Men

"*Om*! Reverence to glorious Howler! Immobilize so-and-so! Immobilize! *Ṭha Ṭha Ṭha*!"[47] The perfection of this mantra is accomplished through 108 repetitions.

Inscribe [the mantra] including the name of the victim upon cloth stained with menstrual blood using orpiment. Deposit [the inscribed cloth] in a pot. This immediately immobilizes a man. (1.201)

The spell that Immobilizes Sleep [i.e. Prevents Sleep]

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42 Mantra: *oṃ namo bhagavate rudrāya meghaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
43 Mantra: *oṃ namo bhagavate rudrāya meghaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
44 Other versions of this ritual use the ash to write a mantra on the inside of two bricks and then smash them together, mimicking the sound of thunder and projecting a cloud of ash.
45 Mantra: *oṃ namo bhagavate rudrāya naukāṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*
46 The stake could be pounded into the ground, but, following the commentary, pounding the stake into the ship or the shipyard is more appropriate for a *kīla* ritual. Mūladeva may refer to Śiva/Rudra, the root-deity for the text, or could be an author.
47 Mantra: *om namo bhagavate rudrāya amukaṃ staṃbhaya staṃbhaya ṭhaḥ ṭhaḥ ṭhaḥ*

"*Oṃ*! Reverence to glorious Howler! Immobilize sleep! Immobilize! *Ṭha Ṭha Ṭha*!"[48] This is perfected by 108 repetitions.

Having ground together *bṛhatī*-root and honey *(mūlaṃ bṛhatyā madhukaṃ)*, it is deposited in the nose. Indeed this will immobilize sleep. This was said by Mūladeva.[49] (1.202)

The Spell that Immobilizes Female Buffalo and Cow

"*Om*! Reverence to glorious Howler! Immobilize buffaloes, cows, and the like! Immobilize! *Ṭha Ṭha Ṭha*!"[50] Perfection is accomplished by 108 repetitions.

In each of the four directions, he should bury the bone of a bull *(uṣṭrasyāsthi)*. This immobilizes female cows, buffalo, and so forth. This is declared the perfection of the rite. (1.203)

The Mantra that Immobilizes Beasts (*paśu*)

"*Oṃ*! Reverence to the glorious Howler! Immobilize such-and-such beast! Immobilize! *Ṭha Ṭha Ṭha*!"[51] The perfection of this spell is accomplished by 108 repetitions.

Take up the hair of a [domesticated] buffalo *(uṣṭra)* and tie it atop the beast [one wishes to domesticate].[52] [Consequently], this cause the immobilization of beasts. Such is declared to be the result of the ritual. (1.204)

Bewildering

"*Oṃ*! *Hrīṃ*! O Kālī, skull-bearer, who bellows (ghoranādini)! Bewilder the universe! Bewilder mankind! Bewilder everything! Bewilder! *Ṭha Ṭha Ṭha*! *Svāhā*!"[53] The

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48 Mantra: *oṃ namo bhagavate rudrāya nidrāṃ stambhaya stambhaya ṭhaḥ ṭhaḥ ṭhaḥ*
49 It is unclear how the substance is used regarding the nose. My instinct is that the mantra and substance cause sneezing that would prevent sleep. However, possibly the practitioner ingests the substance into his own nose, possibly causing him to sneeze, and the ritual functions as a 'persuasive analogy'.
50 Mantra: *oṃ namo bhagavate rudrāya gomahiṣyādīn stambhaya stambhaya ṭha ṭha ṭhaḥ*. The commentator adds a footnote that one should use only the word '*go*' when the target is cows and '*mahiṣī*' for bulls
51 Mantra: *oṃ namo bhagavate rudrāya amukaṃ paśuṃ stambhaya stambhaya ṭhaḥ ṭhaḥ ṭhaḥ*
52 The Sanskrit reads: *uṣṭraloma gṛhītvā tu paśūpari vinikṣipet*. The ritual resembles other rites used to immobilize or domesticate a wild animal by attaching the hair of a domesticated animal to a wild or just non-domesticated animal. A *paśu* is a domesticated or sacrificial animal, but I assume the ritual transforms an animal into a domesticated or sacrificial or just docile animal.
53 Mantra: *oṃ hrīṃ kāli kapālini ghoranādini viśvaṃ vimohaya jaganmohaya sarvaṃ mohaya mohaya ṭhaḥ ṭhaḥ ṭhaḥ svāhā*. The spell placed at the head of the section should be applied to rites where a spell is not specified.

perfection of this spell is caused by one hundred thousand repetitions.

The Spell that Bewilders All Animate Creatures

Brahmadaṇḍī root ground with the juice of the white *arbrus precatorious* (*śvetaguṃjārasa*), when merely smeared upon bodies,[54] it bewilders all mankind. (1.205)

Tulsi leaves should be dried up in the shade, mixed with *vijayā* seeds[55], *physalis flexuosa* (*aśvagaṃdhā*), tawny-colored cow (*kapila*) milk, banyan tree[seeds], and *abrus precatorus* (*rakti*). All are measured in equal portions. Due to consuming [this concoction], from the moment he rises in the morning, he bewilders all mankind. (1.206-7)

The root of *calotropis gigantea* (*śvetārkamūla*) are ground vermillion (*sindūra*) with banana juice (*kadalīrasa*). A *tilak* made using these juices[56] bewilders the world.

Banana juice (*kadalīrasa*) is infused with and vermillion (*sindūra*). Using this concoction, with [the lore from this] tantra, one is able to bewilder the world. (1.208)

Acquire wood-apple leaves and dry them in the shade. Make a ball from the dried leaves] and banyan [seeds] and from tawny-colored cow milk. A *tilak* made from these [ingredients] shall bewilder the whole world. (1.209)

Dissension Spell

"*Oṃ*! Reverence to Nārāyaṇa! Cause so-and-so to hate so-and-so! Do it! *Svāhā*!"[57] The spell is perfected by 108 repetitions.

Take that wing of a crow in one hand and the wing of an owl in the other. Having performed mantra consecration (*mantryitvā*), [the practitioner] joins [the two wings] in front of him and binds them up with black thread. Wings in hand, he makes water offerings. He performs 108 mantra repetitions [in this way] for seven days. [This causes dissension between the two parties]. (1.210-1)

Take up elephant hair. Take up lion hair. Take up foot-dirt [from the victims]. [Fashion] a doll [using these substances] and bury it in the ground. Over that spot one should make a fire and oblate Jasmine flowers. The causes hatred of the target. This was declared by

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54 Bodies (*śarīrāṇāṃ*) is plural and may refer to smearing this concoction on the practitioner's bodies or the victims' bodies.
55 According to Monier-Willliams this can refer to many different plants.
56 Made with these juices or made in such a manner is my translation of '*anenaiva tu taṃtreṇa*'. The term '*tantra*' refers not to a body of lore or philosophy or text but a method, not unlike '*yoga*'.
57 Mantra: *oṃ namo nārāyaṇāya amukasya amukena saha vidveṣaṃ kuru kuru svāhā*

none other than Śaṃkara. (1.212-3)

Take up elephant teeth. Take up lion teeth. Grind them with fresh butter. A *tilak* [drawn with this concoction] causes dissent. (1.214)

Spell for Eradication

"*Oṃ*! Reverence to the glorious, gape-mawed Rudra! Immediately eradicate so-and-so along with his own clan and progeny! Eradicate! Kill Kill! Burn Burn! Cook Cook! *Huṃphaṭ Svāhā*! *Ṭha Ṭha*!"[58] This spell is perfected by 108 repetitions.

Having oblated the wings of a crow and an owl [and performed] 108 mantra repetitions with the name of the victim [in the mantra], the victim is eradicated. (1.215)

A *śivaliṅga* is smeared with funeral ashes and *brahmadaṇḍī* [plant products along with] white-mustard seeds. On a Saturday, [the mustard seeds] are deposited in the house [of the victim]. [Consequently,] the enemy is eradicated until his own death. (1.216-7)

Attraction Spells

"*Oṃ*! Reverence to the Primordial Man (*ādipuruṣa*)! Attract so-and-so! Do it! *Svāhā*!"[59] It is perfected by 108 repetitions.

Combine juice from the leaves of the black dattura with orpiment [to make ink]. Upon a birch sheaf inscribe the mantra using a pen made from the white *karavīra* plant. The name of the victim is inserted in the middle [of the mantra]. [The inscribed sheaf] is burned in a *khadira*-wood fire. [The victim] is attracted from even one hundred leagues (*yojana*) [away]. This was said by none other than Śaṃkara. (1.218-9)

One should inscribe this in blood using his ring-finger on a birch sheaf. The name of the victim is inscribed in the middle [of the mantra], and [the mantra sheaf] should be deposited in [a vessel] filled with liquor (*madhumadhya*). Then [the victim] will be attracted. This is the declared result of the ritual. Because this spell is difficult even for the gods, not just anybody should be taught the ritual. (1.120-1)

Murderous Sorcery Methods

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58 Mantra: *oṃ namo bhagavate rudrāya daṃṣṭrākarālāya amukaṃ svaputravāṃdhavaiḥ saha hana hana daha daha paca paca śīghramuccāṭaya uccāṭaya huṃphaṭ svāhā ṭhaḥ ṭhaḥ.* I have rendered the instrumental form to include the eradication of the clan and family of the target due to the particle '*saha*'. Without '*saha*' the instrumental could be an ablative-instrumental eradicating the victim from his clan and family, as is often found in dissension rituals.
59 Mantra: *oṃ namaḥ ādi puruṣāya amukasya ākarṣaṇaṃ kuru kuru svāhā*

I will now explain the endeavors (*prayoga*) called murderous sorcery (*māraṇa*) that are instantly effective against humans. Listen diligently, O Rāvana. (1.222)

Murderous sorcery should not be performed frivolously against anybody at any time. This dangerous ritual that ends life should be done out of the desire for wealth and prosperity (*bhūti*).[60] (1.223)

Should a fool perform the rituals in this tantra, he will himself be assailed. Therefore, to protect oneself, nobody should perform murderous sorcery. (1.224)

Only a holy man (*brahmātmaṇa*), having discerned [the rituals and situation] with discriminating eyes, should ever perform murderous sorcery; otherwise, sin (*doṣa*) is incurred. Should one perform murderous sorcery, it should be done in the following manner. (1.225)

"*Oṃ*! Fierce Goddess (*cāṇḍalinī*), Dweller in Kāmākhya (*kāmākhyāvasini*), Impassible Forest Goddess (*vanadurga*)! *Klīṃ klīṃ ṭhaḥ svāhā*!"[61] The mantra is perfected by ten thousand repetitions.

Svāhā		
Māraya	Huṃ	Amukaṃ
Hrī		Phaṭ

This figure (*yantra*) is inscribed on birch using yellow orpiment and vermillion. On Saturday or Tuesday tie [this amulet] around one's neck to kill an enemy. (1.226)

"*Oṃ*! Reverence to The Destroyer of all Time (*sarvakālasaṃhāra*). Kill so-and-so! Kill! *Khrīṃ Pha*ṭ! Reduce [the victim] to ash!"[62] This is the spell. It is perfected by one thousand repetitions.

Make a doll (*puṭṭalī*) from an an enemy's foot-dust, funerary ash, and blood from [one's] middle [finger].[63] Cover [the doll] with black cloth and bind it with black thread. The puppet (*murti*) is laid upon a bed of *kuśa* grass and then burned. One should perform 10,000 repetitions of mantra. Afterward, one should perform 108 mantras [to consecrate] 108 *maṣa* beans with the potency of this majestic mantra. Deposit all those beans into the

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60 The ritual is done to acquire wealth, prosperity, wife, and family by taking it from the one who is killed. This is made clear by longer versions of this verse in other sources.
61 Mantra: *oṃ cāṇḍalini kāmākhyāvasini vanadurga klīṃ klīṃ ṭhaḥ svāhā*
62 Mantra: *oṃ sarvakālasaṃhāraya amukaṃ hana hana krīṃ huṃ phaṭ bhasmīkuru svāhā*
63 Foot-print dust or dust acquired from a victim's foot.

middle of the head of the doll. Should he perform this endeavor (*yoga*) at midnight, he will kill even one equal to Indra. Should he deposit the doll at the edge of a cemetery, then after the passing of one month the enemy will be dead. (1.227-31)

Wet Cloth Magic (*ārdra paṭī vidyā*)

"*Oṃ*! O glorious Goddess of the Wet Cloth (*ārdrapaṭeśvarī*), O She Who is Garbed in Green and Black (*haritānīlapaṭā*), O Dark One (*kālī*), O Salivating Goddess (*ārdrajihvā*), O Fierce One (*caṃḍalinī*), Howley (*rudrāṇī*), Skull-Bearer (*kapalinī*), Flaming Mouth (*jvālamukhī*), Seven Tongues of Flame (*saptajihvā*), the Thousand-eyed One (*sahasranayanā*), approach! Approach so-and-so! I offer you an animal! Cut apart the life of so-and-so! Approach Approach! You who steal away lives (*tajjīvitāpahāriṇī*)! *Huṃ*! *Phaṭ*! *Bhurbhuvaḥ*! *svaḥphaṭ*! You that devours cloth soaked in blood (*rudhirārdravasākhādinī*), cleave my enemies! Cleave! Drink the blood! Drink! H*uṃ Phaṭ Svāhā*."[64] This is the spell. It is perfected by ten thousand recitations.

Oṃ! The regulations for mantra repetition regarding the mantra of the great spell dedicated to glorious Wet-Cloth: it uses the seer Duvāsa's Gāyatrī Chaṇḍa [meter], the seed syllable '*hūṃ*', the energy-syllable (*śaktiḥ*) is '*svāhā*', and in the target position is the name of my enemy.[65]

Mere mantra repetition kills an enemy after one month. Begin on the dark eighth of the fortnight [and practice] through the dark fourteenth. He should perform mantra repetition with the name of the enemy inserted [in the mantra]. He should make a doll using the dust from the foot [or foot-print] of his enemy (*ripupādasthadhūli*). Having made a tribute sacrifice (*bali*) of a young goat, he should soak the clothing with [the goat's] blood. Cover the effigy with that [blood] cloth. When the cloth has dried, then the enemy will be destroyed. The power of this great mantra [kills the enemy], there should be no doubts. (1.232-5)

This concludes early part called "Exposition of the Six Results." Paṇḍita Śyāmasundarlālatripāṭhi composed the gloss. The *Uddīśatantra* is a conversation between Śrī Rāvaṇa and Śrī Mahādeva.

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64 *oṃ namo bhagavati ārdrapaṭeśvari haritanīlapaṭe kāli / ārdrajihve cāṃḍālini rudrāṇi kapālini jvālāmukhi saptajihve sahasranayane ehi ehi amukaṃ te paśuṃ dadāmi amukasya jīvaṃ nikṛṃtaya ehi ehi tajjīvitāpahārinī huṃphaṭ bhūrbhuvaḥ svaḥphaṭ rudhirārdravasākhādini mama śatrun chedaya chedaya śoṇitaṃ piba piba huṃ phaṭ svāhā //*

65 Mantra regulation: *Oṃ asya śrī-ārdrapāṭīmahāvidyāmaṃtrasya durvāsā ṛṣirgāyatrī chaṃdaḥ huṃ bījaṃ svāhā śaktiḥ mama amukaśatrunigrahārthe jape viniyogaḥ //*

Now the Later Half

Rāvaṇa Said

If the spell is properly practiced but there is no result (*siddha*), what should one do then, O God? Tell me, Parameśvara. (2.1)

Śiva Said

If the spell is properly practiced and there is no result, he should do it again. Then it will surely have a result. (2.2)

If the spell is done again and there still is no result, then it should be done yet again. Perfection [will occur] without a doubt. (2.3)

If the spell is done yet again and there is still no result, then the seven methods (*upāya*) should be done carefully (*prematas*), Rāvaṇa. (2.4)

He should perform, in sequence, swelling (*bhrāmaṇa*), restraining (*rodhana*), subjugation (*vaśya*), suppression (*pīḍana*), desiccation (*śoṣa*), nurturing (*poṣaṇa*), and, finally, reducing to ashes (*dāhana*). Then the spell is perfected. (2.5)

The swelling rite is fixed in sequence with the *vāyu*-seed syllable. Then he should inscribe the spell in a magic diagram using olibanum (*silha*, corr. *śilha*), camphor, and saffron. (2.6)

The spell is properly written using *andropogon muricatus* (*uśīra*) root and sandal. It should be written during offerings of milk, butter, honey, and water. The swelling rite (*bhrāmaṇa*) will bestow [results] due to adoration, repetition, and fire-sacrifice. (2.7-8)

Should the swelling rite fail to produce results, he should restrain [any obstructors] (*rodhana*). Having put together (*saṃpuṭa*) the seed-syllables of Sārasvata, he should perform spell repetitions. This will thus perfect the restraining. Should it not [be effective], then perform the subjugation rites. (2.9)

On pure-white birch paper he should write the spell with red resin (*alakta*), sandalwood, *costus speciosis* (*kuṣṭha*), turmeric (*haridrā*), thorn apple (*mādana*), and camphor (*śilā*). [This spell] should be worn on the throat [as an amulet] to cause the desired results. Otherwise, [if the spell is not effective] one should do the Suppression rites (*pīḍana*)

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[against] his [obstructor]. (2.10)

Using the topsy-turvy method (*adhorottarayogana*), he mutters a spell upon feet [corresponding to his target and written on the ground]. He should meditate upon the goddess Topsy-Turvy (*devatā adhorottararupinī*). (2.11) He should then inscribe the *vidyā* using the milk of *āditya* [i.e. the *calotropis gigantea*] upon the [drawn] feet (*aṅghriṇā*). Daily he should practice the fire-offering using the spells and the appropriate elements (*bhūṭa*). To affect the beating, he ties up [the amulet] using the *mimoso pudica* (*lajjā*). Thus [if there is still no result] he should perform the increasing rites (*poṣayet*). (2.12)

At the beginning and the end of [the spell] he ought to uses the three seed syllables of Bālā. Now the *vidyā* should be inscribed using cow's milk and honey, and should be held in his palms. This perfects the rite of prosperity increasing. If [this does not produce a result], then he should perform the desiccation rites. (2.13)

He should make the spell twice using Vāyu seed syllables. These *vidyās* should be inscribed with ash and tied around the neck. But should the desiccation rites not produce a result, [he should perform] the burning rites using the Agni seed syllables. (2.14)

In the burning rites each and every syllable in the spells should be spoken aloud (*urdvaṃ yojayed*) at the beginning, middle, and end. (2.15) The spell is written using oil from the Brahma-tree (*brahmavṛkṣa*) and should be worn around the shoulders (*skandhadeśa*). This spell should be effective without any doubt. (2.16)

All this is explained solely because of your devotion. Using this one method, he will gain the results of many rites. Ok, Rāvana. (2.17)

Rāvana Said

O God of Gods, Great Lord, have mercy upon me. Please tell me signs of the perfection of the spells (*lakṣaṇa mantrasiddhi*), O Lover of Devotees (*bhaktavatsala*). (2.18)

A principle (*uttama*) sign is the perfection (*siddhi*) [bestowing] freedom from afflictions (*akleśa*) of desires (*manoratha*)--and likewise visions of deities and the removal of mortal [dangers] (*mṛtyu haraṇa*). (2.19)

A high (*para*) sign of perfection is ease in magical methods (*prayogasyākleśa*). He enters into the bodies of others and thereby leads them about (*puraprāveśanam*). Having risen out [of his body], he travels about. (2.20)

He sports with the aviatrix (*khecarīmelanaṃ*). He hears whatever is said about him (*tatkatha*). He can see through cracks in the earth [to discover treasure]. These are true

signs (*tattvamasya lakṣaṇa*). (2.21)

A principle sign (*uttama*) is long life, fame, and a well-adorned vehicle. Also, a principle sign is the subjugation of kings and their subjects. (2.22)

Everywhere and all the time, the joyful one (*sukhin*) performs amazing acts (*camatkārakara*). Using his gaze he removes poisons and disease. (2.23)

The spell-knower effortlessly attains intellectual mastery in the four [Vedas]. [And he attains] freedom from worldly concerns, the desire for release (*mumkṣutvaṃ*); he can escape [anything], and he can subjugate everything. (2.24)

The signs of the middling perfections (*madhyasiddhi*) are the attainment of the following qualities: practice of the eight-limb yoga, avoiding the desire for pleasure, compassion for all beings, and omniscience. (2.25)

The lowest attainments, that are as such improper (*abhūmika*) spells: the attainment of fame, a well-adorned vehicles, long-life, affection from kings and their subjects, and the ability to subjugate the world, great sovereignty (*mahaiśvarya*), wealth, and the attainment of a wife and child. (2.26-7)

Upon perfecting the spells he becomes like Śiva himself. There is no doubt of this. (2.28)

Rāvana said

O God of Gods, Great God, whom Parvatī loves as dearly as life, now enumerate the afflictions (*doṣa*) [caused by] spells, O Treasure-trove of Kindness. (2.29)

Śiva Said

O Lord of Rakṣasas, here is the explication of the afflictions caused by spells. Listen to them with a one-pointed mind. (2.30)

He is said to be immobilized, disturbed, obstructed, without power, repelled, deaf, blind, and nailed down (*kīlita*). (2.31) He who is stupefied is drained, lax, fearful, filthy, reviled, split, fast asleep (*suṣupta*), and intoxicated with passion. (2.32) His virility is removed; he is bereft (*hīna*). He passes despite his youth from being a child, to an adolescent, to middle aged, and ultimately he is like an old man. (2.33) He is without potency and without perfection. He is lazy and fraudulent. He is poor, impure, squint-eyed (*kekara*), and his life is short. (2.34) He is both obscured and devoid of qualities. He is deluded, and he hungers. He is exceptionally arrogant though devoid [of strength] in his arms. He is excessively violent. (2.35) He is incredibly fierce: when his mind is at peace, he feels shame. He flees from his home, agitated; he is without affection. Such is said [about the

man afflicted by the spells]. (2.36) I have explained the signs of those beset by the afflictions. (2.37)

The divisions of the spell: at the beginning, middle and end, the seed syllable of Vayu (*anila*) [i.e.wind] is spoken. This is conjoined with the *vāri* syllable [i.e. water] or the '*saṃ*' syllable. However, at third part is the [name of] the one to be overcome (*purākrānta*). But [that name] can also in the fourth or the fifth part.[66] (2.38)

At the beginning, middle, and end, the Suppressing-mantra is marked by two Bhū seed-syllables. This spell does not confer liberation or worldly enjoyment.[67] (2.39)

A spell that does not have placed in its middle the *māyā* [i.e. '*hrī*'], *tritattva* [i.e. '*auṃ*'], '*śri*', or '*eṃ*' seed syllables is said to be without power.[68] (2.40)

At the beginning (*mukha*) is the *kāma* syllables, and then next is the *māyā* syllable [i.e. '*hrī*'], and then the hook-syllable [i.e. '*kroṃ*']. This is called the aversion-spell.[69] It uses the '*ha*' sound with a nasal ending.[70] (2.41)

The afflicting spell is known to use the nasalization [i.e. *anusvara*]. This spell has five syllables: '*ya*', the *syād*-sound, '*ra*', the *arka*-sound, and *indu*. The Blinding spell the bestows unhappiness, grief, and sickness.[71] (2.42-3)

In the beginning, middle, and the end the goose (*haṃsa*), and the propitiation (*prāsada*) , and the speech (*vāk*) syllables are employed. All of them are nasalized. Likewise the '*Pheṭ*' or the '*Ha*' sounds are appropriate. There is the *amkuśa* syllable than the *māyā* are used in the reverence [section]. This nailing spell [performs the nailing] but it does not grant any of the perfections.[72] (2.44-5)

In the middle, the single. At the beginning, the double. Neither of these should use feminine gender. The spell cannot do the immobilization without being perfected. (2.46)

At the head of this spell is the *vahni* conjoined with the *vāyu* syllable. This is done seven times. It is called the Scorcher-Spell. (2.47)

With syllables appears appearing twos, threes, sixes, and eights--it is called the Loosening-spell (*srastamantra*), but this spell will not perfections. (2.48)

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66 Hindi prescribes the '*vaṃ*' and '*yaṃ*' syllables, also the '*hoṃ*', four-fold, five-fold, and use the *svara*.
67 Hindi: '*do*', '*laṃ*', '*hoṃ*'.
68 Hindi: "this spell does not have the '*hrī*', '*oṃ*', '*śrīṃ*', or '*eṃ*' syllables. It is said to be without the *śakti*."
69 MW: spell cast over weapons.
70 Hindi: middle is '*klīṃ*', beginning is '*hrīṃ*', end is '*kroṃ*'.
71 Hindi: *jaṃ* and *saṃ*, in the blindness spell; *ra śa sa* in the other.
72 Hindi: *haṃsa, hauṃ, eṃ, haṃ, phaṭu, krauṃ, hrīṃ*.

According to the rule, this spell without a *māyā* [i.e. '*hrī*'] or *praṇava* [i.e. '*oṃ*'] is the frightening-spell (*bhīta*), but it does not grant perfections. (2.49)

At the beginning, middle, and end shall be place the four-fold syllables. This is the filthy spell (*malinau*), and it [bestows] all obstructions. (2.50)

In the middle of the spell there is a '*da*' sound; at the beginning is the '*hūṃ*' (*kavaca*); in the third position is the '*phaṭ*' (*astra*). This is known as the Removing spell (*tiraskṛta*).[73] (2.51)

The heart syllable at the heart [of the spell], the '*vaṣaṭ*' at the beginning, and in the middle is the '*vauṣaṭ*'. This is the splitter-spell (*bedito mantra*); which should be avoided according to the *Śāstra*.[74] (2.52)

The sleeper-spell (*suṣupta*) has three syllables and is without a *haṃsa* seed. (2.53)

The passion-intoxicator (*madonmatta*) is a mantra or *vidyā* that contains seventeen syllables and/or begins with five '*pheṭ*' syllables.[75] (2.54)

The stupefying spell has seventeen letters, and in the middle is the afflicting [syllable, i.e '*phaṭ*'] (*madhyaye'rddhaṃ*). It does not grants any perfections. (2.55)

The potency-remover (*hṛtavīrya*) has five '*phaṭ*' syllables at the end of the spell. This spell is the potency-remover. No activity can be done by him [who is afflicted by the spell]. (2.56)

In the beginning, middle, and end, one employs the four-fold figure [of syllables] (*caturasrayuta*). When employed with eighteen syllables it is the Lower-spell (*hīnamantra*).[76] (2.57)

The destroyer spell--a twenty-one syllable spell conjoined with the Oṃ syllable--contains many hook syllables, the *lekha* [syllables], and the 'hṛt' syllables.[77] (2.58)

The infant-spell (*bāla*) has seven syllables. The child-spell (*kumāra*) has eight syllables. The adolescent-spell (*yuvā*) has eighteen syllables. This spell does not confer any perfections.[78] (2.59)

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73 Hindi describes '*da*' syllable in the middle, first syllable is '*huṃ*', end is the '*phaṭ*'.
74 The Hindi declares that the heart has '*do*', head is '*vaṣaṭ*', middle is '*vauṣaṭ*'.
75 In the Hindi commentary the the vidyā and mantra are coded as male or female deities.
76 The Hindi gloss uses '*pheṭ*'.
77 Hindi describes 21 syllables. '*Oṃ*', '*hrāṃ*', and '*kroṃ*' are the three seeds.
78 Hindi says these are spells are propitiating spells, they are separate spells.

The Mature (*prauḍha*) [spell] has twenty four syllables. (2.60)

The 30 syllables, the 84 syllables, the 100 syllables, and the 400 syllables: these are versions of the Senior-spell *(vṛddhaḥ sa parikīrttitaḥ)*. (2.61)

The Cruel-spell (*nistriṃśa*) has nine syllables conjoined with the *dhruva* syllable. (2.62)

At the end of the spell is the heart. In the middle is the Śiva mantra. At the head is not found a mystic syllable [like '*huṃ*'], but there is a '*vaiṣaṭ*' and a '*phaṭ*' sound. This spell is known as Non-virile (*nivirya*), for it is devoid of both the Śiva and the Śakti.[79] (2.63)

The Sluggish-spell containing five syllables is devoid of perfection; it has a '*phaṭ*' sound and that elderly (*prauḍha*) spell in its spell-scheme. (2.64)

The 1 syllable spell [is called] "The Best" (*kūṭa*) or "Complete" (*niraṃśaka*). The spell with 2 syllables is [called] "Devoid of Purity (*sattvahīna*), but the 4 syllable spell is called "Squint-Eyed" (*kekara*). (2.65)

The 6 syllable along with the 7 syllable are called "Devoid of Life" (*jīvahīna*). Further (*sārddha*) the 12 syllable spell is called "Darkened" (*dhūmita*); it is forbidden. (*nindita*) (2.66)

The 2 syllable spell, the 21 syllables spell, the 20, and the 30 syllable spells--these are known as "Embraced" (*āliṅgita*) [spells]. (2.67)

The 22 syllable spell is the "Bewilderer" (*mohita*). (2.68)

The 24 syllable spell, the 27 syllable spell, and also the 32 syllable spell--[these are] "Hunger Bestowers" (*kṣudhārtta*). (2.69)

The 11 syllable, the 25 syllable, and the 23 syllable spell--[these are] "Wild" (*dṛpta*) spells. (2.70)

The 26 syllable spell, the 36 syllable, and the 31 syllable spells--[these are] "limb depriving" (*aṅgahīna*) [spells]. (2.71)

The 28 syllable and the 21 syllable spells are the "Terribly Violent" (*atikruddha*) [spells] that are forbidden in any ritual action. (2.72)

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79 The end has a '*namaḥ*', the middle has '*svāha*', and there are not a '*vaṣaṭ*' or '*huṃ*'; the '*vauṣaṭ*' is conjoined with the '*phaṭ*'; it is without the letters of Śiva or Śakti; this is known as the non-virile.

The 30 syllable spell and the 33 syllable spell are "Excessively Harsh" (*atikrūra*) spells that are forbidden in any ritual actions. (2.73)

Having undertaken the 24 syllable spell, one should then use the 63 syllable spell. These spells are reckoned as "Shameful" (*savrīḍa*) whenever discussed. (2.74)

Those 65-syllable spells are the spells that pacify the mind. (2.75)

From 65 syllables up to 99 syllable spells--they are all impure spells (*na śobhana*) that cause [a man] to wander from his home (*sthānabhraṣṭa*). (2.76)

The 13 syllable spells and the 15 syllables spells--they are all known as the deficient spell (*vikala*). The 100, the 150, the 200, the 92, and the 91--all these, especially the 200 syllable spell, are declared to be hateful spells (*niḥsneha*). (2.77-8)

Having undertaken the 400-syllable up to thousand-syllable spell--these are powerful spells (*ativṛddha*) spell that are shunned in all the religious treatises. (2.79)

Those spells with syllables in excess of a thousand syllables using the syllables that afflict are the punishing (*daṇḍaka*) spells. (2.80)

The spells with 2,000 syllables are joined one by one with the seven *khaṇḍaśaḥ* (*saptadhāśritāḥ*). These are known to the essence of the hymns (*stotra*). There is no doubt. Likewise, those *vidyā* known by spell-knowers are effective in all ritual acts. (2.81)

If the wise man who recognizes the human-faults (*doṣānimānavijñāya yo*) but who anyway performs the spells, they will not produce perfection for him even after innumerable time and practice. (2.82)

Rāvaṇa Said

Out of your grace, O Great One, you have taught all of the symptoms and afflictions resulting from the spells. Please explain the spells that bestow faults and those that grant fruits. (2.83)

Śiva Said

The spells with defects starting with division (*chinna*) are explained in the Tantra. All of them confer perfection due to the power of the collected syllables. (2.84)

Having sealed up (*puṭikṛtya*) the spell (*mantra*) with the collected syllables from a

specific *vidyā*, he should repeat it facing the East (*pūrva*) 108 times for the purpose of gaining fruits. Then the great *vidyā* spell will accordingly grant the fruits as discussed. (2.85-6)

Having clamped the vulva-seal (*yonimudrā*) upon the closed and compressed lotus (*saṃkocyādhārapaṅkaja*), he moves back and forth, [muttering] the rendered syllables of the spell. He should visualize the Brahma-aperture (*brahmarandhrāvidhi*) and fill it up with wind (*vāyu*) and seal it up [like a lid on a pot]. The spell-knower performs the mantra-repetition 1000 times in accordance with the teachings on the faults of spells (*mantradoṣapraśāsta*). (2.87-8)

Should one attain other faults (*doṣa*), he should employ (*kṣiptvā*) the so-called *māyā*, the *kāma*, or the *śriya* syllables:these remove problems (*dūṣaṇa*). (2.89)

<div align="center">Rāvaṇa Said</div>

O Lord, I want to hear! O Treasure of mercy, tell me in detail all all about these fantastic things (*kutahala*): perfected magic boots (*pādukā*) and pills, the ability to walk over water, the spell that revivifies the dead (*mṛtasaṃjīvinīvidyā*) and the great method causing invisibility. (2.90-1)

<div align="center">Śaṃkara Said</div>

I will tell you in sequence. Listen carefully, Rāvaṇa. (2.92)

The spell to make magic boots

"*Oṃ*! Reverence to the Lord who dwells atop the Moon! To him atop the crest of the moon, the top of the mountain, the tip of the spear! Reverence to the wide-ranging, swift-footed Lord! *Huṃ Phaṭ Svāhā!*"[80] The spell is perfected by 3000 repetitions.

He combines in equal parts acquire the fat, eyes, intestines and blood from a Śarikā bird [i.e. a myna bird], also the bile and eyes of a crow, saffron and citron, fat and marrow from a dog. [The combined substances are mixed] with camel milk. One should smear this on his feet and make reverence to Śiva [using the aforementioned mantra]. The aim of this technique is to go any place in the blink of an eye. He roams about the sky and sports like Śiva. (2.93-5)

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80 "Oṃ namaścandramase candraśekhara namo bhagavate tiṣṭha namo bhagavate namaḥ śikhare namaḥ śūline namaḥ pādapracāriṇe vegine huṃphaṭ svāhā //" A literal rendering:"Oṃ! Reverence to the Moon! Reverence to the Moon-Crested Lord! Reverence to the Lord Who Lives at the Mountain Top! Reverence to the Spear-bearer (śūlin)! Reverence to the Swift-footed Lord! Huṃ Phaṭ Svāhā." I have translated above by making many of the datives into locatives in accord with Tantra Sanskrit. the mantra is dedicated to the Śiva who can roam through space, anywhere and everywhere.

The method of affecting the pill

The practitioner should go to a kite bird's nest (*cilhālaya*) and make obligatory food offerings: while mentally worshiping deities, he offers offering little bits of raw flesh [to the bird] until [the bird] lays eggs (*prasutā bhavati*).   Then he should deposit three and a half measures (*sārddhaniṣkatraya*) measures of fluid mercury into two eggs pierced [through the top an bottom]. The top and bottom of the egg are sealed [after the following procedure] with beeswax and returned to the bird nest. [This is the procedure.] The top of both eggs is pierced with two tubes. The middle [of the egg] pierced with an iron needle using a heavy-hand. Then a tube is placed [in the hole]. The mercury fluid is carefully placed in the middle of the egg [via the second tube]. Having done what is described, he should perform obligatory worship via tribute offerings (*atibalyupahāra*). When the egg bursts open on its own [i.e. he should not crack the egg himself], then he should carefully look over the top [of the nest]. When the egg cracks, he should take the two pill [that emerge from the egg]. When he descends from the tree, the should give one to another man to swallow, and the other [pill] he should place in his own mouth. Now he can go and return up to twelve leagues (*yojana*) [in an instant]! He should perform the worship and mantra repetition with this mantra: "*Hrīṃ Huṃ Phat*! Mistress of the Kites (*cillācakreśvarī*), the Greatest Goddess Among The Greats (*parātpareśvarī*)! Give me the slipper! Give me the seat (*pādukāmāsanaṃ*)! *Svāhā*!" (2.96)

The spell to walk on water

"*Om*! Reverence to the Delightful Goddess, to the Delightful God, to the Great Lord, to the Great Queen, to Indra, to Indrette, the Brahma, to Brahmette. Reverence to Howler and Howlererette. Immobilize the water ! Immobilize the ocean! Dry them up! Go! Go! Give [me] the magic slipper (*pādukā*). Give it!" This is the spell. The spell is perfected by one hundred thousand repetitions.

Having made powder from the seeds of the *bignonia indica* (*syonāka*) and deposited [the powder upon] a pair of slippers (*pādukā*), the man easily wanders over the waters as if he were on land. (2.97)

Fresh butter, gold (*rukma*), white mustard (*gaurika*), onion (*durgaṃdha*), and fish-oil [are made into] a paste. Having completely covered plugged his ears (*sakalasrotobhaṃgād*) [with this paste] a man can wander across the waters like a crocodile. (2.98)

Now the Occult Magic of Revivification after Death

Śiva Said

"*Oṃ*! [Reverence] to the Beautiful Ones, the Terrifying Ones, to Those More Terrible than The Terrifying! Reverences to them all! Reverence all the Terrible-Formed Slayers (*śarvasarvebhyaḥ*)!" [This is] the Spell.[81] It is perfected by repetition one hundred thousand times while the cantor is seated upon the earth in an empty charnel ground.

Place a *liṅga* at the base of an *aṃkola* tree and worship it. [Place an unfired,] new pot there by the *liṃga* and worship it. Wind a single thread (*sūtreṇaikena*) around the tree, the *liṅga*, and the pitcher. (2.99)

A group of four practitioners should perform obligatory prostration in sequence. Then for two and two days [each *sādhaka*] should worship using the Aghora mantra [as written above]. (2.100)

The wise gathers up fully ripened fruits along with flowers and so forth. Having cooked the fruits, he should gather them and fill up the jar described above. (2.101)

[The practitioner] performs obligatory worship of the jar [offering] sandal, flowers, and unbroken grains. He should remove the chaff from the seeds, and then rub [the seeds] on the mouth [of the jar]. (2.102)

The mouth [of the jar] is covered with a large plate (*bṛhaṇaṃ vṛttaṃ*) smeared with various auspicious [worship substances]. Then it is smeared all over with dirt gathered from the hand of a potter. Seeds are then fashioned [into garlands] which are strung about the top of the pot. (2.103-4)

When it is dry, a copper pot is put on top and another pot is put underneath. Having put this in a fire stoked with oil, he should acquire and save [the cooked remnants and oil]. (2.105)

A half portion (*māṣārddhaṃ*) of that oil [collected above] and a half potion of sesame oil; when cooled, that [oil] is applied to a corpse. Then [the dead person] will immediately return to life or go favorably to the land of Yama. Those killed by snakes or disease and the like will surely return to life. (2.106-7)

The spell to cause invisibility

"*Oṃ*! *Huṃ Phaṭ*! O Dark One (*kālī*), Dark One, eat the meat and blood! Eat it! O Goddess, may no man see me! *Huṃ Phaṭ Svāhā*!"[82] This is the spell. It is perfected by one hundred thousand repetitions.

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81 *"oṃ aghorebhyo 'tha ghorebhyo ghoraghoratarebhyaḥ / sarvebhyaḥ śarvasarvebhyo namaste astu rudrarūpebhyaḥ /"*

82 *"Oṃ huṃ phaṭ kāli kāli māṃsaśoṇitaṃ khādaya khādaya devi mā paśyatu mānuṣeti huṃphaṭ svāhā //"*

He should make five wicks from the *calotropic gigantika* (*arka*), silk-cotton (*śālmali*), cotton (*kārpāsa*), woven silk (*paṭṭa*), and lotus threads [and place the five wicks] into five human skulls. [The skulls are filled] with oil that is rendered human fat (*narataila*) and set alight. He should acquire the lamp-black (*kajjal*) from the skulls. This should be done in a Śiva temple. [The lamp-black] from the five [skulls] should be combined. Having consecrated [the combined lamp-black], when it is applied to the eyes as eyeliner, he will not be seen, even by gods. (2.108-10)

Yellow orpiment, *terminalia catappa* tree flowers (*iṅgudītaru*), the eye and hair of a cat, the beak of a crow, and the remains [from a worship ritual] (*ucchiṣṭa*) are combined into a pill [that causes invisibility]. This is called the *kalpalatikā* [pill].[83]

This is the conclusion of the latter half of the <u>Uḍḍiśatantra</u>--a dialogue between Rāvaṇa and Śaṃkara--including the partial and complete descriptions of various subjects, the primary being the discussion of the perfection of the spells, this was written with a commentary by Paṇḍita Śyāmasundarlāla Tripāṭhi.

And this is the end of the book. (*samāptaścāyaṃ granthaḥ*)

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83 Kapalatā is a magic creeper that grants all desires, MW gives Kalpalatikā as a kind of magic pill. This could be a pill that grants all desires.

Appendix Two -- *Bhairavapadmāvatīkalpa* Translated

Bhairavapadmāvatīkalpa

The First Division: A Description of Spells

Having bowed to the Lord of the Three Worlds, he who tears apart the dangerous actions of the tortoise (*kamaṭhopasargadalana*), the victorious one, Pārśu (*pārśujina*), I shall discuss the *Bhairavapadmāvatīkalpa* that bestows desired fruits . (1)

Protect me, O three-eyed Goddess. Padmā[vatī], you sit upon a lotus and shine like a red flower. [Your four] hands hold a noose, a fruit [gesture], the wish-granting [gesture] and an elephant goad. (2)

The [six] names of the Padmā goddess are are Totalā, Tvaritā, Nityā, Tripurā, Accomplisher of Desires (*kāmasādhinī*), and Tripurabhairavī. (3)

I shall discuss the subjects described in the text in order: first, the description of a *sādhaka*, the proper use of ritual (*susakalī*), worshiping goddesses, then the 12 yantras, immobilization (*stambha*), bewitching of women, subjugation yantra, [the use of] mirrors [in divination], herbal lore that subjugates (*vaśyauṣadha*), and Gāruḍa [*vidyā*, snake and poison lore]. (4)

Malliṣeṇa composed the text (*kalpa*) [dedicated to] the goddess Padmāvatī; its ten chapters composed in the revered Śloka meter, that is lovely and noble. (5)

The *mantrin*'s pride and amour are conquered, wrath tranquilized, irrelevant speech abandoned. He delights worshiping the goddess [Padmāvatī] and reveres the feet of the the Jina. (6)

The *mantrin* is such a man who is heroic (*śūra*) in mantra performance, eschews sins (*pāpa*), resolute in virtue, solemn (*maunī*), and he is pious in spirit (*mahābhimānī*). (7)

He was initiated by a venerable guru (*gurūjanahitopadeśa*), is not slothful, rejects

[excessive], and eats only measured amounts of food. He worships the goddess [Padmāvtī]. (8)

He has conquered his senses and defects [i.e. the products of the five senses and defects such as anger]. His [only] bodily-delight is engendered by the nectar of Dharma. He is endowed with the most weighty of virtues. (9)

In the midst of the world, the *mantrin* is pure [inside and out], placid, devoted to Gurudevas, maintains vows (*vrata*), truthful, compassionate, intelligent, shrewd, and well-lettered (*bījapadāvadhārin*) [i.e. able to discern and divide words and seed-syllables.]. (10)

Wherever and whenever [i.e. despite the situation, temporal or locative], if these qualities are not present in a man, he will not be a *mantrin*. If he practices mantra recitation due to haughtiness (*darpavaśa*), he will only attain false-hood (*anartha*) [even in the presence] of Padāvatī.(11)

Thus ends the first chapter, on the qualities of the spell-knower, found in the *Bhairavapadmāvatīkalpa*, written by the great sage Malliṣeṇa who is chief among the poets and speaks in a two-fold manner (*ubhayabhāṣā*) ‖ 1 ‖

The Second Division: On the Manner of Completing Anything (*sakalīkaraṇa*)

The *mantrin* first bathes bathes then dons clean red clothing. Establishing himself in a purified place, he performs the complete [introductory] rituals [as follow, i.e. purification rituals and *nyāsa*]. (1)

He established [five syllable upon he fingers]: '*hrāṃ*' upon his left thumb, '*hrīṃ*' on the the index finger, '*hrūṃ*' on the middle, '*hrauṃ*' on the ring-finger, '*hraḥ*' on the little finger. (2)

The *mantrin* daily installs these [syllables] upon his body: first the syllables that invoke the five [Worthy Ones, Perfected Ones, Teachers, Preceptors, and All Good Ones], each [mantra] starts '*homa*' (*praṇava*) and ends '*svāhā*' (*homa*). [Each mantra] includes those aforementioned five empty in the foremost position [i.e. the seed syllables, i.e. '*hrāṃ*', '*hrīṃ*', '*hrūṃ*', '*hrauṃ*', '*hraḥ*', are placed after the invocation of the five figures.] [Next he places the five respective body parts]: head, mouth, heart, navel, and feet. [Finally, he places] '*rakṣa rakṣa*.'[1](3-4)

He binds the directions [by placing] these [syllables] in the [various] directions by establishing respectively the *kṣa*-syllable (*kūṭa*) [conjoined] with the second, fourth, sixth, fourteenth, and the *visarga* [i.e. *ā, ī, ū, au,* and *aḥ*] terminating with an anusvara (*bindu*) [, I.e. *kṣāṃ kṣīṃ kṣūṃ kṣauṃ kṣaḥ*] (5)

The *mantrin* contemplates golden, four-sided ritual space (*prākāra*) [measuring] twenty hand-lengths [inscribed with] the empty syllables rendered with all the vowels [i.e. the *visarga*]

[Also] the *kṣa*-syllable [rendered] with all the vowels [in the same manner]. He meditates upon the well-rendered ritual space (*khātikākṛti*) as filled with shining water inhabited by terrifying sea monsters. (7)

He meditates upon himself surrounded by fire that blazed with the fire-bearing syllable [*'jā'*], the '*uṃ*' syllable, and the '*ra*' syllable. After meditation, he performs bathing using water consecrated with the *amṛta*-mantra.[2] (8)

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1 Commentary renders mantra thus: *homa namo arihaṃtāṇaṃ hrāṃ śīrṣaṃ rakṣa rakṣa svāhā / homa namo siddhāṇaṃ hrīṃ vadanaṃ rakṣa rakṣa svāhā / homa namo āyariyāṇaṃ hraṃ hṛdayaṃ rakṣa rakṣa svāhā / homa namo uvajmāyāṇaṃ hrauṃ nabhiṃ rakṣa rakṣa svāhā / homa namo loe savvasāhūṇaṃ hraḥ pādau rakṣa rakṣa svāhā // ityañganyāsakramaḥ //*

2 Comm. Reads: *homa amṛte! Amṛtodbhave! Amṛtavarṣiṇi! amṛtaṃ srāvaya srāvaya saṃ saṃ klīṃ klīṃ hrūṃ hrūṃ hrāṃ hrāṃ hrīṃ hrīṃ drāvaya drāvaya hrīṃ svāhā // amṛtamantra'yam //*

He should envision himself atop Mount Meru, [as if] his own body [was the mountain], bathed by Pārśvajinendracandra surrounded by hordes of gods, using an ocean of milk. His body is purified by the water. (9)

Śakinīs, Ghosts, and Seizers cannot approach [the spell-knower] due to this mediation. Now he swiftly destroys malicious creatures gathered before him. (10)

Established in the *paryaṅka*-crouch, worship substances ready to hand, he makes the *tilaka* marks using pure sandal for himself and for his directional consorts (*digvanitā*). (11)

Padmāvatī (*kamalāvatī*), her [overstretch] crown the hooded king [of serpents, Dharendra], her couch an abundant red lotus, her mount the cock-snake (*kurkuṭoraga*), glowing red, lotus-faced, three-eyed. [In her four hands she bears] the *varada*-gesture, a goad, an outstretched noose, and a divine flower. [The *sādhaka*] should visualize her [in this way]. When practitioners perform mantra recitation, she grants [them] results (*phala*). (12)

Knowing the aforementioned parts [of the mantra] called the '*sādhyaḥ*' [i.e the manta] and the '*sādhaka*' [i.e the *mantrin*], the knower renders the mantra and it bears fruit, otherwise it is meaningful. (13)

The names of the '*sādhya*' and the '*sādhaka*', the nasal ending (*anusvāra*), consonant (*vyañcana*), and vowel (*svara*) are rendered separately in order. [Then these syllables] are established in sequence at the top and bottom[3] (14)

The syllables of the name of the '*sādhya*' [i.e. the mantra] is reckoned with the syllables of the name of the '*sādhaka*'. Having removed the neuter gender, that [group of sounds] is made into four parts. [4](15)

The wise one splits the four portions and then places them in sequence. First, second, third, and fourth letters, they are the '*siddhi*', '*sādhya*', '*susiddhi*', and the 'enemy' (ari). (16)

The wise one uses the '*siddhi*' and '*susiddhi*', but he avoids the '*sādhya*' and the 'enemy' (*śatru*). The '*siddhi*' and '*susiddhi*' grant results, but the '*sādhya*' and 'enemy' do not grant results. (17)

The '*siddhi*' bears fruit after several days, the '*sādhya*' after many days. '*Susiddhi*' bears

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3 Comm. the *sādhya* is at top and *sādhaka* at bottom
4 Comm. the four are '*sādhya*', '*sādhaka*', '*anusvāra*', '*vyanjana*

fruit instantly. The 'enemy' removes life and wealth (*prāṇārthavināśanaḥ śatruḥ*).[5] (18)

Should the 'enemy' be at the beginning or end, then [the practitioner] should abandon the mantra. In the three positions [beginning, middle, or end] the 'enemy' is death or [at least] injurious (*kāryahāni*). (19)

When the 'enemy' is first and a pair of '*siddhi*' in the middle and '*sādhya*' at the end, it is said [this mantra] grants only trifling fruits with incredible difficulty. (20)

If the 'enemy' is at the end, and the beginning and middle have a pair of '*siddha*' [syllables]. Whatever [success] was granted at first, all that will be destroyed at the end. (21)

This is the second division called the manner of affecting the world; it is found in the <u>*Bhairavapadmāvatīkalpa*</u> which was undertaken by Malliṣeṇa the greatest of the poets who speaks in two voices.

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5 Possible emendation that to loc. in final that it gives result only at the end of life or after loss of life and wealth

The Third Division: The Sequence of Worshiping the Gods

He effects pacification, enmity-bestowal, subjugation, binding, bewitching of women, and immobilization [by mantra coding known as] lamps (*dīpana*), blossoms (*pallava*), embedding (*sampuṭa*), obstructions (*rodha*), threads (*granthanā*), and split mantras (*vidarbhaṇa*).[6] (1)

The method of positioning the named [is according to the offering and act]. At the beginning, it is 'the lamp.' At the end, 'the blossom.' In the middle, 'embedding'. At the beginning, middle, and end, 'the obstruction.' After the syllable sounds (*varṇāntarita*), 'the tying.' In the middle of two syllables, 'the split syllables'. Knowing this, the *mantrin* may perform the practice of the six-results (*ṣaṭkarmakaraṇa*). (2-3)

Knowing the proper directions, times, seals (*mudrā*), seats (*āsana*), and blossom [types], the sorcerer performs mantra recitation. Performing mantra recitation and fire offerings (*jāpyahoma*), he must remain orthodox (*sadā tiṣṭhatu*) [in practice, or] his mantra will not succeed.(4)

When performing subjugation, bewitching, immobilization, besetting (*niṣedha*), dissension, agitation (*calana*), pacification, and prosperity-creating [rites], he faces the [respective] directions Soma, Yama, Amara, Hara, Agni, the Maruts, Abdhi (ocean), and Nirṛti.[7] (5)

In the morning, the subjugation rites[8]. At midday, the destruction of love (*prītināśanaṃ*).[9] In the afternoon, eradication.[10] At midday, besetting (*pratiṣedha*).[11] Pacification rituals at midnight.[12] At dawn, prosperity increase.[13] To reverse the subjugation rituals and

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6 Comm. correlates order of offerings with order of acts, pacification with lamps, enmity-bestow with blossoms, and so forth; the offerings here are types of mantra rendering.

7 Comm. reads: Soma means facing north to perform subjugation. Yama means turning to the south. Ākṛṣṭiḥ means the bewitching act. Amara means turning to the east to perform immobilization. Hara means turning to the north-east to perform the besting. Agni means turning to the south-east to perform the enmity-bestowal. Marut means turning to the northwest. Calana means the stupefaction act. Abdhi means turning to the west. Śāntikaṃ means the pacification ritual. Nārṛtidigvadanaḥ means turning to the northwest [again] to perform the rites of increase. Thus, facing the appropriate direction, he performs the subjugation acts.

8 Comm. explains that the morning is the spring and is the time of subjugation, bewitching, and immobilization acts.

9 Comm. explains that the middle of the day is the summer and is the time for enmity-bestowal.

10 Comm. the rainy season.

11 Comm. autumn.

12 The winter. Note, that this text inverts the seasons prescribed in such tantras as the Uḍḍiśatantra.

13 Comm. the dewy season of January to march, Māgh and Phalguna.

perform the other rites, he employs the right hand.[14] (6-7)

Now the exposition on times and actions.

The *mudrā*s [known as] 'hook', 'lotus' (*saroja*), 'knowledge' (*bodha*), 'blossom' (*pravāla*), 'conch', and '*vajra*' correspond to rituals effecting bewitching, subjugation, pacification, enmity-bestowing, suppression, and killing.[15] (8)

The various mat markings (*pīṭha*) [correspond to the six acts]: 'Staff', 'Svastika', 'lotus', 'Wild Cock' (*kukkuṭa*), 'Ax,' and 'Bright-lamp' (*ucchabhadra*).'[16] The colors are dawn-light, crimson, moonlight, smokey, yellowish, and black. (9)[17]

Regarding dissension, bewitching, and agitation [mantras employ the syllables] '*huṃ*', '*Vaiṣaḍ*', and '*phaḍ*' [respectively]. For subjugation, the '*Vaṣaḍ*.' For enemy-killing, the '*Ghe Ghe*.' For pacification, '*svāhā*." For increase, '*Svadhā*."[18] (10)

The wise one performs 108 repetitions of mantra using [rosaries beads made of] crystal (*sphaṭika*) for pacification and, so forth respectively, coral (*pravāla*), pearl (*muktā*), gold (*cāmīkara*), and the son-granter seed [jewel] (*putrajīva*).[19] (11)

[To perform the six magic acts using a rosary] the rosary beads [rest upon] a finger and are moved with the thumb. In the rites of liberation (*mokṣa*), sorcery (*abhicāra*), pacification, subjugation, and attraction, [the fingers], starting with the thumb, are employed in sequence. (12)

Now the exposition of drawing Yantras as houses for adoring deities

Using a golden stylus with pleasant substances [as ink] (*surabhidravya*), he draw this yantra. It is extends out with four sides and four doors, drawn using three lines. (13)

"Homage to the Great Serpent (*dharaṇendra*). Homage to the Bottom-dweller

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14 Comm. explains that the left hand is used for implementing the rituals.
15 Comm. renders *vadha* as *pratiṣedha* or *niṣedha* throughout, as opposed to the literal death, killing, or striking.
16 Comm. places *vidveṣa* and *uccāṭana* together with the ax.
17 Comm. glosses *pīṭha* with *asana*. *Daṇḍa* is for *ākarṣa*. *Svastika* is for *vaśya*. *Paṅkaja* is for *śānti* and *pauṣṭi*. *Kukkuṭa* is for *vidveṣa* and *uccāṭana*. *Kuliśa* is the *vajrāsana* and is used for *stambhana*. *Uccabhadrapīṭhani* is the seat of *vistīrṇabhadra* and is used for *niṣedha*. *Udayārka* is the dawn-color and is used for *ākṛḍti*. *Rakta* is the color of the *japā* flower and is used for *vaśya*. *Śaśadhara* is the color of the *candrakānta* (moon-lovely) used for *śānti* and *pauṣṭi*. *Dhuma* is *dhumra* color used for *vidveṣaṇa uccātana*. *Haridra* is yellow and is used for *stambhana*. *Asita* is black used for *niṣedha*. Considering these symbols are visual, the *āsanas* are mats marked with these symbols.
18 Comm. places all syllables to be inserted in *pallava* position.
19 Comm. deviates from the order of rituals above, as does the text by starting with śānti.

(*adhacchadana*). Homage to Heaven-dweller (*ūrdhvacchadana*). Homage to the Lotus Dweller (*padmacchadana*)." These four mantras start with the *veda* [i.e. the *homa*] and then *māyā* [i.e. *hrīṃ*] syllables.[20] (14)

Starting in the east [with the mantra to Dharaṇendra], the mantras are inscribed in the four door-seats for the purpose of protection. At the edge of the first [outermost] line, he should inscribe the 10 World-Protectors, starting with Indra. (15)[21]

The syllables *'la,' 'ra,' 'Śa,' 'Ṣa,' 'va,' 'ya,' 'sa,'* and '*ha*' [all] with *nasal* sounds are connects with the eight Lords of the Directions (*dikpātisameta*). The '*homa*', the appropriate [syllable staring with *la* for first deity], the reverence phrase [i.e name in dative then *namaḥ*]. In addition to the eight are the mantras] '*homa hrīṃ* Lord of the Sky and Lord of the Depths *namaḥ*'.[22] (16)

The goddesses starting with Jayā are sequentially placed in the cardinal directions and starting with Jambhā in the intermediate directions. [Their mantras are inscribed] at the edge of the middle line, [using the form] '*homa hrīṃ* Goddess so-and-so *namaḥ*'. (17)[23]

First [in the primary directions are] the deities Victory (*jayā*), Triumph (*vijāya*), Unconquerable (*ajitā*), and Supreme Unconquerable (*aparājitā*). Then [in the intermediate directions are] goddesses Gape Maw (*jambhā*), Bewilderer (*mohā*), Immobilizer (*stambhā*), and Steadfast (*stambhinī*). (18)[24]

In the middle [of the yantra, the practitioner] should inscribe an eight petal lotus. [Upon the petals, he] inscribes the names 'Kāma's Flower' (*anaṅgakamala*), 'Flower-scent' (*padmagandhā*), 'Lotus-mouth' (*padmāsyā*), and 'Lotus-garland' (*padmamālikā*),

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20 Comm.: Dharaṇendray is to the east. Adhacchandra is to the south. Urddhacchandana is to the west. Padmacchana is to the north. The Veda is the *homa*, and the *māyā* is the *hrīṃ*.
21 Comm. This verse is connected with the previous. The sequence of mantra inscriptions is the directions according to the various deities. To the east: *homa hrīṃ dharendrāya namaḥ*. To the south: *homa hrīṃ adhacchadanāya namaḥ*. To the west: *homa hrīṃ urddhacchadanāya namaḥ*. To the north: *homa hrīṃ padmacchadanāya namaḥ*.
22 Comm.: *homa laṃ indrāya namaḥ* is to the east. *homa raṃ agnaye namaḥ* is in the southeast (*agneya*).. *homa śaṃ yamāh* is to the south (*dakṣiṇa*). *homa ṣaṃ nairṛtyāya namaḥ* is to the southwest (*nairṛtya*). *homa vaṃ varuṇāya namaḥ* is to the west (*paścima*). *homa yaṃ vāyave namaḥ* is to the northwest (*vayavya*). *homa saṃ kuberāya* is to the north (uttara). *homa haṃ īśānāya namaḥ* is to the north east (*aiśāna*). *homa hrīṃ adhacchadanāya namaḥ* is below (*adhaḥ*), and *homa hrīṃ urdhvacchadanāya namaḥ*, is to the heavens (*ūrddhva*). These are the sequence of placing the ten *dikpālas*.
23 Comm. the directions are inscribed with Jaya and the intermediate with Jambha. The spell is *homa hrīṃ pūrvāḥ*, then *namaḥ* is placed after the words.
24 These are the eight deities. Comm. *homa hrīṃ jaye namaḥ* to the east. *homa hrīṃ vijaye namaḥ* to the south. *Homa hrīṃ ajite namaḥ* to the west. *homa hrīṃ* aparājite *namaḥ* to the north. *homa hrīṃ jambhe namaḥ* to the south east. *homa hrīṃ mohe namaḥ* to the southwest. *homa hrīṃ stambhe namaḥ* to the northwest. *homa hrīṃ stambhani namaḥ* to the northeast. These are the goddesses in sequence of their writing in the middle if the lines (*madhyarekhtāpanakramaḥ*).

'Kāma's Arrow' (*madanomādinī*), 'Kāma's Flames' (*kāmoddīpana*), 'Lotus-color' (*padmavarṇa*), and, finally, 'Three-fold World Shaker' (*trailokyakṣobhiṇī*). (19-20)

The blazing [mantra contains] '*homa hṛīṃ*' at first, followed by the name [as described above] and the word '*namaḥ*'. In the middle [of the lotus petals, he should write] an '*a*' syllable at the front and a '*h*' syllable at the end [forming a central mantra]. (21) [25]

Now the sequence of establishing the four-fold wheel (cakra) to the goddesses --

The '*homa*' (bhakti) followed by '*hṛīṃ*' (bhuvaneśa) and '*kṣa*' conjoined with one of the four vowels [i.e. *ā ī ū ai*] followed by one of the four vowels [in the name] of the goddess [i.e. *pa dmā va tī*], and [the mantra] ends with '*namaḥ*'. [These mantras] are established outside the lotus in the directions starting with east.[26] (22)

These are the four wheels for the goddess Padmāvatī. Always perform her worship by means of the [so-called] five worship acts. (23)

The wise declare the five worship acts to the goddess as invocation, establishing, gaining her attention, worship, and dismissal. (24)

"*homa hṛīṃ namo'stu bhagavati! Padmavātī! ehi ehi saṃ Vauṣaṭ!*" [The *sādhaka*] should mentally invoke the goddess using this mantra. (25)

To establish [the goddess he uses the mantra above] with the two '*tiṣṭha*' and two '*ṭha*' syllables at the end. To gain her attention [the ending of the mantra is] '*sannihitā bhava bhava mama vaṣaḍ*.'' (26)[27]

During the worship ritual, [one uses the mantra] starting with '*gandha*' [and repeated with the different offerings in the worship] then "*gṛhṇha gṛhṇha*' [and concluding with] '*namaḥ*'. Her dismissal [uses the mantra ending] "*svasthānaṃ gaccha gaccha*" and three '*jaḥ*' syllables.[28] (27)

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25 Comm. states that this method is applied to the eight aforementioned goddesses *(aṣṭa devyaḥ tāḥ homa hṛīṃ kārapurvoktā)*. Thus, "*homa hṛīṃ anaṅgakamalāyai namaḥ, homa hṛīṃ pdmagandhāyai namaḥ, homa hṛīṃ pdmāsyāyai namaḥ, homa hṛīṃ padmamālāyai namaḥ, homa hṛīṃ madanonmādinyai namaḥ, homa hṛīṃ* kāmoddīpanāyai *namaḥ, homa hṛīṃ* padmavarṇāyai *namaḥ, homa hṛīṃ* trailokyakṣobhiṇyai *namaḥ.*"
26 Comm. explains that *bhakti* is the *homa*, and *bhuvaneśa* is the *hṛīṃ*. The four syllables are *ā, ī, ū,* and *ai*. The four sounds of the goddess are the four sounds in the name of padmāvatī. The rendered mantra is: *homa hṛīṃ kṣāṃ pa namaḥ iti prācyāṃ diśi, homa hṛīṃ kṣīṃ dyā namaḥ iti yāmyāyāṃ, homa hṛīṃ kṣūṃ va namaḥ iti paśimāyāṃ, homa hṛīṃ kṣaiṃ tī namaḥ ityuttarasyāṃ vilikhe*t.
27 Comm states that the aforementioned spell is used plus "*mama sannihitā bhava bhava vaṣaṭ*."
28 Comm. renders all the upakaraṇa mantras as follows. *For āhvānam: homa hṛīṃ namo'stu bhavati! Padmāvati! Ehi ehi saṃ vauṣaṭ. Sthitīkaraṇam: homa hṛīṃ namo'stu bhagavati! Padmāvati! Tiṣṭha tiṣṭha ṭhaḥ ṭhaḥ. Sannidhīkaraṇaṃ: homa hṛīṃ namo'stu bhagavati! Padmāvati! Mama sannihitā bhava bhava*

|| Now, the sequence of the five-fold process ||

The wise performs invocation and release while, respectively, inhaling and exhaling (*pūrakarecakayoga*). Worship, gaining attention, and establishing are done while holding the breath (*kumbhakataḥ*). (28)

The root mantra [for these practices] uses the '*brahma*' [*homa*] first, then the '*lokanātha*' [*hrīṃ*], '*hraiṃ*', the '*vyoma*' ['*ha*'], '*ṣa*' conjoined the *madana*-syllable ['*klīṃ*', thus '*sklīṃ*'], '*padme*', '*padmakāṭini*', and finally '*namas*'.[29] [Thus, *homa hrīṃ hraiṃ hsklīṃ padme padmakaṭini namaḥ*] (29)

Padmāvatī (*padmādevī*) is perfected using 3,000 repetitions of the lotus flower [mantra], or, otherwise, by the repetition of the filament and blossom of red *karavīra* flower [mantra].[30] (30)

The six-syllable *vidyā* is [the following] mantra. The *brahma* syllable ['*homa*'], the *māyā* syllable [*hrīṃ*'], the *hraiṃ*-syllable, and '*krīṃ*' syllables with an added *vyoma* ['*ha*', rendered as '*hsklīṃ*'], the '*śrīṃ*'-syllable, '*padme*', and then '*namo*'.[31] (31)

The wise ones describe this 'three syllable' [*vidyā*]: '*vāgbhava*' ['*eṃ*'], '*cittanātha*' ['*klīṃ*'], *hrauṃ*-syllable having a '*sa*' infused with and terminating with two dots [i.e. *visarga*, thus '*hsauḥ*'].[32] (32)

'End of the alphabet' ['*ha*'] known as *Pārśvajina*, put with '*ra*' known as *Dharaṇendraḥ*, and the fourth vowel['*ī*'], with a *bindu*: this is called the Padmāvatī [mantra].[33] (33)

The *vidyā* that bewilders folk in the three-fold world is preceded by '*homa*' and is followed by '*namaḥ*'. It is called the single syllable [*vidyā*]. When repeated it always grants success.[34] (34)

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vaṣaṭ. Pūjāvidhānam: homa hrīṃ namo 'stu bhagavati! Padmāvati! Gandhādīn gṛhṇa gṛhṇa namaḥ. Visarjanam: homa hrīṃ namo 'stu bhagavati! Padmāvati! Svasthānaṃ gacha gacha jaḥ jaḥ jaḥ.

29 The comm. explains the syllables in brackets. The mantra renderings is: *homa hrīṃ haiṃ hsklīṃ padme! Padmakaṭimi! namaḥ.*

30 Comm. explains that the padma flower refers to the 1,00- petaled flower. And the red flower and filament are another means of perfection. These flowers refer to mantra repetition techniques that are not made explicit in text or commentary.

31 The syllables in brackets are provided by the commentary. Comm. renders: *homa hrīṃ hraiṃ hsklīṃ śrīṃ padme! namaḥ*

32 Syllables in brackets are provided by commentary. Commentary renders the mantra using the format of previous, adding *homa* at beginning and at the end; consequently the mantra has five, not three, syllables. Comm. renders: *homa aiṃ klīṃ hsauḥ namaḥ.*

33 Comm. provides syllables in brackets. This is called the one syllable *vidyā*: *hrīṃ*

34 Comm. renders the spell: *homa hrīṃ namaḥ*. Kāma's mantra is *hrīṃ*, and he is the one who agitates the three-fold world. In the verse above, this syllable is called the Padmāvatī *vidyā*.

Now the explanation of *homa* sequence--

Inscribe the name [of the target] with the '*tattvā*' [*hrīṃ*] upon a leaf. [Syllables from the name] are conjoined with 'ā'. The five arrows of Kāma [, i.e. *drāṃ drīṃ klīṃ blūṃ,* and *saḥ,* are written] outside [the name]. And the aforementioned 'World-lord' (*lokapati*) [*hrīṃ*] is placed [in the mantra]. That should be placed in a triangular *homa* pit.[35] (35)

The goddess Padmāvatī is perfected using 30,000 fire offering ritual, [oblating] balls made from a combination of three sweets (*madhuratrikasammiśrita*), bdellum (*guggula*), and chickpeas (*caṇaka*).[36] (36)

For worshiping the goddess, '*namaḥ*' is at the end of the mantra, but during the *homa* worship the very end [of the mantra] is '*svāhā*'. (37)

After one million fire offerings with mantra repetitions, the *yakṣa* Pārśva immediately appears, three-eyed, dark hued, standing under a Banyan tree.[37] (38)

In the blink of an eye, the *yakṣa* [stands] within the battlefield accompanied his own magical army [who are all marked] with the blazing '*māyā*' syllable. He turns [to confront and conquer] the enemy horde. (39)

The post-'*sa*' letter [*ha*] combined with a '*ra*' and a *bindu* inscribed outside the spread leaves of an eight petal lotus. In the cardinal directions, [one inscribes] *eṃ śrīṃ hṛīṃ smareśo* [*klīṃ*].[38] [In the intermediate directions, one inscribes] the '*gajavaśakaraṇaṃ*' [i.e.'*krauṃ*'] '*hraiṃ*', '*blaiṃ*', and '*yūṃ*'.[39] Outside [the lotus yantra] *hṛīṃ* [is inscribed]. In the directionw are inscribed '*homa hṛīṃ namo'rhaṃ*' and the four [previous] syllables [i.e. *eṃ śrīṃ hṛīṃ klīṃ*]concluding with the '*homa.*'[40] [Thus, *homa* namo'rhaṃ eṃ śrīṃ

35 Comm. provides syllables in brackets. *hṛīṃ* corresponds to *tattvā*. And the arrows syllables are directly from comm. The comm. describes the *patra* as a *tāmrapatra* . *Lokapāti* is described to also be *hṛīṃ*. I have refrained from providing the *hṛīṃ* for both *tattvāvṛta* and to *lokapatipraveṣṭya*.
36 Comm. describes the three sweets as *dhṛta, dugha,* and *śarkara*. *Guggula* is yakṣadhūpa.
37 Comm provides a mantra for worshiping the *yakṣa*: *rūpa maharṣaṇa ehi ehi homa kroṃ hṛīṃ namaḥ*. This is a specific *yakṣa* and should not be confused with the Tīrthaṅkara Pārśvanātha, though in some iconographic systems the *yakṣa* Pārśva is associated with the Jina Pārśvanātha.
38 Comm. places '*aiṃ*' to the east, '*śriṃ*' to the south, '*hṛīṃ*' to the west, and '*klīṃ*' to the north.
39 Comm. adds '*krauṃ*'. '*Kraum*' to the southeast, '*hrauṃ*' to the southwest, '*blauṃ*' to the northwest, and finally '*yūṃ*' to the northeast.
40 The various petals should be inscribed in the following manner: '*aiṃ śrīṃ hṛīṃ smareśaḥ*' *pūrvadale aiṃ iti, dakṣiṇadale śrīṃ iti, paścimadale hṛīṃ iti, uttaradale klīṃ iti evaṃ likhet* / '*gajavaśakaraṇaṃ hrauṃ tathā blaiṃ puna ryūṃ*' *itaravidikcaturdaleṣu dvipavaśakaraṇaṃ āgneyadale krauṃ iti, nairṛtyadale hrauṃ iti* / '*tathā* ' *tena prakāreṇa vāyavyadale blaiṃ iti* / '*puna ryūṃ*' *paścād īśānadale ryūṃ iti likhet* / '*bāhye hṛīṃ*' *tadyantrabahiḥ hrīṃkāreṇa veṣṭayet* / *homa namo rhaṃ diśi likhitacaturbījakam*' *homa namo rham iti padaṃ prācyādicaturdiśāsu likhitaṃ aiṃ śrīṃ hṛīṃ klīṃ iti catvāri bījāni* / '*homayuktaṃ*' *svāhāśabdayutam* / *evaṃ homa namo rhaṃ aiṃ śrīṃ klīṃ svāheti mantraḥ* /

hṛīṃ klīṃ svāhā.] One who worships this so-called Muktiśrīvallabha [yantra, also known as Cintāmaṇi,] shall subjugate the world. (40)

This is the third section called the rites for worshiping the goddess, in the Bhairavapadmavātī, written by the glorious Malliṣena, chief among the poets, speaking with two voices.

The Fourth Division: Twelve Inscribed Rites (*rañjikā*) with Mantra Codes[41]

[The *sādhaka*] draws a twelve petal lotus. The '*kūtum*' [syllable, i.e. '*kṣa*',] is conjoined with the conjoined '*ma*,' '*la*,' '*va*,' '*ra*,' '*yuṃ*' [to form a consonantal cluster '*kṣmlvryuṃ*']. In the middle of that [consonantal cluster] the name [of the target] is inscribed. Flanking [the *piṇḍa*] are '*klīṃ*' syllables.[42] (1)

In the primary directions, beginning at the east, goddesses starting with Jayā are inscribed [using standard worship mantras] starting '*homa*' and ending '*svāhā*'.[43] In the intermediate directions [are inscribed goddesses] starting with Jambhā, using syllable cluster '*jha*', '*bha*', '*ma*', and '*ha*'[44] [i.e. *jhamlvryuṃ*, *bhamlvryuṃ*, and so forth] rendered as above [starting with '*homa*' and ending with '*svāhā*'].[45] (2)

Then, [the practitioner] inscribes Crocodile Flag seed-syllable [i.e. *klīṃ*] (*makaradhvajabīja*) within four petals in the diagram. The Elephant Subjugator [, i.e. the syllable '*krauṃ*', follows the *klīṃ*]. Three *māyā* [syllables, i.e. *hrīṃ*,] complete [the mantras on the four leaves]. (3)

Upon a birch sheaf (*bhūrja*)[46], using fragrant substances, [the *sādhaka*] draws [the yantra] and then binds it with red thread. [The yantra] is deposited in a gold pot filled with

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41 This title does not exactly match the contents of the section. The section contains twelve rites and twelve results, however the commentary presents a single root mantra with ten variations on the root mantra corresponding to ten letters/sounds: *hrī*, *huṃ*, yaṃ, yaḥ, *ha*, *phaḍ*, *ma*, *ī*, *kṣa, vaṣaḍ, la*. Each of the ten sounds is labeled a *rañjikāyantra*. If' *kṣa*' and '*vaṣad*' are somehow separated then there are eleven variations and a single root mantra, making twelve elements.

42 Comm. notes that the seed on the petals is '*rkṣmlvy.*'. Se Jhavery e figure 15, the mantra bijaksara '*klim*' to attrack [sic] a woman.

43 Comm. renders spells and directions as such. '*homa* jaye! *svāhā*' on the east petal. '*homa* vijaye! *svāhā*' on the south petal. '*homa ajite! svāhā*' on the western petal. '*homa aparājite! svāhā*' on the north petal.

44 The text reads *jhabhamahapiṇḍa*, and thereby would read *jha, bha, ma, ha*. I have emended the order to match the name of the goddesss.

45 The list of eight goddesses—4 starting with Jayā and 4 starting with Jambhā—are found earlier in 3.17-8. Comm. notes that the 'appropriately' (*tadvat*) means that the first syllable is like before, i.e. *homa*, and the final syllable is a *svāhā* like before. The mantras seed syllable is not clearly rendered from the verse. '*homa rjhmlvyaṃ jambhe! svāhā*' to the south-east. '*homa rbhmlvyaṃ! mohe! svāhā*' to the southwest. "*homa rmmlvyaṃ stambhe! svāhā*" is to the north west petal. "*homa rhmlvyaṃ stambhini! svāhā*" to the northeast petal.

46 The text reads *bhūrye* and the comm. Reads "*"bhūrye' bhūryapatre*"'. *Bhūrya* could mean golden, as in a gold sheaf or a gold colored sheaf of papers. However, the word *bhūrja*, meaning birch tree or birch sheaf, is a common pallet for such rituals and this correction improves the verse. The shift from *bhūrja* to *bhūrya* may reflect the lack of birch bark but presence of 'gold leaf' in the Deccan.

liquor. This bewilders (*mohayati*) a woman (*abalā*).[47][48] (4)

[Next, the *sādhaka*] inscribes the [aforementioned] yantra upon a female skull (*strikapālaṃ*). In the space of the '*klīṃ*' [in the mantra above] he draws the so-called World-Lord [syllable, i.e. *hrīṃ*]. He should heat [the skull] during the three auspicious temporal conjunctions in a *khadira*-wood fire. This attracts a lovely woman (*ramākṛṣṭiḥ*).[49] (5)

He should inscribe [the aforementioned using ink made from] poison and reddish plants (*kṣveḍarakta*)[50] that yantra upon human skin with '*hūṃ*' in the place of the *māyā* syllable, i.e. *hrīṃ*, (*māyāsthāna*). During mid-fortnight, [should he] cook it it using [flames kindled] , this will repel [a target] (*pratiṣedha*). (6)

He should inscribe the yantra upon *bibhīta* bud[51], but in the place of the '*huṃ*', he should inscribe the letter after '*ma*' [i.e. '*ya*'] including a '*ra*' [sound, i.e. '*rya*',]connected with the names of two people. [The bud and mantra-yantra] is tied up with the commingled hairs of a buffalo and a horse and then buried in the ground (*sthāpayedbhūmyāṃ*). This creates enmity between the two [people].[52] (7-8)

In place of the ['*rya*'] syllable above, he should inscribe a '*ya*' with a visarga [i.e. yaḥ] conjoined with the name [of the target] using a crow-wing stylus and [ink] made from mixed cremation-ground charcoal, red poison (*viṣārūṇa*), and crow-feces.[53] This is written on a cloth and hung from tree limbs [like crows perched upon a tree; doing so] eradicates enemies.[54] (9-10)

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47 The comm. states that a mantra is inscribed on the ground, it is tied with thread, and has the spell [deposited] within an unfired pot (*apakvabhāṇḍe*) filled with honey, and this bewilders a woman. The root mantra is rendered thus: *homa rkṣmlvyuṃ klīṃ jaye! vijaye! Ajite! Aparajite! Rjhmlvyuṃ jambhe! Rbhmlvyuṃ jambhe! Rbhmlvyūṃ mohe! Rmmlvyuṃ stambhe! Rhmlvyuṃ stambhini! Kliṃ hrīṃ ktauṃ vaṣaṭ // mohanavidhau klīṃrañjikāya*ntram //

48 Following verse for is a *mantrodhara* of the root mantra to which the mantra variation may be inserted: *homa kṣmlvryūṃ klīṃ jaye vijaye ajite aparājite jhmlvryūṃ jambhe bhmlvryūṃ mohe mmlvryūṃ stambhe hlvryūṃ stambhini klīṃ hrīṃ krauṃ vaṣaṭ // mohanavidhau klīṃrañjikāyantram //*

49 Seed in bracket from comm.

50 Comm. *viṣagardabharudhirābhyām*

51 Text reads *bibhītaphalake* and comm. Reads *kalitaruphalake*. Verse 10 comm. on term *vṛkṣa* reads *kalitarūṇa*. The term *kali* may refer to a bud or unbloomed fruit or the Terminali Ballerica plant, whose nuts were, according to Monier-Williams, used in prior time as dice.

52 Comm. argues that the hairs are put together underneath two place at a cremation ground (*'bhūmyām pretavanabhūmyāṃ*) and this affects hatred and/or murder. This is the act of enmity bestowal, it says, the yantra of *yaṃrajikā*.

53 Eradication rituals often use crow feces or blood, and this one uses both crow feces and a crow's wing (*kākapakṣi*) as a stylus. The crow is thought to wander across the earth, never settling, like the man who is eradicated will wander away from his home, never settling, always a foreigner.

54 According to the commentary this yaḥ inscription ritual does the business of causing eradication (*uccāṭanakarmakaraṇe yaḥ—rañjikāyantram*).

In the place of the *yaḥ*-syllable [in the aforementioned mantra], he should place the '*nabha*' [syllable, i.e. *ha*, and] inscribe [the yantra] upon a male skull bowl (*nṛkapālapuṭa*) using a bone stylus made from a corpse (*pretāsthi*). [Commingled] blood of an elephant and a donkey (*śṛṅgīgaralarakta*) [should be used for ink].[55] Enraged (*roṣāt*), [the practitioner] fills [the skull bowl] with ashes and buries it in a cremation ground. After seven days this effects the forcible eradication of a hostile clan.[56] (11-12)

In the place of the '*nabha*' [in the earlier yantra], he should place the '*phaḍ*' syllable, and inscribe [the yantra] using Neem and Sun-plant saps for ink upon a rag acquired from a charnel ground [57] With an angry mind, [the sorcerer] buries the yantra in a cremation ground. As long as it remains in the earth, the enemy [target] will wander (*paribhrāmati*) the earth, like a crow.[58] (13-4)

In the '*phaḍ*' place [from the aforementioned], he should place the post-'*bha*' syllable[, i.e. '*ma*'] conjoined with the name [of the target]; upon a birch sheaf, using blood mixed with poison [as ink[59], he] should draw [the yantra] and then tie it up with blue strings and place it in the belly of a puppet made from dust (*mṛtputrikodara*).[60] [The puppet] is cast into a cremation ground. After seven days, he suppresses his enemy, cleaving and cutting and so forth.[61] (15-6)

In the '*ma*' position [from above], the wise one writes the fourth vowel[,i.e. '*ī*'] (*turyasvaraṃ*) conjoined with the name [of the target] upon a birch sheaf using *kuṃkuṃ*, *aguru*,[62] and *pūra*[63] mixed with orpiment [as ink]. Having tied this up with golden thread (*suvarṇamaṭhita*), he should wear it [as an amulet] around his neck or shoulders. This mantra will always bewilder young women.[64] (17-8)

In that '*ī*' position, [the practitioner should place] the '*kūṭa*' [syllable, i.e. '*kṣa*'] conjoined with '*vaṣaḍ*' syllable using orpiment, *kumkum*, and so forth [as ink]. At the end of the bright fortnight, [he should write the mantra] upon birch sheaf.[65] Having tied up [the

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55 Commentary glosses *śṛṅgīgaralaraktābyaṃ* with *śṛṅgīviṣarāsabharaktābyām*. I argue for *śṛṅgiṇī* and *garabha*, but possible other solutions include types of poisons and poisonous creatures. The female elephant and the ass are not usually considered natural enemies as one would expect in this type of ritual.
56 Comm. calls this the *uccāṭanakarmaṇi harañjikāyantram*.
57 Melia Bukayun (*nimbārkaja*)
58 Comm. names this the *uccāṭanakarmakaraṇe phaḍrañjikāyantram*. The methodology and description of results using crow metaphors is of a piece with *uccāṭana* elsewhere.
59 Comm. glosses *viṣopayuktaraktena* with *śṛṅkīviṣānvitakhararaktena*.
60 Such figures made of dust are often made from the dust of a foot print, dust from the feet of a target, or dust from the hand of a potter.
61 Comm. names this *ripicchedanabhedananigrahakaraṇe marajikāyantram*.
62 MW: agallochum, amyris agallocha
63 MW: bdellum
64 Comm. calls this the *vaśyakarmakaraṇe īrañjikāyantram*.
65 Comm. glosses *"kasmin sthane? 'īkāradhāmani' phaḍīkārasthane."*

yantra] with gold, silver, copper threads, he wears it [as an amulet] upon his neck or shoulders. The yantra causes a woman to become well-behaved, [and] her mind becomes pleasant (*'bhirañjika*). (19-20)

In that *'kṣa'* and *'vaiṣaḍ'* positions, he places the *'laṃ'* syllable, and inscribes [the yantra] upon the faces of two conjoined rocks that he buries in the earth; this effects immobilization of foreigners (*bāhye stambhane*).[66] (21)

    Thus concludes the fourth section on the topic of the 12-rañjikā-yantras, found in the Bhairavapadmāvatīkalpa written Malliṣeṇasūri the best of the poets, who speaks with two voices.

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66 Comm. glooses many of the terms in an unclear manner. This is called the *krodhādistambhanakaraṇe larañjikāyantram*. Comm. concludes the section stating *"iti dvādaśarañjikoddhārakramaḥ."*

The Fifth Section: Yantras to Immobilize Anger (*krodha*) and So Forth

Upon the eight petals of a lotus [the practitioner] should inscribe in order the syllables '*kṣa,*' '*ma,*' '*ṭha,*' '*sa,*' '*ha,*' '*pa,*' '*ka*', and '*va*' are [each] joined [with the initial consonant] with the [consonant cluster] consisting of '*ma,*' '*la,*' '*va,*' '*ra,*' and '*yuṃ*' syllable [, i.e. mlvryuṃ]. In the center of the pericarp [is inscribed] the name [of the victim and the syllable] '*glauṃ*'.[67] (1)

Having laid out the mantras [from above into the lotus], then outside [the lotus inscribed mantra] he should complete [the yantra] using the earth-*maṇḍala* (*bhūmaṇḍala*) drawn with *kumkum*, *haritāla*, and the like. [This earth mantra should be written in a ring outside the lotus. This yantra] immobilizes whatever he desires. (2)

"She who immobilizes fire! Great Western Goddess! Lucky Gal! Burn! Burn! Blaze! Blaze! Goddess who Grants All Wealth and Desires! *svāhā*! *homa*! Blazing Fiery Radiant Hair! Great Goddess Dominatrix! *svāhā* // The Yantra that Immobilizes Fire."[68]

During a hostile argument, [the sorcerer] should visualize '*trīṃ*' or '*trāṃ*' or '*ra*' [syllables] blazing in [his] mouth (*vaktre*). This will cause the disputant to grant him whatever he wants.[69] (3)

[The practitioner should] inscribe the name [of the target], '*glauṃ*', and the complex consonant cluster '*ga*' [i.e. *gmlvryuṃ*] upon the eight petals of a lotus. Outside the edge of that consonant cluster and lotus petals, he makes a ring mantra (*valaya*) from the divine mantra (divyamantra), [consisting of] the syllable '*ṭha*' is fixed at the end of the earth-*maṇḍala* [described above] and drawn using *kumkum* and so forth. [The yantra mantra is drawn] upon two large rocks facing one another, both held there before the two feet of Śrī Vīranātha.[70] This will extinguish divine fires (*vahnidivyopaśāntyai*).[71] (4)

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67 Comm. gives the syllables in brackets above. *kṣa* syllable is placed in the east and the sequence follows in the usual direction of eight directions. No explicit rendered mantras, just the seeds.

68 The *mantradvayam* is given in comm." *agnistambhini! Pañcadivyottaraṇi! Śreyaskari! Jvala jvala prajvala prajvala sarvakāmārthasādhini! svāhā // homa analapiṅgalordhvakeśini! Mahādivyādhipataye svāhā / // agnistambhanayantra //* While this is clearly a fire and fire-immobilizing mantra, this two-fold mantra (*mantradvaya*) should be supposedly construed as the earth-cirlce, i.e. the *bhūmaṇḍala* and the *pṛthivīmaṇḍala*. The *mantrodhara* is less than clear from commentary and the *vayumaṇḍala, agnimaṇḍala, bhūmaṇḍala* appear to be variations. This is the two-fold mantra to be used as the earth-*maṇḍala*. I have found no clear rendering of an earth-*maṇḍala* in this tantra.

69 Spell is not rendered in the comm.; possibilities include *trāṃ raṃ jvala [homa trāṃ raṃ jvala svāhā]*.

70 Referring to Mahāvīra, the twenty-fourth *tīrthaṃkara*. Commentary glosses *śrīvarddhamānasvāmi*.

71 The divine fires may be a rival sacrificial fire, cooking or domestic fires, or even the magical fires described throughout this genre. Comm. is not helpful for mantras in verse but provides a Prakrit mantra in verse. *Valayamantroddhara: "homa thambhei jalajjalaṇaṃ ciṃtayamitteṇa paṃcaṇamayāro /*

The ring-mantra [in Prakrit]: "*homa thambhei jalajjalaṇaṃ ciṃtiyamitteṇa paṃcaṇamayāro / arimāricorarāulaghorūvasaggaṃ viṇāsei // svāhā //*

He should inscribe an eight petal lotus as before with seeds clusters as before [i.e., *mlvryuṃ,*] having initial consonants of '*pa*', '*va*', '*ha*', '*kṣa*', dedicated to the deities Stupid, Roof-Beam, Serpent Hood, and Bird (*jalatulāphaṇikhaga*).[72] (5)

The '*brahma*' [,i.e. *homa*,] and '*glauṃ*' surrounded by '*ṭha*' syllables are blockaded by [surrounding] eight vajras.[73] '*homa*' [is placed] at the tip of the vajras. And '*la*' [is placed] at the base of the *vajra*.[74] (6)

Outside the eight [*vajra* yantra-mantra] in sequence the syllables '*kṣa*', '*ma*', '*ṭha*', '*sa*', '*ha*', '*pa*', '*la*', and '*va*' [individually] conjoined with [the cluster] consisting of '*ma*', '*la*', '*va*', '*ra*', '*yuṃ*, [i.e. those consonants are conjoined with *mlvryuṃ*] in the [eight] directions. The *vārtalī* mantra [is inscribed as a ring around the clusters].[75] (7)

Outside [the eight consonant clusters and the *vārtalī* mantra ring] is an enclosure which is a celestial palace (*amarapura*) [i.e. a square enclosure with four-doors], and at the doorways to the enclosure he should place hooks (*aṅkuṣa*) [, i.e. four '*krom*' syllables]. Outside [the enclosure] is fixed the *ukṣeśa*-mantra [in a ring], and [further outside] is another [ring made up of the] earth mantra (*pṛthivīpura*).[76] (8)

[Outside the mantra rings] in the eight directions a knowledgeable practitioner inscribes [the goddesses] starting with Jambhā as mentioned in the *vārtalī* mantra.[77] [Each goddess

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arimāricorarā ulaghoruvasaggaṃ viṇāsei // svāhā // prākṛtamantro'yam / idamagnistambhanayantra //"
72 Stupid, Roof-Beam, Serpent Hood, and Bird. Comm. Glosses the four deities *jaladivya, tulādivya, ghaṭasarpadivya, pakṣidivya*. The seed syllables are *jaladivye pmlvryūṃ iti piṇḍam, tulādivye bmlvryūṃ iti piṇḍam, phaṇidivye hlvryūṃ iti piṇḍam, pakṣidivye kṣmlvryūṃ iti piṇḍam.*
73 Commentary does not shed much light on the yantra mantra. Presumably the mantra '*homa ṭha glauṃ ṭha*' is placed at the center and surrounded by eight *vajras*. The *vajras* may be a seed syllable but are more likely a figure, for at the tip is placed one seed and the base another.
74 Comm. provides the seeds but does not give a full rendered spell.
75 Comm. provides syllables and renders the clusters as *rkṣmlvyuṃ, rmmlvyuṃ, rṭhmlvyuṃ*, etc. The *vārtalī* mantra is as follows: *homa vārtāli! Varāhi! Varāhamukhi! Jambhe! Jambhini! Stambhe! Stambhini! Andhini! Rundhe! Rudhini! Sarvaṣṭapraduṣṭānāṃ krodhaṃ lili matiṃ gatiṃ lili jihvāṃ lili homa ṭhaḥ ṭhaḥ ṭhaḥ /*
76 Comm. states that the *aṅkuśas* are put at the two sides of the four-doors. The *aṅkuśa* is the *kroṃ* seed syllable. The *ukṣeśmantraveṣṭaya* is glossed thus: *tatpurabahiḥpradeśe ukṣā ṛṣabhastatsya īśaḥ svāmī śrīṛṣbhanāthaḥ tasya mantraḥ tena ukṣeśamantreṇāveṣṭayam.* The *ukṣeśamantra* is rendered: *homa namo bhayavado risahassa tassa paḍinimitteṇa caraṇapaṇati iṃdeṇa bhaṇāmai yameṇa ugdhāḍiyā jīhā kaṃṭhoṭṭhamuhatāluyā khīliyā yo maṃ bhasai jo maṃ hasai duṭṭhadiṭṭhie vajjasaṃlikhāe devadattassa maṇaṃ hiyayaṃ kohaṃ jīhā khīliyā selakhilāe la la la la ṭha ṭha ṭha ṭha // ukṣeśamanto'yaṃ prākṛtamantraḥ //*
77 *homa jambhe svāhā, homa jambhini svāhā, homa stambhe svāhā, homa stambhini svāhā, homa andhe*

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names is blocked off with two '*ṭha*' syllables, and the whole figure is surrounded [again] by earth-*maṇḍala* (dharaṇīpura).[78] (9)

Upon a slab of wood or rock he should inscribe [this full yantra] using *haritāla*, *manaḥśila*, and so forth [as ink]. The results of the ritual are immobilization of anger (*kopa*), gait, armies, and fire.[79] (10)

The name [of the target] and '*glauṃ*' [are surrounded by] the earth-mantra (urvīpuraṃ)[80]. [The earth-mantra] is bound by '*vaṃ*', then '*paṃ*', and then '*glauṃ*' [syllables.][81] Then four '*hrīṃ*' syllable are combined with one's own name and inscribed as a ring mantra [encircling all other figures]. (11)

At the beginning [is written] the "*homa ucchiṣṭa*" syllables, then '*svacchanda*', and then "*cāndalinī svāhā*!." [The mantra] is bound by a pair of '*ṭha*' syllables.[82] (12)

[Next, the mantra figure] is surrounded by the earth-circle ring mantra, and outside that is inscribed [another iteration] of the prior mantra [from the verse above, i.e. the *Svacchanda Cāṇḍālinī* mantra. This yantra] is inscribed according to the customs [of this text] upon a birch sheaf using indigo and yellow orpiment [as ink]. (13)

[The amulet] is covered in dust gathered from the hand of a pot-maker and then deposited in a water-filled pot. [An image of] Pārśvanātha is placed on top [of the pot] and worshiped. This is the supreme method that obstruct [i.e. immobilizes] deities (*divyarodhana*). (14)

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svāhā, homa andhini svāhā, homa rundhe svāhā, homa rundhini svāhā ity aṣṭadevatāḥ. These goddess mantras surround the figure starting in the east.

78 The spells should thus have the *ṭha* syllables. Thus, *homa* jambhe *ṭha ṭha svāhā*, and so forth with the eight.

79 JMK 6.14-21 has similar targets.

80 *Urvīpuraṃ, bhūmaṇḍala,* and *pṛthvīmaṇḍala* are glossed interchangeably in the commentary, resulting in numerous prescriptions of an unknown "earth *maṇḍala*". These terms in the root text refer either to a single "earth *maṇḍala*" lost to us now, present in Jain tantra lore but not in this text, or there were several "earth figure mantras" that are, as well, lost to us now. Cross tantra ritual analysis will hopefully provide an answer to this problem in the future.

81 The commentary suggests inscribing the three syllables in sequence above or at the front (upari) of the earth *maṇḍala*. This could be done by placing the three syllables in a triangle pattern around the mantra, placing the three at the head of the mantra, or in a stack 'above' the mantra. Considering the next direction encircles the mantra I would suggest the second option, triangle placement with mantrra in center. Comm. *vaṃ paṃ glauṃkāraveṣṭitaṃ kṛtvā' urvīpurabahiḥpradeśe 'vaṃ' vaṃkāraṃ, tasyopari 'paṃ' paṃkāraṃ, paṃkāropari glauṃkāraṃ, etair akṣaratrayair veṣṭanaṃ kārayitvā /*

82 Comm. renders mantra, "*homa ucchiṣṭa svacchaṇda cāṇḍālini! svāhā*." This is the mantra for *vinyāsa*. As to fixing the pair of '*ṭha*' syllables, I suggest "*h*oma ucchiṣṭa svacchaṇda cāṇḍālini *ṭha ṭha svāhā*" for internal fixing, but also a pair of '*ṭha*' syllables could be placed spacially above or around at the ends of the mantra and then a ring-mantra can circle the entire set of syllables.

The name of the enemy victim is conjoined with the syllable '*ya*', then the syllable *ṭha* is conjoined with '*ma*', '*la*', '*va*', '*ra*', and '*yuṃ*' [, i.e. *ṭhmlvryuṃ*]. Outside of that [group of syllables] is inscribed the earth-*maṇḍala* that is surrounded by tridents, ghosts, and fearsome wild creatures. (15)

An image of the enemy is completely surrounded secondary images of injurious figures, swords in hand. The name of the enemy is at the center [of the diagram], completely surrounded by consonant clusters [,i.e. *thmlrvyuṃ*][83] (16)

The mantra '*homa hrūṃ hrīṃ* klauṃ *glauṃ svāhā*' with a pair of '*ṭha*' syllables at the end, inserted throughout the mantra are the names of charging horses and great elephants.[84] (17)

An image of the enemy target ('*rātivigraha*) is drawn and should be surrounded by the mantra [from above]. In the eight directions outside [the image] should be laid out the circle of Indra's rainbow[85] (*māhendra maṇḍala*). (18)

On the dark-eighth of the fortnight, [the yantra-mantra], should be drawn upon the head shroud of a corpse acquired in a cremation ground or upon the sword belonging to one who lost is life in battle. (19)

Over the course of a single day, that [yantra is drawn using a brush] made from threads bound together by a virgin. The [yantra] is written upon a yellow amaranth stained (*koraṇṭaka*) [surface] using *haritāla* and the like [as ink.] (20)

Having performed worship using yellow flowers in front of a Padmāvatī [image] according to custom, the yantra-cloth is tied up, and this is said to effect immobilization of the [one named] inside [the mantra]. (21)

Upon seeing the [the yantra], even the most dangerous will tremble in fear and be destroyed; in battle, all groups of enemies *en mass*, even in armies, [are destroyed] without remainder. (22)

Now concludes the fifth section on the immobilizing yantra found in the

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83 Comm. says consonant clusters are the name affixed with *ṭha*-letters.

84 Comm. main mantra rendered: *mantroddhāraḥ--homa hrūṃ hrīṃ klaiṃ glauṃ svāhā ṭha ṭha devadattasya paṭṭāśve, homa hrūṃ hrīṃ klaiṃ glauṃ svāhā devadattasya paṭṭagaje homa hrūṃ hrīṃ iyādi mantreṇa samantato veṣṭayet.* This is feasible but is a stretch from the root text. The mantra could read *devadattasya pratiripuvāji*, unless there is a simple non-one-to-one correspondence code. This should be read as a mantra verse. The veṣṭamantra is rendered: *homa hrīṃ bhairavarūpadhārini! Caṇḍaśulini! Pratipakṣasianyaṃ cūrṇaya cūrṇaya dhūrmmaya dhūrmmaya bhedaya bhedaya grasa grasa paca paca khādaya khādaya māraya māraya hūṃ phaṭ svāhā.* This mantra should be the mantra used to surround the enemy form described in the next verse.

85 The *māhendra maṇḍala*, like the *bhūmaṇḍala*, is found nowhere in the text.

Bhairavapadmāvatikalpa written by Malliṣeṇasūri the chief among the poets who speaks with two voices.

The Sixth Section: Attracting Women

A pair of '*ya*' letters are written conjoined with two '*ra*' sounds [, i.e. *rya rya*]. The sixth vowel [, i.e. *ū,*] is conjoined with the '*au*' vowel, and both receive nasalization [i.e. *ryūṃ ryauṃ*]. [Next the syllables] are enclosed by sounds (*svarāvṛta*).[86] [After the sounds] in the five-fold old fire (*pañca purāṇi vahne*) is a sequence of '*ra*' syllables. '*kroṃ*' and '*hṛīṃ*' syllables are in the fourth [position] (*koṇa*). (1)

[After '*ryūṃ*' and '*ryauṃ*' syllables] are likewise placed two '*klaiṃ*', two '*hsklīṃ*', two '*blūṃ*', and '*hsauḥ*' in the same way. The mantra to Ambikā[87] is written, in sequence, in the three directions, and [the whole diagram is surrounded] by the fire and wind *maṇḍalas*.[88] (2)

This yantra is said by august sages[89] to attract a desired woman. It should be written using [intoxicating substances for ink such as] dhattūra, betel, and poisons (*viṣa*) upon a cloth, a skull, or copper sheaf.[90] For three days it is heated over a lamp, a pointed flame, or a fire.[91] (3)

[He should draw a female figure] inscribed with '*homa hṛīṃ*' at [her] lotus-heart [center]. Upon her joints he inscribes '*kroṃ*' (*gajendravaśaka*). Both breasts are inscribed '*hṛīṃ*' (*māyā*). The vulva, '*ryūṃ*'. Scattered around the figure are '*kroṃ*' syllables. Fire, earth, and wind *maṇḍalas* become ring mantras [encircling the figure and syllables. Cooking the yantra over] a lamp or fire for three days will attract [a desired woman].[92] (4)

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86 The commentary argues that these are 16 sounds placed after the aforementioned seed syllables. *'svarāvṛtam' tadbījabahiḥpradeśe ṣoḍaśakalābhir āveṣṭyam /*

87 Comm. renders: *homa namo bhagavatī! Ambike! Ambalike! Yakṣadevi ! ryuṃ ryauṃ blaiṃ hasklīṃ bluṃ hsauḥ ra ra ra rāṃ rāṃ niyaklinne! Madandrave! Madanāture! hṛīṃ kroṃ amukaṃ mama vaśyākṛṣṭiṃ kuru kuru saṃvauṣaṭ //* The mantra has many of the elements in the mantra description above but is not a strict rendering of the mantra in the root verse above.

88 Comm. explains that the three syllables are placed in order. First, *hṛīṃ*, then *kroṃ*, then *hṛīṃ*, then 2 *klauṃs* and a *kasliṃ*, the fifth is *blūṃ*. These are to be placed in sequence by the *vahnipañcapurāṇi*. Outside of the mantra/yantra is placed the *agni* and *vāyu* maṇḍalas.

89 Comm. *'ādyāḥ' pūrvācāryāḥ*

90 Comm. suggests the skull of a juvenile (*nūtanakharpura*).

91 In a footnote a root verse from another manuscript (mss g) reads, "This yantra will attract any desired women [when] cooked over khadira wood fire."

92 Comm. renders syllables encoded in the root verse. The mantra-ring is said to be *"homa namo bhagavati! Kṛṣṇamātiṅgini!"* and then further renders the ring-mantra *"homa namo bhagavati! Kṛṣṇamātaṅgini! Śilāvalkalakusumarūpadhāriṇi! kirātaśabari! Sarvajanamohini! hrāṃ hṛīṃ hrūṃ hrauṃ hraḥ amukāṃ mama vaśyākṛṣṭi kuru kuru saṃvauṣaṭ //"* However, I have chosen to have the three *maṇḍalas* (*pūra*) function as ring mantras; the mantra suggested in the *maṇḍala* is not found in the root verses. 7.27-29 also describes inscribing seed-syllables on a female image at specific body points and joints. Also 6.12-17, later in this chapter.

Upon a copper sheaf[93], [the sorcerer] draws an image[94] of a female victim--her head pointed down and feet up. [The *sādhaka* makes] an ink [concoction of] the three-god plants (*brahmādi*), white mustard (*rājikā*), the sternutatory 'house-smoke' plant (*dhūma*), and sun plant sap (*bhānudugdha*).[95] (5)

In the center [of the image] is the fire-*maṇḍala* [with the name of the victim] enclosed and [the spell] closed off with the '*hṛīṃ*' (nātha)[96] and the '*kroṃ*' syllable (*aṅkuśa*). [Also] in the center [is inscribed] '*homa*', '*kroṃ*', '*hṛīṃ*', *klīṃ*, *raṃ*, *raḥ*' [outside the fire-*maṇḍala* mantra].[97] (6)

Upon a stake made from the shank-bone of a black dog, he should write [the yantra-mantra] using human blood. Cooking this for seven days over a *khadira*-charcoal fire will fetch (*ānayati*) a young woman. (7)

Rather, [should he] write [the yantra-mantra] upon a menses-stained cloth [and] wrap [that cloth] around the tail of a water snake (*jalanāginyāḥ*), then when heated over a lamp this will attract a woman. (8)

In the middle [of a yantra] he inscribes the '*hṛīṃ*' syllable. In the six directions, outside [the *hṛīṃ* syllable], he inscribes the name [of the victim]. Also, in three directions [he inscribes again] the '*hṛīṃ*' syllable (*tattvā*), and in the other directions he draws '*ryūṃ*' syllables, and [in the center] he draws '*homa*'.[98] (9)

The 'noose' [, i.e. '*āṃ*',] and 'hook' [, i.e. '*kroṃ*',] syllables are fixed outside [the aforementioned six] directions [in the yantra]. The wind-*maṇḍala* encircles the diagram. Heated in a *khadira*-charcoal fire, the yantra attracts a desirable woman.[99] (10)

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93 Root text patra comm. *tāmrapatra*. This yantra inscribed on a sheaf does not have a result and can be grouped either with the rite above, that should be burned upon a flame to attract a woman, or with the one below, that should be inscribed on a dog-shank bone to fetch a young woman. I retain the ambiguity in my translation. The copper sheaf is a retained verse from a prior context that has lost its effect and dog-shank verse with its clear effect is forcefully grafted.

94 Comm. *'strīrūpam' iṣṭāṅganārūpa*m. The image of the woman is an image of the woman he desires to attract.

95 Following the commentary, the first elements are the plants corresponding to the three-fold Brahmā, Viṣṇu, and Rudra, namely *palāśa, śnugdha, and dhattura*. *Rājikā* is white mustard. The *dhūma* or smoke refers the plant called *gṛhadhūma* or 'house smoke' used for two reasons: consecrating an area where something will be built and causing sneezing. And finally *bhānudughdha* is the sun plant (*arkakṣīra*).

96 Comm. *'nāthaṃ' bhuvanāthaṃ hrīkāram*

97 *'praṇavāṅkuśamāyāratināthараṃraś ca' prathamakoṣṭhe homa, dvitīyakoṣṭhe kroṃ, tṛtīyakoṣṭhe hṛīṃ, caturthakoṣṭhe klīṃ, pañcamakoṣṭhe raṃ, ṣaṣṭhakoṣṭhe raḥ //*

98 Comm. gives the syllables and works the verse into a clearer picture. '*homa* and *hṛīṃ*" go in the middle, then the name of target in six directions, further the *hṛīṃ* in three directions and ryūṃ in the other three,.

99 Comm. Encircling mantra that has some unstated connection to the wind *maṇḍala* -- *homa hṛīṃ hasklīṃ hasauṃ āṃ kroṃ ryyuṃ niyaklinne! Madadrave! Madanāture! Amukīṃ mama vaśyākṛṣṭiṃ kuru*

[The yantra] is written on a copper sheaf or a skull acquired from a cremation ground. It is smeared with body-filth (*aṅgamala*),[100] dhattura, poison (*viṣa*), and charcoal. (11)

[He draws a female image and] marks it [with seed-syllables]: the mouth, '*hṛīṃ*'; vulva, '*kleṃ*'; throat, '*hasklīṃ*'; navel, *klīṃ* (smara). The heart is marked with two '*hrūṃ*' syllables combined with the name [of the victim]. (12)

[Further marks include] the navel inscribed with '*klūṃ*'; the forehead, '*homa*'; the shoulders, wrists, elbow, and feet, [are all marked] '*hṛīṃ*' (tattvaṃ prayoktavyam). (13)

The palms of [the image's] hands [are inscribed] '*ryyūṃ*'; the remaining joints and limbs [are marked with] '*ra*' syllables.[101] Three fire-*maṇḍala* mantras encircle the image in three rings. Outside the image in the various surrounding spots [is inscribed] the '*bhuvanātha*' [, i.e. *hṛīṃ*. Outside the ring *maṇḍalas*] between the rings and the edge [of the yantra are inscribed] '*hṛīṃ*' syllables and '*kroṃ*' syllables. And at the edge [of the yantra outside those aforementioned syllables] he should inscribe an encircling mantra dedicated to Padmāvatī.[102] (14-15)

Outside of that [ornament mantra] he places '*kroṃ*' and completes it with three '*hṛīṃ*' syllables.[103] This yantra is drawn using red cochineal juice,[104] yellow sandal (*malayaja*), red sandal (*candana*), and saffron (*kāśmīra*). (16)

The wise practitioner [inscribes the diagram] on a menses-stained cloth and burns it in a *Khadira*-charcoal fire. After seven days, this attracts a desirable mistress. (17)

[In another manner,] one may inscribe the diagram upon a young woman's skull smeared with sun-milk (*ravidugdha*) and the like [to attract a woman].[105] To attract a man this yantra [in inscribed] as before but on a man's skull. (18)

The consonants of the target's name are inscribed alternating with the '*hṛīṃ*' syllable. The

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kuru saṃ vauṣaṭ // Of note are the three tantra goddesses and that the actual result in the mantra is subjugation AND attraction.

100 Comm. Suggests this body-filth is the five filthy substances acquired from the desired woman, his victim.

101 Rt. *sandhiṣu śākhāsu śeṣato rephān*. Comm. gloss "*'sandhiṣu śākhāsu hastapādādiśākhāsu 'śeṣataḥ' aṅgulyādiśākhāsua 'rephān' rakārān likhet."*

102 Comm. renders the encircling mantra: *homa hṛīṃ hraiṃ hasklīṃ padme! Padmakaṭini! Amukāṃ mama vaśyākṛṣṭiṃ kuru kuru saṃvauṣaṭ //*

103 The relationship with the former verse and mantra is less than clear. I would suggest that these two syllables are inserted into the aforementioned Padmāvatī mantra used as an ornament mantra.

104 The text reads *yāvaka*, but grains or barley juice do not seem appropriate. The comm. provides the more appropriate *alaktaka*.

105 Comm. lists four substances: *arkakṣīra, snuhīkṣīra, gṛhadhūmarājikā,* and *lavaṇa*.

fire-*maṇḍala* (*agnimaṇḍala*) is written outside [, encircling the mixed up name. That fire-mantra] is enclosed with '*ra*' syllables [at the beginning and the end. This yantra-mantra] is inscribed upon a skull acquired from a cremation ground. It is heated over khadira-charcoal fire. Reverential [fire] offerings of camphor, saffron, and so forth, [causes] a pleasant young woman to be attracted. Wrathful (*balād*) offerings made for seven days [will attract a woman who is] agitated by desire (*madavihvalām*).[106] (19)

This concludes sixth section on the topic of bewitching bodies in the Bhairavapadmāvatīkalpa undertaken by Malliṣeṇasuri, chief among the poets, who speaks with two voices.

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106 Comm. renders *valaya* mantra: *homa namo bhagavati! Caṇḍi! kātyāyani! Subhagadurbhagayuvati-janānākarṣaya ākarṣaya hrīṃ ra ra ryyūṃ saṃvauṣaṭ devadattāyā hṛdayaṃ ghe ghe //*

The Seventh Section: Subjugation Yantras

The name [of the target] is combined with '*haṃsa*', then the *kṣa*-syllable is conjoined [in a consonant cluster] with '*la*,' '*va*,' '*ra*,' '*ya*, and the sixth vowel [i.e. 'ū'] and a nasal *bindu* [i.e. *kṣmlvryūṃ*]], are written in the center of an eight petal lotus surrounded by vowels syllables (*svaraparivṛta*). (1)

'*Homa*' (*tejo*), '*rhaṃ*', '*kvīṃ*' (*soma*), '*kṣvīṃ*' (*sudhā*), '*haṃsa*', and, finally, '*svāhā*' syllables are inscribed [as a mantra] upon the [four]cardinal direction petals [starting in the east].[107] In the intermediate directions, starting in the southeast, and also in the pericarp are inscribed the seed syllable '*kṣmlvryūṃ*'. (2)

[This yantra-mantra] is written using on a birch sheaf using aromatic substances, and it is sealed up with beeswax (*sikhtaka*). The wise [practitioner] should place this yantra in a brand new pot that is filled with water. (3)

Alternatively, should he fill an earthen pot with unbroken grains (*tandula*), and [then place the yantra] along with [an image of] Śrī Pārśvanātha on top, this pacifies burning fever (*dāhajvara*). (4)

Having drawn that [yantra] upon a brass drinking vessel (*kāṃsyabhājana*) using sandal (*śrikhaṇḍa*), he should give drink [from the vessel] to one afflicted by fever. Immediately, [the patient] is pacified.[108] (5)

'*Kleṃ*', '*hrīṃ*' (*tattvā*), '*kṣa*'(*kūṭa*), and '*ṭha*' (indu) [syllables make up a mantra placed] along with one's own name just outside each leaf on an eight-petal lotus. Upon those leaves [is inscribed] the root mantra of Padmāvara [i.e. Padmāvatī] concluded (*veṣṭya*) with the *ākarṣaṇa*-flower syllable [i.e. *saṃvauṣaṭ*].[109] (6)

The yantra is written in the geometric curve of a crescent moon (*ardhaśaśipraveṣṭya*) on a banyan tree plank using saffron and so forth combined with orpiment [as ink]. The name of the target [is written in the diagram] using red sandal (*nāmārūṇacandana*). (7)

Having conjoined the two [names of the target and the practitioner, he] positions [the yantra] before [an image of] Śrī Pārśvanāth. During the auspicious temporal conjunctions, he should continually offer oleander (*karavīra*) flowers and so forth. The

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107 Comm. renders *homa rhaṃ kvīṃ kṣvīṃ haṃsaḥ svāhā*.
108 The mantra is rendered "*homa rkṣmlyūṃ rhaṃ kvīṃ kṣvīṃ haṃsaḥ a-si-ā-u-sā svāhā //*
109 The first seeds are rendered in comm. *kleṃ hrīṃ kṣa ṭha*. The mantra is rendered: *homa hrīṃ hraiṃ hasklīṃ padme! Padmakaṭini! namaḥ //*

one described in mantra repetition (*japataḥ*) will surely become well-mannered (*susādhya*). (8)

'Śa', 'sa', 'ha', 'va', 'hrīṃ' (*tattvā*) [syllables] are combined with the name [of the target]. This is surrounded by 'haṃsa' syllables [and inscribed in the center] of a sixteen-petal lotus. On these sixteen [petals are inscribed] the sixteen sounds [in the alphabet starting with 'a']¹¹⁰ each conjoined with a *visarga* [i.e.'ḥ'] (*śunya*) and each cluster concluding with 'hrīṃ' (*māyā*'). Beginning [the mantras on the petals] is the syllable '*homa*' and then the [sixteen] consonants starting with '*ka*' [i.e. *homa* ka, *homa* kha, *homa* ga, and so forth].'¹¹¹ (9)

That yantra is written using camphor, saffron, aloe, and sandal upon either gold sheaf (*bhūryka*) or a banyan wood plank (*phalaka*). [To inscribe and worship the diagram, first] the practitioner should purify the earth [of the ritual space] with cow-dung. Daily, according to ritual convention, he performs mantra repetitions and makes abundant offerings of red flowers. Consequently, to him the three-fold world becomes like a lotus under the foot of a bee.¹¹² (10)

In the center of a sixteen petal [lotus, the practitioner inscribes] '*homa*' (brahma), the name [of the target], '*hrīṃ*' (*māyā*), '*kliṃ*' (*kāmarāja*).¹¹³ (11)

The five arrows [of Kāmarāja], with '*homa*' [placed] at the beginning and '*svāhā*' at the end, are inscribed upon those [lotus petals, i.e. '*homa drāṃ drīṃ klīṃ blūṃ saḥ svāhā*']. Outside that lotus is bound up with '*hrīṃ*' (*māyā*) and fixed with '*kroṃ*'.¹¹⁴ (12)

On a birch sheaf (*bhūryapatra*) or a cloth (*paṭa*) he should inscribe [the mantra] using camphor and so forth. Repeating the mantra concluding '*hrāṃ hrīṃ klīṃ blūṃ sa*' [i.e. the mantra with the five arrows of Kāmadeva] causes agitation (kṣobha).¹¹⁵ (13)

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110 Traditionally there are fourteen vowels and 'aṃ' and 'aḥ' to make sixteen.
111 Comm. has no clear *mantroddhara*, but is quite usefully in understanding the codes for the syllables. I have followed its interpretation, even when troubling equivalencies—such as *tattvā* and *māya* interpreted as *hrīṃ*—seem forced. The diagram itself can be visualized from the verse.
112 Comm. notes that the yantra is from the previous verse. It glosses the writing substances: *karpūrakāśmīrāguruśrīgandhādisuarbhidravya*. As before, *bhūrya* is *bhūryapatre* and *phalaka* is *vaṭaphalaka*. The final part is glossed *pādakamalabhramarasadṛśaṃ*. This mantra is given: *homa hrīṃ hasklīṃ blūṃ rhaṃ asiā-usā anāhatavidyāyai namaḥ* // The following prākrit mantr is provided below the commentary: *homa hrīṃ hasklīṃ blūṃ rhaṃ asiāusā anāhatavidyāyai namaḥ* //
113 The spatial organization is not clear unless we see the inside gone syllable (*antaragata*) as the *homa*, the other syllables making up the mantra, and the final outside (*bahye*) direction being the drawing of the lotus surrounding the mantra.
114 Comm. gives the names of the syllables and argues *māyā* syllable is used to bind the edges of the other mantras and to be placed at the edges in a triangle. This mantra is either for the petals or is the main mantra at center of yantra. A footnote reads the the *māyā* syllable should be fixed three times or in a set of three, but this is not found in the root. *Māyayā tat tridhā veṣṭyaṃ iti kha pāṭha.*
115 Comm. glosses *himādibhiḥ* with *karpūrādisugandhadravyaiḥ*. The arrows of Kāmadeva here use the

In the center of an eight-petal lotus he should inscribe his own name and '*hrīṃ*' (*tattvā*). On the petals, '*klīṃ*' (*cittabhava*). Also on the eight petals of the lotus he should inscribe the syllable '*kroṃ*' (*ibhavaśakaraṇa*)[116]. (14)

The lotus is made to have sixteen petals, and '*klauṃ*' [is inscribed] upon those extra petals using fragrant substances. [Outside the diagram], surrounding the yantra is fixed the syllables '*klāṃ*', '*klīṃ*', '*klūṃ*', '*klauṃ*'. (15)

Outside [the yantra] he draws sun and moon [figures]. Continual repetitions of the five empty syllables (*śunya*) [i.e. *hrāṃ hrīṃ hrūṃ* hrauṃ hraḥ] agitates and subjugates the [three- fold] world of dragons (*nāga*), men, and immortal [gods]. (16)

A wise [practitioner], having performed mantra repetitions, should deposit eight light stones (*laghupāṣāṇān*)[117] in the [eight] directions. Consequently, he will meet no danger in the forest (*aṭavyī*) from thieves, enemies, and violent men.[118] (17)

The 'h' syllable (*śūnya*) is conjoined with the '*klīṃ*' (smara) [to make '*hklīṃ*'[119]; this is] followed by '*hrīṃ*' (*tattvā*) and '*aiṃ*' syllables. After ['*aiṃ*' is placed] 'Nityaklinne! Madadrave! Madanāture! Vaṣaḍ'.[120] [And] '*svāhā*' [is placed] at the end and *homa* (*vinaya*) at the beginning. This is inscribed upon an eight petal lotus: *homa hklīṃ hrīṃ aiṃ nityaklinne madadrave madanāture vaṣaḍ svāhā*. Repeated every day [the yantra-mantra] will surely cause subjugation of the three-fold world.[121] (18-19)

['*Ha*'], the 'last syllable', is joined with '*klīṃ*' (*madana*) [to form '*hklīṃ*'. This syllable] and the '*aiṃ*' (*vāgbhava*) and '*homa*' are written on the lotus petals. In [all four] primary directions, he writes the '*hrīṃ*' (*māyā*). In [all four] intermediate, the '*aiṃ*' (*vāgbhava*). (20)

Should one worship this yantra, it will perpetually agitate the three-fold world

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consonant '*ha*' instead of '*da*' above. But the '*da*' rendering above is from the commentary and the '*ha*' syllables here are from the root text.

116 "The syllable of one who subjugates servants" (*ibhavaśakaraṇagajavaśa*), i.e. *gajavaśaka*, i.e '*kroṃ*'.

117 Comm. renders *laghupāṣāṇān* with *kṣudrapāṣān*. Light or small stones. The stones are either placed around the yantra described before or may be placed in the eight directions while he performs the mantra repetition.

118 Mantra—*homa namo bhagavado ariṭṭhanemisma ariṭṭheṇa baṃdheṇa baṃdhāmi rakkhasāṇaṃ bhūyāṇaṃ kheyarāṇaṃ corāṇaṃ dāḍhīṇaṃ sāiṇīṇaṃ mahoragāṇaṃ aṇṇe je ke vi duṭṭhā saṃbhaṃti tesiṃ savvesiṃ maṇaṃmuhaṃ gaiṃ diṭṭhiṃ baṃdhāmi dhaṇu dhaṇu mahādhaṇu jaḥ jaḥ ṭhaḥ ṭhaḥ ṭhaḥ hūṃ phaṭ / ityariṣṭanemimantra prākṛtam*

119 This syllable and the following in the comm. reads *haklīṃ*, but *hklīṃ* fits better in the context.

120 "O She Who Is Always Wet, O Liquor Besot, O Love-Sick One, *Vaiṣaḍ*!"

121 Mantrodhāra—*homa hklīṃ hrīṃ aiṃ niyaklinne! Madadrave! Madanāture! Mamāmukīṃ vaśyākṛṣṭiṃ kuru kuru baṣaṭ svāhā*

(*trailokyakṣobhaṇa*). When tied [as an amulet] to the arm, it bewilders inhabitants of the three-fold world (*trailokyajanamohana*).[122] (21)

This is the spell: two-fold each '*bhrama*', '*bhrama māte*', '*bhrama vibhrama*', '*muhya*', '*mohaya*', and '*svāhā*' concludes, at the front is '*homa*'.[123] (22)

Repeat this mantra 100,000 times over mustard seeds that have never fallen to the earth. Should one deposit [those seeds] at the threshold of a home (*gṛhadehī*), [the homeowner] will become narcoleptic (*akālanidrāṃ*). (23)

He should draw a figure of an unadorned harlot (*vidhavārūpaṃ nirābharaṇa*) upon the discarded head shroud of a dead harlot (*mṛtavidhavā*) using red lac acquired from the soles of a brahmin [woman's] corpse [for ink].[124] (24)

Seven hundred thousand repetitions of the mantra "*homa* vicce *mohe svāhā*" are performed alone at night; this causes the appearance of Strumpet Yakṣiṇī *(siddhyati sā yakṣinī raṇḍā*). (25)

[Strumpet Yakṣiṇī] gives the practitioner whatever he wants, and also she agitates (kṣobha) any and all terrestrial strumpets (randā). (26)

[The practitioner] visualizes [the following mantra] in a group [of syllables], gleaming the color of a china rose: '*hṛīṃ*' (*tattvā*), '*klīṃ*' (*manmatha*), and the '*laṃ*'-cluster [i.e. '*kleṃ*']. Positioned on the soles of [a woman's] feet causes her to wander about [, unstable and aimless]. (27)

Should he visualize [the mantra] upon the vulva of a woman, he affects agitation (*kṣobha*); upon the crown of her head, bewildering (*vimohana*); upon her forehead, falling down (*pātana*); upon her pair of eyes, causing her to run off (*drāva*).[125] (28)

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122 Comm. *mantroddhāraḥ--homa aiṃ hṛīṃ devadattasya sarvajanavaśyaṃ kuru kuru vaṣaṭ //*
123 Comm explains that many of these syllables are two fold. Mantra is rendered: *homa bhrama bhrama keśi bhrama keśi bhrama māte bhrama māte bhrama vibhrama vibhrama muhya muhya mohaya mohaya svāhā.*
124 The term *vidhavā* can refer to a widow or a prostitute. It is a derogatory term for a woman. The lack of adornment displays that she is not married. The *yakṣinī* conjured is the slut/whore *yakṣinī*. The form and the head-scarf could refer to any widow woman, but the presence of this *raṇḍā yakṣinī* in the next verse suggests the more derogatory meaning; furthermore, the pure ink gathered from the soles of a deceased brahmin being placed upon the impure head-scarf of a harlot suggests an inversion in line with this type of magic. I chose the translation harlot for its range of meanings in English that include wanton or unchaste woman, strumpet, dancing-girl, and prostitute.
125 Comm. suggests superimposition of proper three-fold syllables, though the syllables are not stated. We can see that the mantra clearly carried over from the prior verse. *Anuloma* and *viparitā* refer to *anuloma* and *pratiloma* orders, with and against the grain, corresponding to the direction of hair on a human body.

He should place [the five] arrows of Kāmadeva (*anaṅgabāṇa*) [i.e. *drāṃ drīṃ klīṃ blūṃ saḥ*] upon [,respectively,] the forehead, mouth, heart, navel, and feet. Doing so with the grain (*anuloma*) [starting at the forehead and down] effects bewildering (*sammohana*), and in reverse (*viparīta*) [starting at the feet and moving upward] causes her to run off (*drāvaṇa*).[126] (29)

Should he consecrate betel, sandal, and so forth using the arrows of Kāmadeva [as above] and either give [to a female victim] or consume in his own mouth, then he becomes like Kāmadeva among women (*strīṇām manmatho bhave*t).[127] (30)

Should he visualize a red-colored '*la*' cluster [i.e. '*kleṃ*'] upon the vulva of a woman, then by his mere glance she will become flighty (*drāvaṇa*) and within seven days will come to him (*stryākarṣaṇa*).[128] (31)

Having made a cord (*rajju*) from a brāhmaṇa's head hair, he should wrap it around a man's skull. Having mixed ground human bone along with the bodily filth, hair, nail-clipping and foot-dust of the target (*sādhya*), he deposits [that concoction] into the skull. Due to mental repetition (*smaraṇa*) [of the mantra] for seven days, [the victim] burns, as if [heat] radiates from [his very] bones (*asthimathanena*).[129] (32-3)

The sorcerer repeats the mantra--starting with the syllable '*homa*' (vinaya), [the word] '*caṇḍeśvarāya*', and ending with the syllable '*svāhā*' (*homa*)--ten thousand times, along with offering red flowers.[130] (34)

The name [of one afflicted by fever from natural or supernatural causes] is fixed [in the mantra]. The mantra includes the letters '*ṭha*', '*va*', '*homa*', and '*ja*'. [The mantra in five

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126 The feet are transposed upon the head and the head upon the feet, reflecting the effects depending on order of transposition.

127 Comm. *tan mantreṇodakam abhimantrya svavadanaṃ prakṣālayec*: JMK face cleansing, pleasant countenance, look like Kāmadeva. The consecrations of flowers for this (*tatpuṣpābhimantraṇa*) mantrra is: *homa drāṃ drīṃ klīṃ blūṃ saḥ hsklīṃ aiṃ nityaklinne! Madadrave! Madanāture! Sarvajanaṃ mama vaśyaṃ kuru kuru vaṣaṭ*. The mantra combines elements from many mantras above. This strongly suggests making a poison *paan*; however, it could just as easily refer to making poison beauty products that will bewitch those who use it or empowered products that will cause him who uses them to become absolutely delightful.

128 The effects here are two-fold. The first is that she becomes flighty (*drāvaṇa*) from his mere gaze; this suggests bewildering (*moha*) and the commentary argues for just that, saying that she is mentally flighty (*taccintanaṃ drāvaṇaṃ karoti*). After seven days, during which she has been flighty and bewildered, she is forcibly attracted to the sorcerer.

129 Comm. says the rubbing with the bone is "*puruṣāsthikīlakamathanena*" so that it describes a bone stake not found in verse. Comm. glosses *mantrasmaraṇāt* as *"homa caṇḍeśvara!" Mantrodhāraḥ--homa caṇḍeśvara! Caṇḍakuṭhāreṇa amukaṃ jvareṇa hṛīṃ gṛhṇa gṛhṇa māraya māraya hūṃ pha ghe ghe /* The mantra suggests a connection to the subsequent mantra. Note that it describes seizure and death by fever, in line with the rite.

130 Mantroddhāraḥ--*homa caṇḍeśvarāya svāhā // jāpya sahsradaśa* (10,000).

words is arranged upon] a half moon figure (*ardhaśaśi*). [The yantra] is deposited into icy cold water (*himāmbu*) to remove fevers and chills.[131] (35)

Now the section on substances for the *homas*--

For tranquilizing (*śāntika*) and prosperity increase (*puṣṭi*) make fire offerings of rice, unbroken grains, *dūrva* grass, sprouts (*aṅkura*), and yellow sandal (*malayaja*).[132] Offering oleadner (*karavīra*) flowers causes subjugation of women.[133] (36)

Agitating (*kṣobha*) common folk (*punarjana*) is caused by daily fire offerings of bull-eye bdellium (*mahiṣākṣa*) and lotuses. Subjugating royals (*rājan*) is caused by offering betel nuts and leaves (*kramukaphalapatra*).[134] (37)

To increase grain stores, money, and lifespan (*dhānyadhanavṛddhi*) offer fire sacrifices of sesame seeds and grains with ghee. To subjugate royal functionaries (*niyogijana*) offer jasminum sambac flowers and ghee.[135] (38)

Subjugating the Aviatrix (*khecarī*) [goddess] is caused by offering heaps of mango fruits (*cūta*) with ghee. Subjugating the Banyan Tree Yakṣinī (*vaṭayakṣiṇī*) is caused by a fire offering of Brahma flowers [i.e. flowers from the Butea Frondosa plant].[136] (39)

Creating mutual dissent among kinfolk is caused by fire offering crow wings accompanied by house-smoke plant (*gṛhadūma*),[137] neem, black mustard (*rājī*), and salt.[138] (40)

A fire offering consisting of house-smoke plants and terminalia ballerica wood charcoal mixed with charnel bones will slay human enemies after a fortnight.[139] (41)

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131 The commentary makes clear the apposition phrasing in the root verse. *'śītoṣṇajvaraharaṇaṃ syād uṣṇahimāmbunikṣiptaṃ' etad yantraṃ uṣṇodakamadhye nikṣiptaṃ śītajvaraharaṇaṃ syāt, tad eva yantraṃ śītodakamadhye nikṣiptaṃ uṣṇajvaraharaṇaṃ syāt //*

132 Comm. *kalama* rice, white *dūrva* (*śvetadūrva*).

133 Karavīra or Oleander is used as a poison. In one instance for female infanticied. "MADRAS, INDIA – The oleander plant yields a bright, pleasant flower, but also a milky sap that, if ingested, can be a deadly poison. It's one of the methods families use to kill newborn girls in the Salem District of Tamil Nadu, a part of India notorious for female infanticide." http://www.csmonitor.com/2005/0209/p11s01-wosc.html (accessed 11/3/2006); from By Uma Girish | Contributor to The Christian Science Monitor . from the February 09, 2005 edition

134 Comm. glosses to *pūgaphalanāgavallīpatrahavanāt*. This suggests two types of betel to be offered, the *pūga* fruit and the *nāgavallī* leaf; both are types of betel.
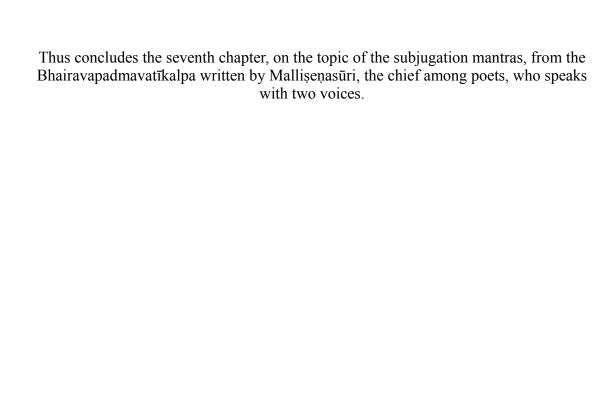
135 The Jasminum Sambac (MW reads Zambac) is a variety of Jasmine with characteristic white flowers native to the eastern Himalayas.

136 *Brahmapuṣpa* is *palāśapuṣpa*; MW gives butea frondosa leaves for brahmapattra.

137 See 6.5. Gṛhadhūma is glossed *āgāradhūma* which has the same meaning, i.e. the house-smoke plant.

138 Comm. *Nimbaḥ* is glossed *picumandaḥ*, *rājī* is *kṛṣṇasarṣapaḥ*, *lavaṇam* is *sāmudra*.

139 Cod. *pretavanaśalyamiśritabibhītakāṅgārasadmadhūmānam* comm. *Śmaśānāsthiyuktabhūta-*

Thus concludes the seventh chapter, on the topic of the subjugation mantras, from the Bhairavapadmavatīkalpa written by Malliṣeṇasūri, the chief among poets, who speaks with two voices.

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vṛkṣāṅgāragṛhadhūmānāṃ. House-smoke mixed with demon tree charcoal and cremation ground bones. Bone-chunks readily remain at cremation grounds.

The Eighth Chapter on Divination by Mirror and So Forth

The mantra for divination using a mirror, that begins with 'praṇava' [i.e 'homa'] and ends with 'homa'[i.e. 'svāhā], beginning 'cale cule cūle', is perfected by means of 10,000 [repetitions]. [140] (1)

Mantra rendering: *"homa cale cule cūḍe(le) kumārikayoraṅgaṃ praviśya yathābhūtaṃ yathābhāvyaṃ yathāsatyaṃ mā vilambaya mamāśāṃ pūraya pūraya svāhā."*

Two seven-year-old virgins, both daughters from Brāhmaṇa families, should drink cow's milk consecrated with that mantra seven times. (2)

Having bathed [the two virgins] in the morning and having made offerings of flowers and so forth to them, he purifies the ritual space with cow-dung that has never touched the ground. (3)

A pot filled with sandal water is placed [at the center of] the four-sided *maṇḍala*. A looking-glass (*ādarśa*) facing west is established on top of that [pot]. (4)

Then [the *sādhaka*] positions the pair of virgins, properly purified (*prākkalpita*), facing that [mirror]. He envisions '*bluṃ*' surrounded by '*homa*' [i.e. *homa blūṃ homa*] in the hearts of those [virgins].[141] (5)

[The *sādhaka*] chanting that mantra establishes himself pleasantly like the moon-*maṇḍala (śaśimaṇḍalavat saumyaṃ)*. [Then] he asks the pair of virgins what they see in the mirror. (6)

[The virgins should] speak whatever forms are seen or heard there in the sword, thumb, water, or mirror. That is true. Anything else [seen in another medium] is not [true]. (7)

Gazing into prognostication devices like mirrors, thumbs, lamps, and so forth, the mantra is perfected via 8,000 repetitions of the mantra.[142] (8)

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140 Comm.: "Is perfected" [means] achieves perfection. By what means? The repetitions 1,000 times. How is it performed (*kathambhataiḥ*)? "Augmented with ten" is intended [to mean] 10,000 [repetitions]. "*homa*-syllable at the end and an *homa*-syllable (*praṇava*) at the beginning" [means at the beginning is the sound '*Uṃ*' and at the end is the word *svāhā*. "Prognostication with a mirror spell" means the prognostication with a looking-glass spell which is to be spoken. *Mantroddhāraḥ-- homa cale cule Cūḍe(le) kumārikayoraṅgaṃ praviśya yathābhūtaṃ yathābhāvyaṃ yathāsatyaṃ mā vilambaya mamāśāṃ pūraya pūraya svāhā.*

141 Comm. renders *homa blūṃ homa* as the *oṃkārasampuṭitam.*

142 Comm. renders spell: *namo meru mahāmeru, homa namo gaurī mahāgaurī, homa namaḥ kālī mahākalī, homa Indre Mahā-indre, homa jaye mahājaye, homa namo vijaye mahāvijaye, homa namaḥ paṇṇasamaṇi mahāpaṇṇasamaṇi, avatara avatara devi avatara avatara svāhā.*

Having previously given *darbhā*-grass cushions and food and milk to the virgins, at dawn he bathes them, dresses them in white clothing, and adorns them. (9)

He lays down this mantra upon the pot, the mirror, and the virgins: '*vinaya*' [i.e '*homa*'], '*gajavaśakraṇaṃ*' [i.e. *kroṃ*], '*kṣāṃ*', '*kṣīṃ*', '*kṣūṃ*', and '*homa*' [i.e '*svāhā*'].[143] (10)

He installs the mantra upon the breasts of the two virgins. [This mantra] starts '*homa*' and contains 'the five empty syllables' [i.e '*homa hrāṃ hrīṃ hrūṃ hrauṃ hraḥ*']. Then he feeds both of them *pūpa*-cakes covered with ghee. (11)

Upon the thumb of his hand which has been smeared with *ālaktaka*, after he has removed the oil (*taila*) from his hand, he shall see a form.[144] (12)

The *mahāvidyā* mirror-mantra taught by the Jina: '*homa*', two '*piṃgla*', two '*paṇṇatti*', a two post-'*ṭa*' [i.e '*ṭha*'], and '*homa*' ['*svāhā*'].[145] (13)

This mirror-prognostication mantra [from above] is perfected by means of 10-portioned *homa* [comm. 12,000] using white flowers that resemble moon-light and repetitions equaling the sun-thousand [comm. 12,000]. (14)

Having first rubbed the mirror 21-times using funerary ash, [the *sādhaka* places the mirror] on top of a newly made pot filled with fresh water and resting atop [a bed of] rice and whole grains. (15)

He should place there [in front of the mirror] a pair of virgins from a single family hailing from one of the three [top] *varṇas* [brāhmaṇa, kṣatriya, or vaiśya]. They should be bathed and clad is white cloth. (16)

Then he should worship the pot [offering] sandal, grain, food-offerings (*nivedya*), flowers, and so forth.[146] To the two [virgins] he gives betel and such,[147] then he makes them gaze into the mirror. (17)

Having pronounced the mantra and positioned the pair of virgin [facing the mirror], he queries [the girls]. They describe what they see and hear, the images (*rūpa*) and voices in the mirror. (18)[148]

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143 Comm. provides syllables. Renders mantra: *homa kroṃ kṣāṃ kṣīṃ kṣūṃ svāhā*.
144 Comm. this is called the *aṅguṣṭhanimittam*. Comm. provides little help.
145 Comm. renders mantra: *homa piṅgala piṅgala paṇṇatti paṇṇatti ṭha ṭha svāhā*
146 Comm. gloss *gandhākṣatavarapuṣpadxipadhūpādhyaṣṭavidhārcanadravyaiḥ*
147 Comm. glosses *tāmbūlagandhākṣatakusumādīn*
148 Pictures of: Yantra to attack a woman; *kṣavasata* yantra to increase happiness of a woman; '*lam*' yantra to cool extreme anger of another one; '*ha*' yantra to uproot an enemy; '*rya*' yantra to create enmity for

Now a discussion of establishing the lamp (*dīpaniṣadya*)--

Facing [an image of] the Jina Śrī Vīranātha[149], he should perform eight thousand repetitions [of the mantra below] accompanied by [offering] jasmine flowers, due to devoted mantra [practice] Sundaradevī confers perfection. (19)

The worshipful mantra reads, "*homa sundari! Paramasundari! svāhā //*"

First, the '*brahma*' [syllable '*homa*'], the word '*sundarī*', and concluding with the '*homa*' [i.e. '*svāhā*'] are inscribed upon the pericarp of a lotus. Upon [each of the] eight petals, he writes [the word] '*Paramasundarī*'.[150] (20)

[A prognosticating lamp (*dīpanimitta*) is made] in a vessel made from the dust of a potters hand, filled with black sesame oil, using a red wick (*ālaktakakṛtabartyā dīpe*), and it is ignited from the fire of a Banyan tree.[151] (21)

<u>Now, a discusssion of the Ear-Ghoul technique (*karṇapiśācīvidhanam*)--</u>

'*Śravaṇapiśācini munde!*', followed by '*svāhā*' and preceded by '*homa*'. This mantra is called 'Ear-Ghoul' confers perfection due to 100,000 repetitions.[152] (22)

[Rendering of mantra]: *homa śravanapiśācini muṇḍe ! svāhā //*

Having used this mantra to consecrate *kuṣṭa* [ground with water], one should smear that upon the heart, mouth, and both ears and both feet. [The mantra] is whispered into the ear of a sleeper, whatever he dreams will occur (*yac cinitaṃ kāryam*) [i.e. what he desires in will come true.[153] (23)

[A cluster consisting of] the '*hrom*'-syllable [i.e. '*kṣa*'] conjoined with '*ma*', '*la*', '*yūṃ*'

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another one; '*hrim* 'yantra to surrounder [sic.] a specific woman; Yantra to prevent any probability of assault of water; *Taladivya Strambhan Yantra*.

149 Comm. '*śrīvīranāthajinapurataḥ*' *śrīvardhamānasvāmijinasyāgre*

150 Comm provides syllables in brackets. The *sundarī* mantra at center of flower is '*homa sundari svāhā*.' On all the petals he should inscribe "*homa pramasundrī svāhā*." Alternatively, the prior mantra--*homa sundari Paramasundari svāhā*--is written on the pericarp, and *homa paramasundarī svāhā* is written on the eight petals.

151 Comm. calls this the *dīpanimittamidam*. Commentary not helpful on difficult words. Glosses *ālaktakakṛtavartyā* with *ālaktakapaṭalāveṣṭitavartyā*. Final line in comm. *kumārikādyaṣṭavidhārcanaṃ prākkathitavidhānavajjhātvā kartavyam*.

152 Comm. renders mantra: *homa śravaṇapiśācini muṇḍe! svāhā //*

153 *Kuṣṭa* is glossed as *udakapeṣitam*. Kuṣṭa could be some prepared substance used as an ink. '*yaccintataṃ kāryaṃ*' is *yad atītānāgatavarttamenepsitaṃ prayojam*. 'What is thought will be produced" means the past, future, and present is produced according to his desire."

and the 'fourteenth'[au] [rendered '*kṣmlyvauṃ*'], situated in fire and the wind *maṇḍalas* [that are mantra constituents described before], along with the name [of the target] is inscribed upon a beaten metal sheaf (*kharatāḍapatra*).[154] (24)

[Having combined] sun and emetic milk (*mārtaṇḍāsnuhidugdha*) and fumigated with incense made from the three peppers (*trikaṭu*) and horse-sandal (*hayagandha*), he smears [that concoction upon the aforementioned sheaf]; this predestines (*lalāṭasthaṃ*)[155] members of a household to be servants (*gṛhāveśaṃ*). [156] (25)

Having ground together red-arsenic (*kunaṭī*), sulfur (*gandhaka*), orpiment (*tālaka*),[157] this concoction treats a lamp-wick that is placed inside a hollow lotus stock: now the magic lamp is made (*vartir iha kāryā*).[158] (26)

The lamps is filled with panic seed oil, and then the *mantrin* ignites the wick. Where the lamp flame dips downward (*adhomukam agamad*), there will be a pile of gold. .[159] (27)

First the '*vinaya*'-syllable ['*homa*], [then the syllables] '*prajvalitajyotirddaśāyāṃ*,' and finally '*marut*-atmosphere' syllable [i.e. *svāhā*]. The *mantrin* reads the mantra silently and looks into the flame.[160] (28)

The mantra reads: *homa jvalitajyotirdiśāyāṃ svāhā*

Letters [appropriate for the target] corresponding to an age [childhood, youth, or old age], a king (*urvīśa*), a river, one of the nine planets, a mountain, a disease [of wind], and a

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154 Comm. explains seed syllables. *Kharatāḍa* could be a fierce whip/flower. *devadattanāmānvitakharatāḍapatre sthitam*. The name of the target is placed in the mantra and established on a *khara-tāḍa-patra*, a sheaf that is hard and beaten.

155 To be written on the forehead, or established on the forehead, refers to the place a human's destiny is inscribed, namely on the forehead. comm. *'lalāṭasthaṃ' bhālastham / keṣām? 'gṛhiṇāṃ' gṛhītapuruṣāṇām /*. Forcing of the destiny makes this ritual appropriate for a prognosticaiton ritual.

156 Botanical equivalents in commentary: '*mārtaṇḍasnuhidugdhaṃ*' is *arkakṣīraṃ* and *snuhīkṣiram*; '*trikaṭukaṃ*' is the proper name (*prasiddham*), '*hayagandhā*' is *aśvagandhā*, '*sadmabhavadhūmaiḥ*' is *gṛhadhūmaiḥ*. The *dhūma* smoke is fumigation done upon prior ingredients and sheaf. '*Lalāṭasthaṃ*' is glossed *bhālastham*. The smearing surface is the sheaf before, though it could be the surfaces of the target's forehead. The comm. supports smearing the sheaf: 'ālipya' tatpatram ālipya. The result of this ritual is not clear--comm. *kam? 'gṛhāveśam' gṛhāvatāram //*--and the commentator has substituted the term *avatāra* for *āveśa*. It may be tempting to translate this with some sort of possession or entering a house of a spirit or deity, but the term gṛha means servant as well as house, and this ritual compels household members into a predestined state of indenture-hood. An alternate meaning, based on surrounding rituals, is that the sorcerer comes to thereby know the destinies of his household, but this is hard to support from the root verse.

157 Comm. botanical notes: '*kunaṭī*' *manaḥśilā*, '*gandhakaḥ*' *prasiddhaḥ*, '*tālakam*' *godantacūrṇam*.

158 Not clear hos with verse connects to previous and succeeding verses.

159 Comm. notes that the *tayā* is glossed *evaṃvidhavartyā*, so it is clear that he lights this flame along with she who prepared the oil.

160 Comm. provides mantra codes. Renders mantra such: *homa jvalitajyotirdiśāyāṃ svāhā / iyaṃ dīpavartiḥ aśvakhure churikāyāṃ vā prativodhya saṃsthāpyāvalokanīyā //*

flower are combined [into a single number]. It is multiplied by the number of nails [on the human body, i.e. 20,] (*nakhānvita*), and multiplied by three (*triguṇita*), and divided by the number of days [i.e 15].[161] The wise one declares, based on his analysis, what results, auspicious or inauspicious, [shall occur] depending on whether [the number] is odd or even. In this age (*iha*), this prognostication is taught by the best of sages who reveal the dharma like a lotus from a lotus-stalk. (29)

Upon the new moon day, when the moon is established in the appropriate lunar mansion [of the person's birth] (*ṛkṣe*), the wise on inscribes a trident in the middle of the curve of a half-moon diagram. (30)

Having done this it will foretell (*vigaṇayya*) the results in battle. [Should the birthday of the man] fall into the trident, he will die. Into the sun[162], and he will be victorious. [163] Into the seven outer quadrants, supreme victory. (31)

This concludes the wheel of lines using the sun and moon in the context of battle.

The *mantrin* should request the position [of the fetus] in the interior of she who inquires: facing a cardinal direction, intermediate direction, or in between [the cardinal and intermediate directions]. In that order, [the fetus] in the filled womb is a male, female, or neuter [gender].[164] (32)

[All the letters]--the vowels and consonants--in the [names of] a husband and wife are combined and then divided into three parts. Zero or one determines that the man dies. Two determines the woman [dies].[165] (33)

Thus concludes the eighth chapter on the subject of prognostication in the Bhairavapadmacatīkalpa was written by Malliṣeṇasūri, the chief among the poets, who

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161 Comm. *'nakhānvitaṃ" tadaṅkarāśimadhye viṃśatyaṅkaṃ yojayitvā / 'triguṇitaṃ' tat saptarāśi tribhirguṇitaṃ kṛtvā, 'tithyā punarbhājitam' punaḥ paścāt triguṇitarāśiṃ pañcadaśabhiḥ saṃkhyairvibhaj*ya"

162 Comm. glosses *ardhacandraākārarekhābhyantaragatadvādaśārkeṣu*

163 Comm. "*janmanakṣatraṃ triśūlāgragataṃ yadā bhavati tadā mṛtyuṃ*" trans. When the lunar mansion of his birth is placed at the point of the trident, then he will die.

164 Comm. places the boy in the primary, the girl in intermediate, and the eunuch in-between (*daddigvidigbhyā*). Regarding pregnancies (*pūrṇgarbhiṇyāḥ*) glossed *sampūrṇagarbhiṇyāḥ*.

165 The numeral-letter operation is not clear so I translated literally. v*arṇamātrāś ca dampatyor ekīkṛtya tribhājitāḥ / śūnyenaikena mṛtpuṃso nāryā dvyaṅkena nirdiśet // 8.33 // varṇamātrāś ca' varṇāḥ kakārādihakāraparyantāḥ, mātrāḥ akārādiṣoḍaśasvarāḥ / kayoḥ? 'dampatyoḥ' strīpuṃsoḥ / 'ekīkṛtya' tayor nāmavarṇamātrāś ca pṛthak pṛthag viśleṣya tāḥ sarvā ekasthāne kṛtvā / 'tribhājitāḥ' tāṃ rāśiṃ tryaṅkena vibhājitāḥ / 'śūnyenaikena' tadbhāgoddharitaśūnyena ekena ca / 'mṛtpuṃsaḥ' puruṣasya mṛtyuḥ / 'nāryā dvyaṅkena' taduddharitadvyaṅkena nāryā mṛtyum / 'nirdiśet' kathayet //*

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speaks with two-voices.

The Ninth Section: Herbal Subjugation of Women and So Forth

Cloves, saffron, andropogon muricatus (*uśīra*), mesua roxburghii (*nāgakesara*), sinapses ramoses (*rājikā*), cardamom, red-arsenic, costus speciosus (*kuṣṭha*), tabernaemontrana coronaria (*tagara*), blue lotus, orpiment,[166] (1) sandal (*śrīkhaṇḍa*), basil, aromatic pikvī, and putramjiva roxburghii (*kuṭaja*): all these are gathered [and combined] in equal portions during Puṣya asterism.[167] (2) A virgin (*kanyā*) should grind up all [these ingredients] with melted snow water.[168] At moonrise, he draws a forehead marking [using the concoction] that bewilders folk. (3)

Peacock-crest plant (*barhiśikhā*), white-blossomed abrus precatorious (*sitaguñjā*), cow-bellow plant (*gorambhā*), and sun bug (*bhānukīṭakasya*), one's own five bodily excretions, and lime [are placed into a poison *paan*]. This will subjugate a woman.[169] (4)

Oleander (*karavīra*), snake-eye plant (*bhujaṅgākṣī*), baby maker plant (jārī),[170] the club plant (*daṇḍī*), bitter gourd, and the cow-tie plant (*gobandhinī*) [i.e. panic or mustard seed], and artemesia indica (*salajja*) [i.e. the shame plant][171] are combined and made into many balls. The balls are placed in a pleasant vessel along with some salt[172] and cooked in one's own urine. Eaten in food, this bewilders women folk. (5-6)

A combination of white-blossomed abrus precatorious (*sitagañjā*), white sensitive plant

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166 Emend *usīraṃ* to *uśīraṃ*. Emend *kuṣṭa* to kuṣṭha. This is a common alternate spelling of *kuṣṭha*. Comm. glosses the ingredients in this order: *devakusumam, vālhīkam, śvetavālakam, cāmpeyam, śvetasarṣapāḥ, pṛthvikā, kunaṭi, vāpyam,* and *tagarotpalarocanaḥ* is glossed: *'tagaraṃ' piṇḍītagaraṃ / 'utpalaṃ' śvetakamalam / 'rocanā' piṅgalā*. Many of these are mustard (sarṣapa) in variant readings.
167 Comm. glosses ingredients in this order*: mākhāśrayam, sarasā, gandhadravyam, prasiddhim, and indrayavānvita*.
168 *Himabhūtena vāriṇā* is glossed *himājjanitodakena*. Cold water may be the meaning, but literally it is water from snow, which is also the literal translation of the gloss.
169 The commentary explains the ingredient thus: *'barhiśikhā' mayūraśikhā, 'sitaguñjā' śvetaguñjā 'gorambhā' prasiddhā / 'bhānukīṭakasya malaṃ' arkapatrakīṭakaviṭ / 'nijapañcamalopetaṃ' svakīyapañcamalopetam*. Though the root verse does not explain the application of the concoction, the commentary describes placing the conjunction into *paan* or onto betel: *'cūrṇaṃ' etad dravyānvitaṃ tāmbūlacūrṇam / 'vanitāṃ' striyam / 'vaśīkurute' vaśīkaroti //* Considering the combination of the other grubby objects with *cūrṇaṃ* or lime and the description of *paan*/betel in the commentary, I have translated this as a poison *paan* verse.
170 Comm. *putraṃjārī*. Likely the *putrajivaka* plant.
171 Comm. *'karavīra' raktāśvamārajaṭā, 'bhujaṅgākṣī' sarpākṣījaṭā, 'jārī' putraṃjārī, 'daṇḍī' brahmadaṇḍījaṭā, 'indravāruṇī' viśālājaṭā, 'gobandhinī' adhaḥpuṣpī, priyaṅgur ity eke, 'salajjānāṃ' samantāj jaṭānvitānāṃ*
172 Comm. reads sea-salt (*samudralavaṇam*). Salt and saltiness are common in such erotic rituals.

(*lajjarikā*), and Rudra's locks plant (*rudrajaṭā*) is placed in the mouth of a dead snake;[173] after three days [the victim] is forcefully attracted. (7)

That same powder [consisting of white blossomed abrus precatorious (*sitagañjā*), white sensitive plant (*lajjarikā*), and Rudra's locks (*rudrajaṭā*)][174] soaked with dog milk and his own five filthy substances is encased in the rhizome of a methonica superba plant (*lāṅgalikāyāḥ kande*) and then sealed up with cow dung.[175] Sorcerers say the five filthy substances that cause subjugation are from the eye, ear, semen, tongue and teeth.[176] Upon being cooked, this concoction subjugates any human adversary. Given in food or drink, it reciprocally [subjugates] any man or woman [who consumes it]. (8-10)

The wick of a sesame oil lamp, having been soaked in the sap from five trees and the juice an egg from a thrush bird (*potakī*),[177] [when burned] bewilders inhabitants of the three-fold world. (11)

A powder made from poison-fist (*viṣamuṣṭi*) [i.e. the bishdori shrub], thorn-apple[178], methonia superba (*halinī*), and ghouls' plant (*piśācikā*) [i.e. valerian] is combined with [the sorcerers own] urine and placed in a pot of liquor (*unmattakabhāṇḍa*).[179] Served as

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173 The commentary argues these three roots are deposited into the mouth of a black snake who has died. *mṛtabhujagavadanamadhye' pañcatvaprāptakṛṣṇasarpāsyamadhye*. The ingredients are glossed thus, *'lajjarikāṃ' samaṅgāmūlam / 'saṃnidhāya' samyag nidhāya / 'sitaguñjāṃ' śvetaraktikām / kiṃviśiṣṭām? 'rudrajaṭāsammiśrām' rudrajaṭāsaṃyuktām /*

174 The comm. states that the powder here is the three-ingredient concoction described (*prākkathitauṣadha-trayakṛtacūrṇaṃ*). This methnica superba is a common garden plant but is toxic, especially the tubers, and has been known to be fatal to humans. According to Fernando, R. and D. Widyaratna. (1989). "Gloriosa Superba" the plant has been known to be used for suicide. "The tuber has commonly been used as a suicidal agent among women in rural areas and it has also been used for homicide." http://www.inchem.org/documents/pims/plant/pim245.htm#SectionTitle:2.1%20%20Main %20risks%20and%20target%20organs General alopecia is associated with nonfatal doses. The following is a link to the classic case study on a poisonous dose. http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1844473/pdf/brmedj02547-0049.pdf

175 Comm. notes that the dog must be black. The *lāṅgalikāyāḥ* kande is glossed *kalihāryāḥ kandaṃ utkīrya tad dvayasampuṭamadhye*, meaning that the having pulled up and cleaved in half the kalihāri rhizome, then it is sealed back together, the ingredients placed inside.

176 While the text does not specify a specific target the commentary states that these five filthy substances are used to subjugate women (*strīvaśyakarmakaraṇa*).

177 The commentary correlates the five saps with these five trees: *nyagrodha, udumbara, aśvattha, plakṣa, vaṭī*. It also describes the mysterious sap as *kṛṣṇamanthelikārasa*. The text also describes the five wicks which were related earlier: *arkatūlābjasūtrasālmalītūlapaṭṭatkapāsā iti pañcasūtrakṛtā*. The root does not describe anything about five wicks.

178 Thorn-apple (*kanaka*) is usually glossed *dhattūra*.

179 The commentary gives these four glosses for first herb*s viṣadoḍikā, kṛṣṇadhatturaḥ, kalihalinī, kapikacchukā*. Then, *kṛṣṇadhattūrakaphalabhāṇḍamadhye dinatrayasthitaṃ*. The gloss describes a pot filled with black *dhattūra* as the receptacle for the poison fermenting. I have chose the literal interpretation for *untattakabhāṇḍa* as a pot of liquor. Alternatively, this bewilders when put in an eating, drinking, or cooking vessel, and it subjugates when used to poison *paan*.

paan, this subjugates.[180] (12)

Powders made from thorn apple, poison-fist [i.e. the bishdori shrub], thorn-apple, methonia superba, are dissolved, respectively, into donkey, horse, and dog milk, in that order.[181] Betel nut is soaked [in these three concoction] and then placed in the mouth [of a snake] (*mukhanihita*) for three days, and then used as *paan*.[182] This is called the *paan* of Kāmadeva (*madanakramuka*); it subjugates young ladies.[183] (13-4)

Child-generator (*puttaṃjārī*), saffron, galega purpurea (*śarapuṅkhī*), portulea quadrifida (*mohanī*), prosopsis spicigera (*śamī*), costus speciosis (*kuṣṭaṃ*), orpiment, snake hair plant (*ahikesara*), tabernaemontana coronaria (*tagaraṃ*), weeper plant (*rudantī*), and camphor[184] are ground into a powder which is then sprinkled over a heap of barely grains (*yāvaka*).[185] [The grains] are used as described before to make a lamp with a lotus-stalk wick. Milk from the breast of an artisan woman (*kārukī*) and milk from the breast of the other three castes [i.e. brāhmaṇa, kṣatriya, and vaiśya] soak the interior. Then the lamp is lit using *kapilā*-cow ghee. During an eclipse or sacred lamp-lighting day,[186] in a space

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180 The comm. argues that the powder and urine should be steeped in a pot filled with black dhattura fruts for three days. Comm. glosses last two words *'tadvaśaṃ kurute' tatkramukaphalaṃ khādane datte strīvaśaṃ karoti*. The verse does not clearly describe making a poison *paan*, but it implies that when the preparation is put together with areca nut (*kramukaphalaṃ*, comm. *pūgīphalaṃ*), it has effects. The gloss of the last two words makes clear that when the areca nut with poison is given as food, it will subjugate a woman.

181 Comm. explains the *paribhāvya* thusly "*kanakacūrṇaṃ kharadugdhena bhāvyaṃ, viṣmuṣṭicūrṇaṃ turagadugdhena bhābyaṃ, halinīcurṇaṃ śunīdugdhena bhāvyamiti krameṇa tatpūgiphalaṃ dinatrayeṇa bhāvanīyam*. Thus commentary connects this verse with the previous.

182 The verse sates '*mukhanihitaṃ*' meaning 'put in mouth' but the commentary glosses *sarpāsye sthapitam* meaning put in the mouth of a snake. Betel put into the mouth of a snake is seen elsewhere, but the root verse contains nothing serpentine. After much consideration, I have left out the interpretation of the betel nut in a snake's mouth. The poison *paan* could be given to a lady to subjugate her.

183 The full commentary reads: '*kramukaphalaṃ' pūgīphalam / 'mukhanihitaṃ' sarpāsye sthāpitam / 'tasmāt' sarpamukhāt / 'divasatrayeṇa saṃgṛhya' tatkramukaphalaṃ dinatrayānantaraṃ gṛhītvā / 'kanakaviṣamuṣṭihalinīcūrṇaiḥ' dhattūrakamūlacūrṇam, viṣaḍoḍikācūrṇam, halinīcūrṇam, 'pratyekaṃ' pṛthak pṛthak 'saṃkṣiptvā' nikṣipya // 14 // 'kharaturagaśunīkṣīraiḥ' rāsabhāśvaśunīkṣīraiḥ / 'kramaśaḥ' paripāṭyā / 'paribhāvya' bhāvyaṃ, kanakacūrṇaṃ kharadugdhena bhāvyaṃ, viṣamuṣṭicūrṇaṃ turagadugdhena bhāvyaṃ, halinīcūrṇaṃ śunīdugdhena bhāvyam iti krameṇa tatpūgīphalaṃ dinatrayeṇa bhāvanīyam, 'yojayet khādye' etat prakārasiddhaṃ kramukaṃ sakalaṃ tāmbūle yojanīyam / 'abalājanavaśakaraṇaṃ madanakramukam' strījanānāṃ vaśīkaraṇam anaṅgabāṇanāmadheyaṃ kramukam / 'samuddiṣṭaṃ' samyak kathitam // 15 //*

184 Comm. on the plants: '*puttaṃjārī' prasiddhā, 'kuṅkumaṃ' kāśmīram, 'śarapuṅkhī' śvetabāṇapuṅkhī, 'mohanī' vaṭapatrikā, 'śamī' keśahantrī, 'kuṣṭaṃ' koṣṭham / 'gorocanā' piṅgalā, 'ahikesaraṃ' nāgakesaram, 'tagaraṃ' piṇḍītagaram, 'rudantī' pratītā / 'karpūraṃ' candrānvitam.*

185 Comm. glosses *yāvaka alaktakapaṭalamadhye*: amid a quantity of red lac. The role of grain in this ritual is puzzling.

186 The commentary argues the time for lighting the lamp is the seizure of the sun and the moon, an eclipse, and the the lamp lighting says is during the *parvan* of *divali*. *ubhayagrahaṇe' somasūryagrahaṇe /*

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smeared by cow dung and consecrated with mantra-infused water, he should position [the lamp] in a new skull, and then gather the collyrium[187] (15-18)

[Bandhuṣeṇa provides the following mantra instructions for the ritual above.]

> Mantra for purifying the ritual space: *homa*! O God of the Earth! Establish it! Establish it! ṭhaḥ ṭhaḥ //[188]

> Mantra for gathering collyrium: *homa* Reverence to Lord Moonlight, to him who is celebrated as the Moon-Lord, to him with captivating eyes! Taker! Taker! Subjugate Everything! Do it! *svāhā* //[189]

> Mantra of applying collyrium to the eyes: *homa*! Reverence to the Lord of Ghosts (*bhūtāya*), the pure one, desirous, and pleasant! *homa culuculu gulugulu*! Reverence to the Black Bee, the Black Bee, the Captivating God! // [190]

Eyes are lined with this lampblack, [anyone] upon seeing, even Kāmadeva himself, will purse her. Kings and so forth will become subjugated [upon seeing] a man's eyes outlined thus. (19)

Thorn-apple and poison-fist roots are ground with shorea robusta resin (*rāla*), unbroken grains, and water. The resultant juice is placed in a [betel] leaf. If swallowed, [the eater] will act like a ghoul (*piśācayati*).[191] (20)

Betel nut (*cikkaṇikā*), the sexy-plant (*īpsitarūpā*), and ghoul-plant (*piśācikā*) are mixed up with wet ashes making lamp-black.[192] In a temple to the mothers, upon the skull of a

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'dīpotsave ca' athavā dīpāvalīparvaṇi /

187 Comm. *navīnamṛdbhāṇḍakapāle*

188 Comm. describes the mantras for purifying the earth, making the collyrium, and the spell for using/making/applying eye ointment. "*Mantroddhāraḥ--homa bhūrbhūmidevate! Tiṣṭha tiṣṭha ṭhaḥ ṭhaḥ // bhūmisaṃmārjanamantraḥ //*

189 *homa namo bhagavate candraprabhāya candrendramahitāya nayanamanoharāya hariṇi hariṇi sarvaṃ vaśyaṃ kuru kuru svāhā // kajjaloddhāraṇamantraḥ //*

190 *homa namo bhūtāya samāhitāya kāmāya rāmāya homa culuculu gulugulu nīlabhramari nīlabhramari manohari namaḥ // nayanāñjanamantraḥ //*

191 The herbs are glossed: *viṣamuṣṭiḥ* is *viṣaḍoḍikā* and *kanakamūlaṃ* is *dhattūramūlam*; comm. glosses *rālākṣatavāriṇā* with *rālākṣatadhautodakena*. As to the leaf, the comm. describes a *paan* leaf with betel: *tatpiṣṭauṣadharasena bhāvitaṃ tāmbūlapatra*. Note the *rasa* is an *auṣadha*.

192 Comm.: *cikkaṇikā' iloṭhā, karṇāṭabhāṣāyāṃ uhāṭhā / 'īpsitarūpā' bahurūpā, saraṭaviṭ / 'piśācikā' kapikacchukā / 'sārdracitamaṣīmathite' sārdracitodbhavamaṣyā nirmathite //* Bandhuṣeṇa argues *cikkaṇila* is a *karṇāṭa-bhāṣa* word, it is glossed with *iloṭha* or *uhāṭha*. *Cikkaṇa* is found in MW at betel-nut. *Īpsitarūpa* may mean 'the desired form [of betel]', but comm. glosses with another presumably *karṇaṭa-bhāṣa* term, *saraṭaviṭ*. The ghoul-plant is glossed with *kapikacchukā*, which is found in MW: mucuna pruritas. MW has no definition for the *piśācika*. Likely, these are all interpreted as herbs from Karnaṭaka. I

man, [the sorcerer applies the liquid], and [in the skull] make a magic lamp [whose wick] is made from wild cotton. On the night of the dark-eighth, he should gather the *kajjal* produced [from burning the wick in] aged-ghee (*mahāghṛta*).[193] . Using this [*kajjal*] he colors his eyes and draws [an image of] a trident [upon his head]. These marks cause terror. (21-2)

> The [vernacular language] mantra for gathering kajjal-- *homa namo bhagavati! Hiḍimbavāsini! Allallamāṃsappiye! Nahayalamaṃḍalapaihie tuha raṇamatte paharaṇaduṭhṭhe āyāsamaṃḍi! pāyālamaṃḍi siddhamaṃḍi joiṇimaṃḍi savvamuhamaṃḍi kajjalaṃ paḍau svāhā //* [194]

Gather powdered soot from the south-facing branches of a burnt tree, [poisonous] *aṃkolla* oil, mercury (*sūtaka*), and afterbirth of a black cat (*kṛṣṇabiḍālījarāyuś*). [The four ingredients] are inserted into the crushed, empty eyeball of an owl, and then coated with the three metals.[195] Holding this [capsule] in his own mouth, a man becomes invisible. (23-4)

White arrow root (*sitaśarapuṅkhā*) [i.e. white galaega purpureal] and white cuckoo seed (*sitakokilākṣabija*) [i.e capparis sinosa] are ground wild bassella cordifolia (*vanavasalā*) juice.[196] Holding this in the mouth immobilizes of semen. (25)

A piece of right shank bone from a black cat tied to a man's waist immobilizes semen. (26)

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translate unknown horticulture terms literally above.

193 Comm also specifies the fourteenth dark day. This aged ghee is spoiled ghee or ghee aged past its edible use that is then used as a medicinal product. The root text is ambiguous on the drawing. One may color eyes and also draw a trident on the ground, or color eyes and draw forehead trident, or just use the kajjal to draw a trident on the head.

194 Comm. "*tatkajjaloddhāramantraḥ--homa namo bhagavati! Hiḍimbavāsini! Allallamāṃsappiye! Nahayalamaṃḍalapaihie tuha raṇamatte paharaṇaduṭhṭhe āyāsamaṃḍi! pāyālamaṃḍi siddhamaṃḍi joiṇimaṃḍi savvamuhamaṃḍi kajjalaṃ paḍa-u svāhā // prākṛtamantraḥ // kajjalapātanaṃ aiśānyabhimukhena kartavyam //* The vernacular mantra and Bandhuṣeṇa's gloss using karṇāṭa-bhaṣa suggest this is an original rite to the Deccan, most likely co-opted from Śaiva magic.

195 *citavahnidagdhabhūtadrumayamaśākhāmaṣīṃ'citāgnijvalitakalidrumadakṣiṇadig-bhavaśākhājanitamaṣīm / 'samāhṛtya' samyag āhṛtya / 'aṅkollatailaṃ' aṅkollabījodbhava-tailaṃ / 'sūtakam' pāradarasam / 'kṛṣṇabiḍālījarāyuś ca' kṛṣṇamārjārī-jarāyum api // 24 // 'ghūkanayanāmbumarditagulikāṃ kṛtvā' ulūkanetrāmbumarditabhūtadrumodbhava-maṣyādicaturdravyāṇāṃ guṭikāṃ kṛtvā / 'trilohasammathitāṃ' tāmratārasuvarṇākhyaiḥ arkaṣoḍaśavahnibhir iti bhāgakṛtatrilohena samyag mathitāṃ kṛtvā /*

196 Comm. glosses *vanavasalārasapiṣṭam* with *araṇyodbhava (u) podakīrasena peṣitaṃ vanavalā iti, karṇāṭabhāṣāyāṃ kāsali*. Karṇāṭa language for botanical term is *kāsila*. Bandhuṣeana glosses *vanavvasalā* as a wild form of *upodakī*, which MW identifies as bassella cordifolio. I follow Bandhuṣeṇa above, though retaining *vanavasalā* is an equally appealing strategy.

At night, one should light a lamp filled with kapila-cow ghee containing a which treated with crushed fireflies (*suragopacūrṇa*)[197]. Upon commencing love-making, the man's semen is immobilized. (27)

He smears his fingers with the juices of borax (*taṅka*), pippal fruits (*pipplikāmā*) [i.e. sacred figs], amorphophallus campnulatus (*sūraṇa*), camphor, and citron (*mātuliṅga*).[198] [When applied during love-making], this whettens vulvas (s*trīṇāṃ bhagadrāvam*). [199] (28)

During the second parts of three months--[namely the second fortnight of Phālguṇī, Aṣāḍhā, or Bhādrapada] (*uttaratritaym*),[200] [the sorcerer] faces north and places white cleanser root (*apamārga*) root upon his head. Consequently, he is victorious in gambling and arguments (*dyūtavādajit*). (29)

Two parts mercury (*haravīrya*) are deposited into the 'fiery snake' concoction (*agnyāvartitanāga*) [described below] and [this is] crushed together with killed [i.e. burned to ash] (*sibhi*) seer-plant (*muni*), thorn-apple, dragon plant (*nāga*), and snake plant (*sarpa*), and the shining place (*jyotiṣmatī*).[201] Having ground [the concoction] with elephant-enemy (*gaṇiyārī*)[202] and resin (*ḍīka*), he makes a cock ring (*madanavalayaka*).[203] [Should he wear it] at the time of lovemaking, this removes prideful resistance to amorous delight. (30-1)

The following nine ingredients make up the 'fiery snake' (*agnyāvartitanāga*): juices and fruits from (1) the eggplant [i.e. solanum jacquini] and (2) wild cucumber [i.e. beninkasa cerifera, both nightshades]; (3) leaves and sap from amorphphallus campanulatus (*sūraṇa*), (4) itchy somecarpus anacardium (*kaṇḍūti*),[204] and (5) chickpea (*caṇaka*); and (6) powdered mucuna pruritas (*kappikacchu*), (7) sunflower (*vajravalli*), (8) pippal

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197 Comm. *suragopacūrṇasammilitaḥ* is glossed *indragopacūrṇagarbhakṛtavartyānvitaḥ*

198 Comm. '*ṭaṅkaṇaṃ' mālatītaṭasambhavam / 'pippalikāmā' mahārāṣṭrī / 'sūraṇa' araṇyaśvetasūraṇakandaḥ / 'karpūraḥ' candraḥ / 'mātuliṅgaṃ' bījapūram / teṣāṃ rasaiḥ /*

199 Comm. glosses *bhagadrāva* with *bhaganirjharaṇaṃ kurute*. *Drāva* and *drāvaṇaṃ* are used oddly in the text, the words seem to me to put women to flight, but the gloss with *nijharaṇa* clearly denotes making wet, causing a flood, a waterfall. The root √dru can mean to attack, to harm, to set to flight, and to liquify. Elsewhere, these *drāvaṇa* rites repel a woman after intercourse, this one from context is an erotic enhancement., which is also suggested by the use of pleasant as opposed to acrid substances. The application is glossed as reflected in the literal translation: *kam? 'ātmāṅgulilepaṃ' svāṅgulilepam /*

200 Comm. *'uttarātritaye' uttarāphālgunī-uttarāṣāḍhā-uttarābhadrapadetirkṣatraye.*

201 Comm. gloss on these botanicals: *'muniḥ' raktāgastiḥ / 'kanakaṃ' kṛṣṇādhattūraṃ / 'nāgasarpaḥ' nāgadamanakaṃ / 'jyotiṣmatyatasibhiśca' kaṃguṇyatasībhyāṃ ca.* There is much troubling in this verse, to me and to Bandhuṣeṇa. I follow his interpretation of the plural instrumental compound as a list of ingredients but I cannot make sense of the two final words.

202 Comm. gloss *karṇikāravṛkṣasya*

203 Comm. gloss *smaravalayaṃ liṅge kṛtvā*

204 I follow the commentary gloss with *agnikaḥ*. *Kaṇḍūti* means itching, so it could be an itching plant. *Kaṇḍūra* in MW is an itching thing or a mordic charantia.

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berries (*pippallikāmā*), and (9) tamarind.[205] These substances are used to make the Kāmadeva bangle[206] that [applied alone] whettens (*drāvaṇaṃ*) [207] women [and applied above removes resistance to love-making]. (32-3)

Depending upon whether the woman is young, middle-aged, or elderly,[208] he acquires appropriate mercury weighing [, respectively, twelve, sixteen, or twenty-four] *dīnāras*.[209] [The mercury] is purified (*śodhanaṃ kuryāt*) using the juices of *aṅkolla* plant, banyan tree, and aloe (*kumarīr*). For twenty-one days he presses (*parimardayet*) the purified mercury using powders made from the the moon-digit (*śaśirekha*) [i.e. vernonia anthelmintica]), ass-ears (*kharakarṇī*), cookoo eyes (*kokilanayana*), the cleanser (*apamārga*), and thorn-apple (*kanaka*), [making it the consistency of a leach].[210] At night he fumigates [the mercury leach] with *kāñjikā* incense, and then places it in [the target's] vagina. This so-called 'leach' method (*jalūkāprayoga*) [of making vaginal suppositories] whettens any woman who is without sexual-fluid (*nirasatāṃ*) during intercourse, [making her] intoxicated with desire. It makes her a slave (*daśī*) [to him]. (34-7)

He grinds a northward-growing roots of the velvet bean [i.e. the mucuna pruritus plant] (*kapikacchu*)[211] with cow urine. [Using this combination the sorcerer draws] an image as upon his own forehead (*tilaka*), then a [terrifying] *Śakinī* shall be seen upon [his] head.[212] (38)

Wise ritualists consume black pepper and pippal (*maricapippalīkā*) in techniques to immobilize the sun, grains, and supernatural beings.[213] To immobilize supernatural beings (*divyastambha*) [, specifically, he should eat] dried ginger (*suṇṭhī*).[214] (39)

205 Comm for the herbs above. *bṛhatīdvayaphalarasaṃ; śvetasūraṇa,* MW: Amorphophallus Campanulatus; *agnikaḥ*; *ārdracaṇakapatrāmbu; piśācikā,* MW mucuna pruritus; *vajravallī,* MW: heliotropium indicum; again glosses *mahārāṣṭrī*; *cāṅgerī*.
206 Comm. here glosses *smaravalaya* with *madanavalaya,* a cockring.
207 Comm. *bhaganirjharaṇaṃ karoti*
208 Comm. refers back to previous alchemical processes: *bālastrīṇāṃ dvādaśagadyāṇapramāṇa-rasakṛtajalūkā madhyapramāṇastrīṇāṃ ṣoḍaśagadyāṇapramāṇarasakṛtajalūkā gataprāyastrīṇāṃ caturviṃśatigadyāṇa-pramāṇarasakṛtajlūkā iti kramaṃ jñātvā praveśayet.* This is described in the comm. of 9.36 correlating the amount of mercury to the age of the woman. Since age is the only correlative variation, this makes sense.
209 Comm. *evaṃ trisaṃkhyākathitapramāṇapāradarasagṛhitagadyāṇakān*
210 The preparatory substances are listed thus: vākucībījaṃ; gardabhakarṇī, karṇāṭabhāṣayā kartyegiri; MW: ass-eared. Botanical materials here seem related to goddesses; kokilākṣibīja. MW: cuckoo-eyes, "a plant bearing a dark black flower (Capparis spinosa or Asteracantha longifolia or Barleria longifolia."; *pratyekpuṣpībījam; kṛṣṇadhattūrakam.* And the commentary supplies the leach-like preparation.
211 Comm. glosses *piśācyāḥ* which is a species of valerian (SSD) [Spoken Sanskrit Dictionary on line]
212 Comm. *'nijatilakapratibimbaṃ' svakīyaviśeṣakam pratirūpam / 'sampaśyati śākinīśīrṣe' svakīyatilakaṃ śākinīlalāṭe tad eva paśyati //*
213 Comm. *ādityākṣatadivyastambhavidhau' ādityatanduladivyastambhane*
214 *Maricapippalīkā* according to the commentary is powdered black pepper from Mahārāṣṭra. *uṣaṇamahārāṣṭrīcūrṇaṃ bhakṣayet*. *Suṇṭhī* is powder that is powerful herbal concoction. *mahauṣadhīcūrṇaṃ bhakṣayet.* All of the ingredients at hand are acrid and pungent.

[Ground] white sensitive plant (*lajjarikā*) and the fat of a frog, smeared upon the hand, immobilizes fire.[215] Cessation of the breath (*śvāsanirodha*) immobilizes [even] one equal to the gods. (40)

White mustard (*siddhārthā*) and vitex negundo (nirguṇḍikā)[216] [are combined in a pouch] that is hung in some household door or entrance to a market on a Sunday during Pauṣya; consequently, he will be victorious at [commerce, i.e.] buying and selling.[217] (41)

In the spring, having pressed china rose (*japā*) and bleeding heart flower [i.e. Siphonantus Indica] (*kañjikā*)[218] petals, she drinks [the extracted juice]. She who does not hold the flower [juice in her mouth] will not become pregnant.[219] [If she swallows it, she will become pregnant]. (42)

Thus ends the ninth chapter call the section on the Vaśyatantra found in the Bhairavapadmāvatīkalpa, written by Śrī Malliṣeṇasūri, the foremost of the Kavis, who speaks with two voices.

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215 The fat of a frog (*bhekavasā*) is a common ingredient for fire immobilization in magic tantras. *Lajjarikā* is glossed *lajjarikāsaṃṃgā*.
216 Comm. on herb glosses *nirguṇḍikā' sitabhūtakeśī / 'siddhārthāḥ' śvetasarṣapāḥ /*
217 Comm. gloss on procedure: *gṛhadvāre' svaveśmadvāre / 'athavā āpaṇe' vipaṇau / 'baddhaṃ puṣyārkayogena' puṣyanakṣatre ravivāreṇa yoge baddhaṃ cet / 'jāyate krayavikrayaṃ' vastukrayavikrayaṃ bhavaty eva //*
218 Comm. *sauvīreṇa*
219 Comm.: *sā' nārī / 'prasūnaṃ' puṣpaṃ / 'na bibharti' na dhārayati / 'dhṛte 'pi' yadi katham api puṣpaṃ dharati tathāpi 'tasyā na garbhaḥ syāt' tasyā vanitāyā garbhasambhavo na bhavaty eva //*

The Tenth Division: *Gāruḍa* Tantra

I will speak about [snake-bites and poison]: 'holding together' (*saṃgraha*)[220] settling mantras on the body [of one envenomed], protection , torpor (*stobha*), immobilization [of venom], destruction of venom, manipulating [the movement of serpents] (*sacodya*),[221] the chalk-snake (*khaṭikā*) [yantra], and the [casting and overcoming of] teeth and stingers. (1)[222]

First, a consideration upon 'holding together' (*saṃgraha*)--

If he offers up the moon and sun syllables pronounced as mantras (*dūte*) with even (*sama*) and uneven (*viṣama*) syllables [*sama* with moon and *viṣama* with sun],[223] then the envenomed man shall live, but [when pronounced] in reverse (viparīta) he will die. (2)[224]

The syllables at the head of the mantra (*dūtamukha*) are doubled.   The portion is divided by three.   The wise one can discern [whether envenomed will] live or die by means of extracting empty ['*ha*'] [syllables].[225] (3)

One should sprinkle the envenomated with water consecrated by "*Haṃ Vaṃ Kṣaṃ*." If his body should shake or eyes flutter then he will live. Otherwise he will die. (4)

Thus concludes the *saṃgraha* section.

Now a discussion of setting down mantras on the body of another—

The seed syllables "*kṣipa homa svāhā*" [i.e. '*kṣa*', '*pa*', '*homa*', '*svā*', '*ha*'] are laid out,

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220 This refers to a divination ritual using the rendering and manipulating mantras. It may also have something to do with collection (*saṃhara*) of mantras/poisons/winds in the body of the envenomated person.

221 Comm. glosses *codyena saha vartata iti sacodyaṃ, daṣṭapaṭācchādanādi kautukam*

222 Comm. introduces the first section. *Prathamastāvatsaṃgraho'bhidhīyate*

223 Line not clear. Comm. glosses s*amākṣarabhāṣini dūte candre vahamāne, viṣamākṣarabhāṣini dute surye vahamāne daṣṭapuruṣasya'stīti vindyāt*

224 Comm. glosses second part: *samākṣakarbhāṣini dūte sūrye vahamāne, viṣamākṣarabhāṣini dūte candre vahamāne iti svaravarṇavaiparitye daṣṭapuruṣasya saṃgraho na vidyate iti vindyā*t. '*Dūta*' is problematic, I take it to mean mantra or possibly a mantra beings, like the *dūti* in Buddhist tantra. The verse is not clear. The text is either a divination regarding whether the envenomed will live or die, or it is a means to manipulate the poison causing the target to live or die. I have retained the ambiguity.

225 Comm. does not render the mantra or describe the syllables. The first part about renderings the syllables two-fold has something to do with prognostication. The three *bhāgas* build up the *piṇḍas*. After the *bhāgas* are put the empty syllables (could be a *visarga*). These various *śunyas* reveal the *bhāva* of the one bitten, as do the *ekadvibhadvaritena* [a word not in the root verse]. Neither verse nor commentary are clear.

respectively, upon the feet, navel, heart, mouth and forehead, in colors sequence yellow, white, golden, black, and rainbow.[226](5)

Now the protection rituals for another are explained—

[Draw] a lotus endowed with four petals, [at the center] is the name conjoined with the final element [i.e. space, '*ha*']. The remaining [four] elements are inscribed on the petals [comm. kṣipa *homa svāhā*]. The [yantra amulet] is completed with the *māyā* [*hrīṃ*].[227] (6)

Now commences remedy for torpor (*stobha*)--

First, fire, water, earth, wind, and ether ['*homa pa kṣi svā hā*'], and then two '*daha*', two '*paca*', and two '*stobhaya*' syllables. Should there be shaking of the middle finger, there will be torpor (*stobha*).[228] (7)

Mantra rendered: *homa pakṣi svāhā daha daha paca paca stobhaya stobhaya // iti stobhanamantraḥ //*

Now is described immobilization of poison—

At the beginning and end is '*bhū*' ['*kṣi*']. At the middle is water, fire, and wind ['*pa*', '*homa*', and 'sva']. [Finally] a pair of '*stambha*' syllables. If the left thumb shakes, there is immobilization.[229] (8)

Mantra rendered: *kṣipa homa svākṣi stambhaya stambhaya // viṣastambhanamantraḥ //*

Now the explanation of rendering non-poisonous (*nirviṣīkaraṇa*)--

Water, earth, fire, wind, and air ['*pa*', '*kṣi*', '*homa*', '*svā*', '*hā*'], two '*saṃplāvaya*' syllables. If the [left] index finger shakes, instantly poison is removed. (9)

Mantra rendered: *pakṣi homa svāhā saṃplāvaya saṃplāvaya //* This removes poison.

Now the wonderful overcoming of other poisons is addressed---

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226 Comm. is straightforward on the details. However the gloss of *paripāṭyā* is telling: *evaṃ pañcavarṇbījāni 'paripāṭyā' 'kṣi' bīja pītavarṇaṃ pādadvaye, 'pa' bījaṃ śvetavarṇaṃ nābhau, homa bījaṃ kāñcanavarṇaṃ hṛdi, svā iti bījaṃ kṛṣṇavarṇaṃ āssye, 'hā' iti bījaṃ indracāpavarṇaṃ mūrdhni, evaṃ krameṇa pañcasu sthāneṣu vinyaset //* There is no remedy here.

227 Comm. *tatpadmopari hrīkāreṇa tridhā pariveṣṭitaṃ likhitvā daṣṭasya gale badhyīyāt / athavā candanene daṣṭavakṣaḥsthale etadyantraṃ likhet/*

228 Comm. gloss *madhyamāṅgulyāścālanād;* comm. renders mantra: *homa pakṣi svāhā daha daha paca paca stobhaya stobhaya // iti stobhanamantraḥ //*

229 Mantra is rendered in comm.: *kṣipa homa svākṣi stambhaya stambhaya // viṣastambhanamantraḥ //*

Wind, fire, water, earth, and atmospheric syllables ['*svā*', '*homa*', '*pa*', '*kṣi*', '*hā*'], a pair of '*saṃkrama*', and a pair of '*vajra*'. If the ring-finger shakes, then poison is completely overcome.[230] (10)

Mantra rendered: *svā homa pa kṣi hā saṃkrama saṃkrama vajra vajra //* *viṣasaṃkrāmaṇamantraḥ //*

Possession by *nāgas* (*nāgāveśaḥ*)---

Atmospheric, water, fire, wind, and earth ['*hā*', '*pa*', '*homa*', '*svā*', '*kṣi*']: the use of this mantra causes possession by a *nāga*. [231] '*Saṃ kṣi pa haḥ pa kṣi pa haḥ*': upon being read, the little finger shakes [and a person is possessed by a yantra]. (11)

Mantra rendered: *hā pa homa svākṣi saṃ kṣi pa haḥ pa kṣi pa haḥ //* Here is found the words for possession by in*āga*.

Repeating [the] *Bheruṇḍā* [*vidyā*] into the ear [of of the envemoned], that man is freed of poison. Also, the gold-scratch *vidyā* (*suvarṇarekhā*) used to consecrate water, [upon sprinkling] a bitten man [he is freed of poison]. (12) [232]

The *Bheruṇḍavidhyā* mantra rendered--*homa ekahi ekamāte bheruṇḍā* *vijjābhavikajakaraṃḍe taṃtu maṃtu āmosai huṃkāraviṣa nāsai thāvara jaṃgama* *kittima aṃgaja homa phaṭ //* This Bheruṇḍa *vidyā* is repeated into the ear.

Then the *Suvarṇarekhā* mantra rendered--*homa suvarṇarekhe! kūtavigraharūpiṇi!* *svāhā //* This *suvarṇarekhā vidyā* is used to consecrate water.

Earth, water, wind, and space ['*kṣi*', '*pa*', '*svā*', '*hā*'] is the mantra used to consecrate a pot of water. Starting with the feet [up to the head], pouring of this water destroys poison.[233] (13)

Mantra rendered: *kṣipa svāhā //* Thus, the mantra that removes venom.

Now the discussion of the names of the eightfold nāgas—

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230 Comm renders mantra: *svā homa pa kṣi hā saṃkrama saṃkrama vraj vrajeti* *viṣasaṃkrāmaṇamantraḥ*
231 Comm. glosses here: *'bhavati' etatkathitamantrājjayate / 'atha' paścāt / 'āveśaḥ' puruṣarīre* *nāgaveśaḥ /*
232 Comm. renders both mantras. *Bheruṇḍavidhyāmantroddāraḥ--homa ekahi ekamāte bheruṇḍā* *vijjābhavikajakaraṃḍe taṃtu maṃtu āmosai huṃkāraviṣa nāsai thāvara jaṃgama kittima aṃgaja homa* *phaṭ // iyaṃ karṇajāpyā bheruṇḍavidyā / prākṛtamantraḥ // Ataḥ suvarṇarekhāmantroddhāraḥ--homa* *suvarṇarekhe! kūtavigraharūpiṇi! svāhā // iyaṃ toyābhiṣekakaraṇasuvarṇarekhā vidyā //*
233 Comm. renders mantra: *kṣipa svāhā // iti nirviṣikaraṇamantraḥ //*

Ananta, Vāsuki, Takṣa, Karkoṭa, Padma, Mahāsaroja, Śaṅkhapāla, and Kuli are known. (14)

Thus, a discussion one-by-one of *nāgas*, their families and clans (*kulajāti*), colors, poisons and ornaments---

Vasuki and Śaṅkha belong to the kṣatriya clan, are red, and have earthly-poison. Karkoṭa and Padma are śudras, black, and have watery poison (*vāruṇīyagarau*).[234] (15)

Ananta and Kulika are brāhmaṇas, appear like moonstone, and their poison is fiery[white]. Takṣaka and Mahāsaroja are vaiśyas, yellow, and have wind-poison (*marudgaralau*).[235] (16)

Now the four symptomatologies--

Earth poison causes collapse, the body heavy (*gurutā*) and cold (*jaḍatā*). Water-poison obstructs throat saliva and [blood and venom] flow from the bite.[236] (17)

[When] afflicted by fiery poisons boils suddenly arise (*gaṇḍodgamatā*) and eyes flutter (*dṛṣṭerapātavaṃ*). Affliction from air poison shrivels the face (*āsyaśoṣaṇa*) and causes death-like pallor (*vicchāyata*).[237] (18)

--Thus concludes the section treating the discussion of the clans, colors, poisons, and symptomatology of the eight kinds of *nāgas*.

While [the *sādhaka*] reads 108-times the mantras starting with "*homa namo bhagavati*," he should beat fearsome kettle-drums at the bedside of the bitten.[238] (19)

Mantra rendered: *homa namo bhagavati! Vṛddhagaruḍāya sarvaviṣavināśini! Chinda chinda minda minda / gṛhṇa gṛhṇa ehi ehi bhagavati! Vidye hara hara huṃ phaṭ svāhā //* Into the ears of the bitten this mantra accompanies the beating of fearsome kettle-drums.

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234 Comm. *tau dvau abdhiviṣānvitau.*
235 Comm. notes: *jayavijayanāgau devakulodbhūtau āśīviṣau pṛthivyāṃ na pravartete ityetasmingranthe na pratipāditau.*
236 Comm. *'galanaṃ daṃśasya' sarpadaṣṭadaṃśe raktakṣaraṇa.* Thus, blood flows from the snake-bite. Michael Slouber notes in personal communication: throat swells, no breathing, maybe cobra venom, not drools but a dripping from the bite.
237 Comm. *'vicchāyātā' śarīre duśchavitvaṃ*
238 Comm. renders mantra: *homa namo bhagavati! Vṛddhagaruḍāya sarvaviṣavināśini! Chinda chinda minda minda / gṛhṇa gṛhṇa ehi ehi bhagavati! Vidye hara hara huṃ phaṭ svāhā // daṣṭaśrutau krośaṭahatāḍanamantraḥ //*

Facing the south of the snake-bit one, making the half-moon *mudrā* [thumb and index finger forming a crescent], he says, "Now your cows are led by thieves" (*tava gauridānīṃ taskaralokena nīteti*).[239] (20)

He strikes the bitten man with his own feet. When he yells "Go!", [the snake] is put to flight. The bitten man instantly stands up. [This method] is equally effective to [the prior *Bhagavatī*] mantra. (21)

Thus concludes the ritual via the beating of fearsome kettle-drums for reviving (*utthāpana*) one bitten.

Now the discussion of rituals and mantras to bewitch (*ākarṣaṇa*) *nāgas*---

The magical attraction of serpents is accomplished via the ten-fold *homa* after 100,000 mantra repetitions. The mantra starts '*homa*', concludes '*svāhā*', and contains the words 'ciri ciri'. (22)

Mantra rendered*: homa ciri ciri indravāruṇi! ehi ehi kaḍa kaḍa svāhā* // Mantra for bewitching *nāgas*.

The mantra to dispel (preṣaṇa) a *nāga* is perfected using 80,000 repetitions and the ten-fold *homa* [offering] red *karavīra* flowers.[240] (23)

Mantra rendered for dispelling nāgas: *homa* namo *Nāgapiśāci! Raktākṣibhrukuṭimukhi! Ucchiṣṭadiptejase! Ehi ehi bhagavati! huṃ phaṭ svāhā* // Mantra for *nāga* dispelling.

Beside a termite hill, [the *sādhaka*] performs a *homa* offering the 'three sweets'.[241] When the mantra is perfected [via the *homa*], having commanded (*ājñāya*) the *nāga* king (*urageśvara*), he may dispel (*preṣayet*) the snake. (24)

"I am dispelled by this [mantra," the snake says. And the *sādhaka* commands,] "Because of this mantra, you shall not speak to another, nor go and bite any other man."[242] (25)

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239 I render this as a mantra command. It mantra glosses each section to be "Now your cow has been seized by robbers and led away." Michael Slouber (personal communication) notes that in the go-jatra in Nepal, soul carried by cow to the god Yama. And Yama rides a bull.

240 Comm. renders *nāgasampreṣaṇamantrodhaḥ--homa namo nāgapiśāci! Raktākṣibhrukuṭimukhi! Ucchiṣṭadiptejase! Ehi ehi bhagavati! huṃ phaṭ svāhā* // *nāgapreṣaṇamantraḥ* //

241 Comm. *kṣīrājyaśarkarāmiśrita*

242 I will provide the full Sanskrit: *preṣito 'hamaneneti mā kasyāpi puro vadeḥ / anyamantreṇa mā gaccha mānavaṃ bhakṣayāmukaṃ* // comm. not very helpful. Comm. renders too spells. *"Etanmantroddhāraḥ-- homa svāhā iyanena mantreṇa viṣamāhriyate."* And, "*homa namo bhagavate bajratuṇḍāya svāhā raktākṣi kunasvi dūtaṃ pātaya pātaya mara mara dhara dhara ṭha ṭha ṭha huṃ phaṭ ghe ghe // iti dūtapātanamantraḥ /*

Now a description of the rituals that strike down messengers (*dūtapātana*)---

The '*homa svāhā*' mantra removes poison from an envenomated body.
The '*soma*' flows from the forehead. The mantra thus fells the messenger (*dūta*) [i.e. the snake]. (26)

Mantra rendered: '*homa svāhā*': this is the mantra that removes poison /
homa namo bhagavate vajratuṇḍāya svāhā raktākṣi kunakhi dūtaṃ pātaya pātaya mara mara dhara dhara ṭha ṭha ṭha huṃ phaṭ ghe ghe // Thus, the mantra that fells messengers.

Pronunciation of the mantra "*homa lām homa phaḍ*" [makes] the bitten on fall down.
The mantra starting '*homa homa*' and ending '*phaḍ*' is [written] on a shroud placed upon the bitten. (27)

Mantra rendered: *homa lāṃ homa phaḍ* / The mantra that fells the biter (*daṣṭapāṭana*) /
homa svāhā ru ru ru ru ho plaṃ sarvaṃ hāraya saṃhāraya homa ryuṃ homa homa garuḍākṣi homa phaṭ //

Speaking '*svāhā*' casts off the shroud, then [the bitten one] rushes about. [The snake] follows after him, upon his back.   Where the cloth fall, there [also] shall [the snake] fall down.[243] (28) [text is not clear]

This quietly spoken mantra renders a snake non-venomous. [Poison] is removed from the snake's body. Even if the snake bites [someone], poison will not overcome him. [244] (29)

Rendered mantra--*homa namo bhagavate pārśvatīryaṅkarāya haṃsaḥ mahāhaṃsaḥ pdamhaṃaḥ śivahaṃsaḥ kopahaṃsaḥ urageśahaṃsaḥ pakṣi mahāviṣabhakṣi huṃ phaṭ* //
This is the mantra that renders [a snake] non-venomous.

Due to the recitation of the of the mantra starting "*tejo namaḥ sahasra. . .*," the snake will follow behind [the speaker] (*anuyāti tataḥ pṛṣṭhaṃ*)[245], and if he says, "Hey, take off," the snake will run away.[246] (30)

Rendered mantra: *homa namo sahastrajihṇe! kumudabhojini! dīrghakeśani!*

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243 Comm. glosses *'yatra paṭaḥ patati tatrāsau' yasmin sthale tad gṛhitapaṭaḥ patati tatraivāsau daṣṭaḥ patati // svāheti daṣṭācchāditapaṭākarṣaṇamantraḥ //*
244 Whether the poison is removed in pada c from the body of the snake or the person bitten is not clear.Comm. *mantroddhāraḥ--homa namo bhagavate pārśvatīryaṅkarāya haṃsaḥ mahāhaṃsaḥ pdamhaṃaḥ śivahaṃsaḥ kopahaṃsaḥ urageśahaṃsaḥ pakṣi mahāviṣabhakṣi huṃ phaṭ // iti nirviṣīkaraṇamantraḥ //*
245 Comm. gloss *tanmantrapaṭhitapuruṣasya pṛṣṭhamanugacchati*
246 There is some confusion as to subject. The word *pṛṣṭhaṃ* continues to confuse me. The snake either come out or onto the man's back or the snake may stand up straight. Comm. *tanmantroddhāraḥ--homa namo sahasrjihve! Kumudabhojini! Dīrghakeśini! Ucchiṣṭabhakṣiṇi! svāhā //*

ucchiṣṭabhakṣiṇi! svāhā //

Thus concludes the mantra for dealing with (*sahāgamana*) Nāgas.

"*Homa hrīṃ* śrīṃ gloṃ *huṃ* kṣūṃ" with a pair of the syllables after '*ṭa*' ['*ṭha*'] immobilizes the mouths of snakes. "*Huṃ Kṣūṃ Ṭa Ṭa*" [immobilizes] their movements (*gamane*). "*Dṛṣṭiṃ hāṃ kṣāṃ ṭha ṭha*" binds their vision.[247] (31)

Vāma ['*homa*'], *suvarṇarekhāya*[248] [gold-scratch], then *garūḍājñāpayati* [commanding gāruḍa], and concluding '*svāhā*', are uttered. [Then] '*kuṇḍalīkaraṇaṃ kuru*' [curl up!].[249] (32)

Mantra rendered--*homa suvarṇarekhāyā garuḍājñāpayati kuṇḍalīkaraṇaṃ kuru kuru svāhā //*

[Starting] with '*homa*', ending '*svāhā*', containing '*lalalalalalala*': this mantra causes [any snake] even if he is Nāgeśvara to immediately enter a pot. (33)

Mantra rendered--*homa lalalalalala svāhā // phaṇikumbhapraveśanamantraḥ //*

"*homa hrāṃ hrīṃ garuḍājñā ṭha ṭha*" should be scratched (*kṛtā*) [as a yantra] accompanied by [the Garūḍa] *mudrā*. This kills snakes. No [snake] at any time can escape.[250] (34)

Mantra rendered--*homa hrāṃ hrīṃ garuḍāya ṭha ṭha //* The mantra that is scratched.

Chalk (*khaṭikā*) is made from the juice of the *kapikacchū*[251] plant, and it is enchanted using the mantra starting with '*homa*' [and proceeding with] '*nīla*' [and so forth]. The *Khaṭikāsarpa* [chalk-snake] is drawn on a Saturday according to previous teachings (*tayopadeśāt*) .[252] (35)

Mantra rendered--*homa nīlaviṣamahāviṣasarpasaṃkrāmaṇi! svāhā //* The mantra for overcoming poison.

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247 Mantras are straightforward in the verse and comm offers little comment. Comm. concludes: *iti phaṇimukha-gati-dṛṣṭistambhanavidhi.*

248 Txt. *'vāmaṃ suvarṇarekhāyāḥ'* gloss *homa suvarṇarekhāyā iti padam*

249 The last *pada* may be part of spell, note the imperative. Comm. is not clear as to whether this is a result of ritual or a part of the mantra. Michael Slouber: *suvarṇarekha* is a canonical garuḍa tantra that has likely not been preserved.

250 This mantra could be written up the pot in the previous verse. Another parallel to the Janamejaya snake pit sacrifice.

251 Comm. *kaṇḍukarīrasena saptavārabhāvitā khaṭikā*

252 This verse is not clear at all. And the prior teachings are not specified.

The is no doubt. Should the *khaṭikāsarpa* bite his face, he will die. Upon seeing the bite on his hand, he will swoon, agitation created from the poison.[253] (36)

The mantra '*homa kroṃ proṃ triṃ ṭhaḥ*' [fixes] the poison in the middle [of his hand] marked with a '*hrūṃ.*' Then, holding his breath (*pūrakāt*), he gazes at the sun, and he eats [food or the poison?].[254] (37)

Mantra rendered--*homa kroṃ proṃ troṃ ṭha* // Thus, the poison eating mantra.

Having meditated upon the poison being blue [within his own body], then he casts (*dātavyaṃ*) upon an enemy. The mantra: '*glauṃ hlauṃ*' are rendered, and then '*ghe ghe*'.[255] (38)

Mantra rendered--*glauṃ hlauṃ ghe ghe* // This is the mantra for imparting poison upon an enemy via meditation on the 'blue'

Muni, hayagandha, ghoṣa, vandhyā, kaṭutumbikā, kumāri, the *trikaṭuka, kuṣṭa,* and the *indrayavā*: drunk or snorted destroy poison[256]. (39)

Elephant dung mushrooms (*dvipamalabhutachattra*) and *ravidugdha* combined with *śleṣma* tree fruit, when applied using a sharp badarī tree thorn overcomes scorpion poison.[257] (40)

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253 Text is not clear. Comm. calls this the ritual effecting the curiosity of the chalk snake. Perhaps this ritual makes a yantra that upon being seen causes an effect, or perhaps it creates an actual snake that envenomates the target. Comm. is not very helpful and leaves out many parts. Comm.: *'yo hanyāt tadvaktraṃ khaṭikāsarpo daśati nātra saṃdehaḥ' atra khaṭikāsarpavidhāne sandeho na kāryaḥ / 'dṛṣṭvā karataladaśanaaṃ' tatsarpadaśanadaṃśaṃ karatale dṛṣṭvā / 'mūrcchati' puruṣo mūrcchāṃ prāpnoti / kathambhūtaḥ? 'viṣavedanākulitaḥ' viṣajanitavedanākulitaḥ / iti khaṭikāsarpakautukavidhānam //*
254 The result of this ritual is not clear. I think he fixes the poison in his hand, then staring at the sun, he ritually eats and digests the poison. This removes the poison and/or allows him to bestow the poisons upon an enemy.
255 The mantra weaponized the poison. It is blue like the poison that made Śiva's throat blue when he held it there. Comm. *mantroddhāraḥ--glauṃ hlauṃ ghe ghe // //itit pratipakṣāya nīladhyānene yuktaviṣadānamantraḥ*
256 Previous translation with MW botanical vocab. Black Salt of the Seers and bitter pumpkin, the bitter Widow plant (*vandhyā* [comm. karkoṭī]), the *Kaṭutumbikā* bitter gourd, the Virgin plant (*kumārī*), the three spices [mw black pepper, long pepper, and dry ginger], Costus Speciosis, and Indra's Grain [mw: Wrightia Antidysenterica]. Comm. lists the plants as follows in sequence: *agastiḥ, aśvagandhā, devadālī, karkoṭī, kaṭukālābukā, gṛhakanyā, tryūṣaṇam, ruk,* and *kuṭabijam*. Comm. notes at end: *'nasyapānena' etadauṣadhānāṃ nasyena pānena ca sarvaṃ viṣaṃ naśyati //* No mantra is given.
257 Flora in comm.: *dviradamalodbhūtacchatram, mārtaṇḍakṣīram, śleṣmātakaphalacikvānvita*. This application method is glossed thus: *'badarīphaladaṇḍasaṃyogāt' puṣyārke ūrdvādhogatakaṇṭakadvayānvitabadarīśalākāṃ gṛhītvā tadauṣadhatrayalepaṃ kṛtvā ūrdhvakaṇṭakenottārya adhogatakaṇṭakena anyo'nyaṃ saṃkrāmati.*

One should inscribe in a home the *Kurukullā vidyā* inside a six-sided yantra figure.[258]
Due to the domination of Garūḍa, no *nāga* may remain where it is written.[259] (41)

Mantra—*homa kurukulle*! *hūṃ phaṭ* //

A discussion of rendering the *maṇḍala*---

[The *sādhaka*] draws a pleasant four-colored *maṇḍala* using the powders of five colors,[260]
and places water-filled pots in the four corners. (42)

On top [at the center he erects] a well decorated pavilion (*maṇḍapa*) overspread by
fragrant flower garlands, adorned with canopies, flags, a decorated arch (*toraṇa*), bells,
and mirrors. (43)

In the middle of an eight-petal lotus, using camphor, *kuṃkuṃ*, and sandal, he should
inscribe the mantras to each of the five great [Jain divinities].[261] [Each mantra] begins
with '*homa*' (*praṇava*) and ends '*svāhā*' (*homa*). [262] (44)

Mantra rendered: *homa arhadbyaḥ svāhā, homa siddhebhyaḥ svāhā, homa sūribhyaḥ
svāhā, homa pāṭhakebhyaḥ svāhā, homa sarvasādhubhyaḥ svāhā* // Thus the mantras to
the five Jain divinities/qualities inscribed in the center of the lotus.

In the cardinal directions, one should inscribe, starting to the east Jayā [and so forth.
And in the intermediate directions] starting in the southeast [one should inscribe] Jambhā
and so forth. In the southern area, [one should place] two golden feet of the goddess
[Padmāvatī].[263] (45)

He should worship the two feet of Bhairavapadmāvatī using the mantras of the great jain
gods (*parameṣṭhinaṃ mantraṃ*) using aromatics, rice, flowers, food-offerings, lamps,
incense, and fruits. (46)

The disciple is averse to foreign doctrines (*parasamaya*) and devoted to the *devaguru* and
Jain doctrine (*jinasamaya*). He is well-bathed, finely garbed and adorned, facing the

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258 Comm. *'gṛhe' gṛhadehalyām, svavāsottarāṅge*
259 Comm. *mantraḥ--homa kurukulle! hūṃ phaṭ //*
260 Comm. *śvetaraktapītaharitakṛṣṇa*. These are the five colored *cūrṇas* as found in the JMK.
261 Comm. gloss *arhatsiddhācāryopādhyāyasarvasādhūnaṃ mantram*
262 Comm. *mantroddhāraḥ--homa arhadbyaḥ svāhā, homa siddhebhyaḥ svāhā, homa sūribhyaḥ,
homa pāṭhakebhyaḥ svāhā, homa sarvasādhubhyaḥ svāhā / iti pañcaparameṣṭhināṃ mantaṃ
karṇikāmadhye likhet //*
263 Comm. *sthāoanaktramaḥ ----jaye svāheti prācyāṃ diśi 1, homa vijaye svāheti dakṣiṇāyāṃ diśi 2,
homa ajite svāheti pratīccyāṃ diśi 3, homa aparājite svāheti uttarasyāṃ diśi 4, homa jambhe
svāhetyāgneyyāṃ diśi 5, homa mohe svāheti nairtyāṃ diśi 6, homa stambhe svāheti vāyavyāyāṃ diśi 7,
homa sthambhini svāhetīśānyāṃ diśi 8, ityaṣṭadaleṣu jayādijambhādidevatā vilikhet //*

maṇḍala..[264] (47)

He is bathed with water from the four golden pots [in the center of the *maṇḍala*], and then is given new clothing and so forth. The mantra from the guru's lineage is imparted to the disciple. (48)

Having witnessed the reckoning [of the cosmology], sacrificial fire (*hutāśana*), the sun, the moon, the stars, the sky, and iron (*ādri*),[265] that mantra from the guru's lineage is given to those [disciples]. (49)

You should never give [the mantra] to a man who is not fit (*samyaktvavivarjita*). However, [it may be given] to a good man absorbed in the teachings (*samaya*) of the *gurudeva*. (50)

If you, due to lust or friendship, give [the mantra] to someone adhering to wrong views (*anyasamaya*), then you will [incur] the sin of slaying children, women, cows, or sages. (51)

Having heard [the mantra and it's regulations] [i.e. being initiated into mantra practice] in the presence of the *gurudeva*,[266] the *mantrin* undertakes appropriate mantra practice. (52)

May the glorious teacher Ajitasena-gaṇī be victorious. His two feet are touched by multitudinous kings' crowns. He is the remover of difficulties who transports [the faithful] across the ocean of the world and floods of being! [267] (10.53)

His disciple, Kanakasena-gaṇī knows all the Jain scriptures (*jinasamayāgama*), destroys the dense forest of worldly existence, and sets ablaze accumulated karma. (10.54)

His disciple, Jinasena , indifferent [to the interior and exterior worlds], has destroyed the insurmountable Kāmadeva, his body is adorned with good acts (*cāritra*) and he is a sunbeam of dharma in the lotus-shaped world. (10.55)

His own disciple was Malliṣeṇa who was blessed by Sarasvatī. He spoke this Bhairavadeva text [i.e. the <u>*Bhairavapadmāvatīkalpa*</u>] condensed into four-hundred [verses]. (10.56)

As long as the ocean, mountain, accumulation of stars, atmosphere, moon, and so forth

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264 This ritual of worship and mantra imparting is parallel to the one at the conclusion of the JMK.

265 Comm. glosses the last part thus*: kīṃ kṛtvā? 'sākṣīkṛtya' sākṣikaṃ kṛtvā / kān? 'hutāśanaraviśa-śitārāmbarādrigaṇān' agnyarkacandranakṣatrākāśādrismūhān*

266 Comm. *'ityevaṃ śrāvayitvā' ityanena prakāreṇa śapathaṃ kārayitvā*

267 Comm. provides a gloss which is much more elegant *bhavyajanasamūhasya saṃsārasamudrottārakaḥ* "He leads across the ocean of delusion which is the aggregate of what is borne from existence"

exist may the *Bhairavapadmāvatīkalpa* prevail. (10.57)

Thus concludes the Bhairavapadmāvatīkalpa written by Śrī Malliṣeṇasūri, chief among the Kavis, speaking with two voices.

Appendix Three -- Partial Critical Edition of Buddhist *Bhūtaḍāmaratantra*

[Based on the following manuscripts.
03 – Bhūtaḍāmaratantra and fragment of the Vighnu pūjā. NGMPP: C 27/3. Kaiser Library, KTM, mss no. 244.
06 – Bhūtaḍāmaratantra. NGMPP: A 141/6 [Folio reads E 141/6].
10 – Bhūtaḍāmrartantra. A 940 / 10 [Folio reads E 940/10]
04 – Bhūtaḍāmaratantra. NGMPP: E 2329/ 4. Bhadraraj Shakysa, Patan, KTM, mss no. E 43136. Date 1052 (NS)
19 – Bhūtaḍāmaratantra. NGMPP: E700/19. Arathajivajracarya, Patan, mss no. E 15574.]

oṃ namo sarvajñāyaḥ[1] // athāto bhūtaḍāmaramahātantrarāje sarvabhūtabhūtīnāṃ sādhanavidhivistaraṃ pravakṣyāmi // ityāha bhagavān mahāvajradharastrailokyādhipatiḥ[2] //

nadīsaṃgame śmaśāne ekavṛkṣe devāyatane śrīvajradharagṛhe ityevaṃ sthāneṣu sādhayet tu kṣaṇād eva sidhyati[3] // yadi na sidhyati bhūtabhūtīnāṃ sakulagotravinaśyati[4]// atha maheśvarasya mahādevasya śrikrodhādhipatiḥ // sādhukāram adāt // sādhu sādhu mahādeva subhāṣitam iti[5]// atha bhagavān sarvabhūtamāraṇamantrapadaṃ bhāṣate sma[6]//

oṃ vajrajvāle hana2 sarvabhūtān huṃ phaṭ//[7]

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1 06: opens +++sā buddhāya namaḥ bhūtaḍāmarāya; O3: namo sarvajñayaḥ; 10: opens oṃ namaḥ śrī bhūtaḍāmarāya / evaṃ mayā śrutam ekasminsamaye bhagavān sarvatatthāgatakāyavākcittavajradhara-vajrayoṣiddhārāvijāhāra; 04, 19: oṃ namo bhūtaḍāmarāya; tib.: dpal rdo rje sems dpa'i phyag 'tshal lo.
2 03: -dharantrailok; 19: -dharatrailok; 04,6,10: -dharamtrailo.
3 03: nadīsamaśmaśyesādeka-. 10: nadi; 06, 03, 19: nadīsamgame śmaśane. 03: srīvajradharagṛheti; 19: savajragṛhe; 04, 10, 06: śrīvarjadharagṛhe ity. 03: ityevaṃ sthāne; 06, 10, 04, 19: ityevaṃ adīsthāneṣu. 03: sādhaye tu kṣaṇād eva sidhyati; 06, 19, 04: sādhayet tatkṣaṇād eva siddhati {06: sidhyati}.
4 03: bhūtabhūtanāsakulagotramvinisyati; 06: bhūtemṛtitāsakulagotre viniśyati; 10, 19, 04: bhūtabhūtīnāṃ sakulagotre sambhavānnaśyati; tib adds rigs kyi gnas rnams, either as ādi or gotragṛha.
5 03 from atha: mahesvaro mahadevās upayiprādau sirasābhi vandātaśavantaḥ / nāṣayet mahatrādhipatiḥ {?} // dṛṣṭabhṛte rādhra māraṇamandra ṣadamra {?} // bhagvānātha mahesvarsya mahadevasya sādhu… mahāt // sādhu sādhu mahādeva // {unclear though agreeing with tibetan}; 04, 19, 06, 10: agree. Text before the mantra must be reconstructed from 03 and tib.
6 03: soraṇa or moraṇa; tib. gsod pa, supporting maraṇa; 06, 10, 19, 04: māraṇamantra.
7 03: -vajvale; 19, 04, 03, 10: -hana2; 06: hane2; tib.: oṃ bdzra dzwa le ha na ha na sa rba bhū tā na hūṃ phaṭ.

athāsmin bhāṣitamātreṇa śrīvarjadharaḥ romakūpād[8]
anekavajrajvālānyabhisṛtānyabhūvan[9] sarvabhūtabhūtināṃ śarīrāni śoṣitānyabhūvan[10]
sarvadevataḥ śakrabrahmaviṣṇuprabhṛtayā paranimitābhūtāḥ[11]// atha sarvatathāgataṃ
vismayaṃ āha[12]//

sādhu sādhu śrīvajradharamahākrodhādhipati paścimakāle[13] paścimasamaye
sarvabhūtabhūtinī[14] nigrahaṇakaroti[15] // atha punar ca mṛtasaṃjīvanī
vijñānākarṣaṇīmantraṃ bhāṣate sma[16]//

oṃ vajrāyuṣa rasaraśmin//[17]

athāsminbhāṣitamātreṇa śrīvajradharanāsikātaḥ[18] // mahāpavanamṛtasaṃjīvanī niścarayati
sma[19] // atha niścaritamātreṇa sarvabhutabhutinīnāṃ śarīre praviśati praviṣṭamātreṇa
sarvabhūtabhūtīni utthāpaya[20] mahābhayena thanathanāyamānoḥ paritrāyatu bhagavān
paritrāyatu sūgataḥ bhagavān ājñāyatu[21]//

atho parājito mahābhūtādhipatis tasmin mahāparṣanmaṇḍale utthāya padau śirasā

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8 03: srivajradhaḥ śamakūpād {unclear emend to –jradharaḥ romakūpād}; 06,10, 04, 19: romakūpād; tib: dpal rdor rje 'chang shi ba spu'i bu ga rnams nas {from the hair-follicles}.
9 Suggested by Vesna Wallace: abhismṛtābhūvan. 03: vajrajvalaṇi bhisṛtābhavan 06: vajrajvālāṇibhisṛtyabhava e+ {vālāṇi is conj.; cod. }; 04, 10, 19: vajrajvālāvalisphuṭā abhūvan; tib.: rdo rje 'bar ba du ma byung bar gyur te. Emend to vajrajvalānyabhisṛtānyabhūvan. Skt. abhi√sṛt "to direct toward (for purpose of attack)" loosely supported by tib. ma byung bar gyur "to cause a disaster."
10 06: śarīrāṇi śoṣito nābhuvan; 03: -bhutanisasarisaṣitāni bhuvan; 19: -śarīrāṇi śoṣitāny abhuvan; 04: -śarīrāṇi śoṣitāny abhuvat; 10: śarīrāni soṣitāny abhuvan; tib.: lus skams shing.
11 03:-prabhamādhānānibhutāḥ {writing unclear}; 19, 04: sarvadevatāḥ; 04: -brahmā-
12 Emend. 06: vismayam evam ājñā; 03: atha . . . tathāgatāḥ sa vismayameva. . .hu; 10: -tathāgataseviśeṣamāha; 04, 19: -tathāgatasaviśeṣamāha
13 03: paścimakale not found, present in 19, 04, 06, 10. Tib. ma 'ongs pa'i tshe ma 'ongs pa'i dus na
14 03: bhutani. Spelling is consistent throughout, variation no longer noted below.
15 03: karāsi; 19, 06 : bhutanī nigrahaṃ karoti; 04: bhūtanī nīgrahaṃ karoti; 10: -būtanī nigrahanakaroti
16 03: atha puna ca *** bhutavijñanākarṣaṇī mantrato bhaṣate smi /; 06, 10, 04, 19: atha bhagavān punar api mṛtasaṃjīvanī vijñānākarṣaṇī mantraṃ bhāṣate sma; tib.: de nas yang slar ro'i rnam bar shes pa 'gugs pa'i sngags gsungs pa. Mṛtasaṃjīvanī not found in 03 or tibetan.
17 Tib. Oṃ vajra ayuṣes rasarāsmin 10: oṃ vajrāyuṣasara2śmin 06: oṃ vajrāyuṣa kṣesa rasarasmin/ 03: oṃ vajrāyuṣasara2smī /; 19: oṃ vajrāyuṣasarasarasmin; 04: oṃ vajrāyuṣesarasarśmin.
18 03: -bhaṣita+mātre; 03: nāsikānta; 06: nāśikāta; 10: nāsikānta; 19: rāśikātaḥ; 04: nāśikātaḥ; tib.: shangs kyi bu ga nas .
19 03: mahāpavanamṛtasaṃjīvaninisr +++sma; 06: mahāparama mṛtasaṃjīvanī niścarati sma; 10: mahāpavanamṛtasaṃjīvaniniścārati sma; 19, 04: -jīvanī niścārayati sma.
20 03: anitnisaritamātre bhūtabhūtani sariraṃ pravisati // praviṣṭamātre bhūtabhūtani utthāya; 19, 04: -bhūtabhūtīnyastvaritam utthārpāyatuṃ; 10: maritesusthāpayituṃ 06: saritam usthāpayitu.
21 03: mahabhayena thanathanāyamānāparitrāyatu bhagavān [three syllables ineligible] . . . sugatabhagavān ājñāpayatu /; 19, 04: tharatharāyamānāḥ paritrāya bhagavan paritrāyatu sugata.

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vanditvā bhagavato mahākrodhādhipatiḥ[22] // śrītribhuvanavijayi[23] paritrāyatu bhagavān paritrāyatu sugataḥ // bhagavān uvāca[24] //

pratipadyañca bhūte manuṣyāṇaṃ sarvajambudvīpakamanūṣyasiddhim āpūrṇadadāmi[25] // jāmbudvīpakamanūṣyāṇāṃ rasarasayanasiddhiṃ dravyam ārogyaṃ sukhaṃ dadāmīti[26] // hiraṇyasuvarṇamūktavaiḍūryapadmarāgasuryakāntacandrakāntavastragandhādiṣu kāmikabhojanaṃ dadāmīti[27] // atra jāpinā cetako bhaviṣyāmi[28] // upasthāpakabhaviṣyāmi[29] //

sarvatathāgatajāpinā mahāratnavastradhūpapuṣpādyupakaraṇam[30] rājabhayaṃ śatrubhayaṃ vyaghrabhayaṃ sarvānnivārami[31] / yāvat sarvadravyaṃ savidyāṃ tena dadāmīti[32] // bho bho aparājitamahābhūteśvara kruhi2 sujñasujñaḥ[33] // ālasaduḥśīlapāpakāriṇāṃ mṛṣāvaditānam avaśyaṃ siddhiṃ dadāmiti[34] //

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22 06, 19: adhipati; 03: adhipatistu; 10: abhipatis. 03, 06: mahāparṣanmaṇḍale; 10: mahāparṣadamaṇḍale; 19: mahāparṣatmaṇḍale; 04: mahāparṣamaṇḍale. 10, 04: abhivanditvā. 10, 19, 04: bhagavantaṃ; 06, 03: bhagavato. 10, 04: adhipatis; 06: adhipataḥ; 03, 19, 04: adhipatiḥ.
23 06: śrītribhuvanaṃ vijayī; 03: srītrībhuvavijayā; 10: tribhuvanavijayi; 19, 04: śrī tribhuvanavijayī.
24 03: uvācaḥ.
25 06: {not clear} āpūrṇtāṃ; 10: āpūrṇr; 04: āpūrṇṇa; 19: āpūrṇa. 03: pratipadyasabhutādhipate manuṣyānāsarvacāmbhudvīpakalokadhādusiddhe rāṣṭarama {nāṣṭanama} dadāmīti {nāṣṭanama}; tib. dnog grub rdogs par byin cig, "siddhiṃ pūrṇaṃ dadāmi".
26 03: yamvudiyakamanusyānāṃ rasarasāyanadravam ārogya dadāmito; 06: rasarsāraṇaṃ sidravyam; 10: rasararācaṇaṃ sidravyam; 19: sarasāyanasiddhiṃ; 04: sarasāyaṇasiddhiṃ. 06: dadāmitiḥ; 10: dadāmiti; 19: dadāmīti; 04: dadāmiti.
27 03: variant spellings: mukte, padamaroga, suryakante; gandhadivya; no loc. ending ;10: suryakanta not found; 19: -muktāñvaiḍūr-, sūrya; 04: muktā. 10: kārmmikaṃ; 03: kamika; 19, 04: kāmikabhojana.
28 03: atra jāpinā ceṭake bhāviṣyāmi; atha krodhajāpinā cetako bhaviṣyāṃ; 10: atra krodhajāpinā cetako bhaviṣyāmi; 19, 04: atra krodhajāpino cetako bhaviṣyami. Tib.: 'di zlos pa'i 'bras bu 'gyur bar gyis shig.
29 03: upasthāpakena bhaviṣyāmi; 06: upasthāpaṃ ko bhavāmi; 10, 19, 04: upasthāpiko bhavāmi; tib.: bsnyen bkur gyis shig.
30 03: sarvatathāgatajāpinā mahāratnavastradhūpapuṣpādyakaraṇam /; 06: -gatavāpināṃ mahāratnavastragandhadhūpapuṣpādyupakaraṇam; 10, 19, 04: -gatajāpināṃ ratnavastragandhadhūpa-. 10: sarvadravyāvidyātani; 06,19, 04: sarvadravyā vidyātāni dadāti; tib.: v. bgegs med bar byin cig.
31 03: vyāghra; 10: vīgrabhaya; 06: vīmrabhaya. 19, 04: viṣabhayaṃ. 04, 19: sarvānnivārayāmi; 06: sarvānivācayāmi; 10: sarvānnivārayāmi; 10: sarvadravyāsavidyāṭane; 06: savidyā; 04, 19: sarvānnivārayāmi; tib.: seng ge'i 'jigs pa dang / stag gi 'jigs ba thams cad zlog cig /.
32 03: . . . .puṣpājñakaraṇasu / rājabhayaṃ satrubhayaṃ vyāghrabhayaṃ sarvātnivārayāmi + sarvadravamavidyo tena dadāmīti /; 06: yāvatsarvadravyamavidyātena dadāmiti /; 10: yāvatsarvadrvyāmavidhāṭanadadāmīti; 19: sarvadravyāvidyātani dadāmi; 04: yānsarvadravyāsavidyatena dadāmīti; tib.: tam cad zlog cig. {tib. yātat . . . .dadāmīti not found}; 10: inserts bhagavānāha at end of verse.
33 06,10, 19, 04: eśvara satyaṃ kruhi; 10, 04, 19: single kruhi; 06, 10, 19, 04: sujñarsujñaḥ; 03: sujñasaujñaḥ; tib.: myur du myur du nyon cig noy cig.
34 Emend to ālasa, tib.: le lo cang; 06: ārabheṃ; 04, 19, 10: ārambha; 03: alasā. 04, 19, 10, 06, : pāpakāriṇāṃ; 03: pāpāraṇā marginalia correction pāpākāriṇāṃ. 10: vādarditānāṃ avaśyaṃ siddhiṃ dadaḥ ; 06: vāditāmapyavaśyaṃ; 03: vāditāṃ avasyaṃ siddhivdadāmi; 19, 04: vādarditānāmavaśyasiddhiṃdada.

yadi siddhiṃ na prayacchasi[35] // vidyādharībhūtanīnāginīyakṣaṇīśālabhāñjikāsūrī-
kinnarīmahāragīgaruḍīgandarvīṇāṃ apratihatikrodhavajreṇa mūrddhanāṃ sphālayāmi[36] //
aṣṭau ca mahānarake pātayāmi[37] // atha sarvatathagatho evam āhuḥ[38]// sādhu sādhu
vajrapāṇi[39] subhāṣitam iti//

[40]manūṣyāṇām hitāya bhaṣayet mahābodhisattvo
apratihatasiddhivīryabalaparākramastvaṃ sarvadevanamaskṛtasya
traidhātukamahārājasya sarvacaturdvīpakalokadhātusādhansya
sarvadharmacakravartulasya sarvaduḥkhavināśanasya nānāvidhivistarasādhanasya
mudrāmantrapadaḥ mahākrodharāja bhagavān mahākrodhādhipatiḥ[41] // atha vajradharo
mahākrodhādhipatiḥ punar api mṛtasaṃjīvanīm bhāṣite sma[42] //

    oṃ kaṭṭha kaṭṭha mṛtān saṃjīvāpaya hrīḥ aḥ[43] //

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35 06,10, 19, 04: prayacchati.

36 03: inserts śyasāvanā; 19, 04, 06: insert piśacī. 03: -gandarvānāṃ tu dahente; 19: gandharvīṇānte
tadahante; 04: gandharvvīṇāntadahante; 06: gandharvīṇātadahante; 10: gandharvānaṃ tadahante.
10:mūrddhānaṃ sphārayāmi; 03: murdhnā spegalayet; 06: mūrddhānaṃ sphālayāmi; 19: mūrddhānaṃ
sphārayami; 04: mūrdhānaṃ sphārayami; tib. lists the creatures: gal te rig sngags 'chang la dngos grub mi
sbyin na glu mo dang gnod sbyin mo dang sa la 'joms ma dang / lha ma yin mo dang / mi 'am ci mo dang
nam mkha' lding mo dang / lto 'phye chen mo dang sha za mo dang 'byung mo dang dri za mo rnams kyi
spyi bo mi phyed ba'i rdo rjes 'gas par bya; tib. v. phrase: spyi bo mi phyed ba'i rdo rjes 'gas par bya zhing.

37 03: pātayamiḥ; 06, 10, 19, 04: pātayāmi.

38 06, 10: -tathāgatāṃ revasāhuḥ; 03: -tathāgato evam ahuḥ; 04, 9: -tathāgatā evaṃ ahuḥ

39 06, 10, 19, 04: mahāvajrapāṇi; 03: vajrapāṇi.

40 03 {full transcription}: manuṣyāṇāṃ hitāya bhāṣayet mahābosattvā apratihatasiddhiviryyabala-
parakramastva sarvadevanamaskṛtyasya traidhātukamahārājasya sarvacaturdvīpakalokadhatusādhanasya
sarvadharmacakravartulasya sarvaduḥkhavināśanasya nānāvidhivistarasādhenasya mudramantrapadaḥ /
mahākrodharāja bhagava mahākrodhādhipatiḥ.

41 03: hitāya bhāṣayet mahebosattvā; 06: hitārthāya bhāṣite mahāboddhisatvo; 19, 10: hitārthāya bhāṣate /
mahābodhisatvo; 04: hitāthāya bhāṣate mahāvbodhisatvo. 03: apratihatasiddhavirya; 19, 04, 10, 06:
apratihatasiddhivīryya; tib.: sgrus dang stobs dang pha rol gnon pa mi phyed bar rags pa {maybe
parakīrtita?}. 06: -balayacākramastvaṃ. 10, 19, 04: -parākramastvaṃ; 03: -parākramastva. 03:
sarvadevanamaskṛtasya {unclear}; 06, 19, 04, 10: sarvahetunnamaskṛtasya; tib.: lha thams cad kyis phyag
bryas pa. Ten jumps to sarvaduḥkha eliding words in other verses. 03: -dvipaka-; 06: -dvīpa-; 06:
-sādhasya /; 03: -sādhanasya; 19: cāturmahādvīpakalokadhatusādhanasye; 04: sarvasya
cātumahādvīpalokadhātusādhanasya. 06: dharmacakrapravartumasya; 03: sarvadharmacakravartulasya; 19:
dharmacakrapravarttitasya 10: traidhātuka. . . pravatumasya not found. 03: sarvaduḥkhavināśan(t)asya
{illegible}; 06, 19, 04, 10: sarvaduḥkhavināśanasya. 03: mantrapadaḥ; 06: mantrapadā; 19, 04, 10:
mantrapadāni. 03: mahākrodharājabhagava; 06, 19, 04, 10: mahākrodharājabhagavān. 06, 10: no visarga;
03, 10, 19, 04: adhipatiḥ.

42 10, 19, 04: śrīvajradhara. 10: mṛtasaṃjīvanīmmantrapadaṃ; 06: mṛtasaṃjīvanīmantrabhāṣate; 04:
mṛtasaṃjīvanīmantrapadaṃ bhāṣate sma 03: mṛtasājavanimbhāṣite sma; 19: mṛtasaṃjīvamantrapadaṃ
bhāsate sma.

43 tib.: oṃ kartha kartha mi dr samjivayati dhāya. 10: oṃ kabhr2 mṛtāṃ saṃjivāya hrīḥ aḥ ; 03: oṃ kaṭṭa2
mṛtānasajivāpaya hrīḥ aḥ {the pa not clear}; 06: oṃ kaṭṭa kaṭṭa mṛtānasaṃjīvāya hrīḥ aḥ; 19, 04: oṃ kaṭṭa
kaṭṭa mṛtān saṃjīvāya hrīḥ aḥ.

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athāsmin bhāṣitamātre[44] sarvadevā bhītā murchitā[45] prapatitā[46] mahābhayena thanathanayamānā utiṣṭhanti sma[47] / atha mahādevāḥ prāhuḥ[48] // paritrāyatu mahābodhisattvaḥ[49] //

atha vajradharo mahākrodhādhipatir idam uvāca[50]// sābhau2[51] bhūtādhipate yusmākam[52] parājayārthena[53] sarvadevatāṃ vaśam ānayāmi[54] // sarvabhūtanigrahaṃ karomi[55] //

atha vidhyādharendreṇa sahasarvāpsarasā[56] evam āhuḥ[57] // paritrāyatu bhagavān śrīvajradharo mahārajo paritrāyatu[58] //

atha vajradharo mahākrodha evam āhu[59] // pratipadya bho apsarasaḥ śrīvajradharādhipaṃ upasthānaṃ kurumeti[60] // hiraṇyasuvarṇamūktāvaidūryapadmarāgādisarvadravyāṇi dadāmīti[61] //

atha apsaraḥ prabhṛtaya sarvadevadevakanyāyakṣiṇīdam avocat[62] // marā marā me

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44 03, 06, 19: mātre; 10, 04: mātreṇa.
45 10: sarvadevā bhītāmucchitāḥ; 06: sarvadevā bhītamurchitāḥ; 03: sarvadevā jīvitā tāṃ tāṃ murcchitāḥ {? re. tāṃ}; 19: sarvadevatābhimurchitāḥ /; 04: sarvadevatābhimurcchitāḥ; tib.: lha thams cad myos te brgyal zhing.
46 10: prapalāyitā; 06: prapitā; 03: prapatitā; emend to prapātitā; 19: palayitā; 04: pralāyitā; tib.: rgyel nas.
47 10: thanathānāyamānā utiṣṭhanti; 06: thanathanayamānā utiṣṭhanti sma; 03: thanthanāyamānā utiṣṭhati sma; 19: thanathanarāyamānā utiṣṭhanti sma; thanathanayamānā uttiṣṭanti sma; tib.: 'tar bar gyur te.
48 03: prāhā; 06: prāhaḥ; 10, 04, 19: prāhuḥ.
49 06,10: bodhisatva; 03: bodhisattvaḥ; 04, 19: ca mahābodhisattvaḥ.
50 10, 19, 04: śrīvajradharo.
51 06: sābhe sābhe 10: sābhau2; 03: sābhau2; 19, 04: mābhai mābhai; tib.: ma 'jigs shig ma 'jigs zhig.
52 03: bhūtādhipatiṃ yuṣmākaṃ; 06: bhūtādhipati yuṣmākaṃ; 19: bhūtādhipate yuṣmākaṃ; 04: bhūtādhipate yuṣmārka; 10: bhūtādhipate yuṣmākaṃ.
53 06: parājayāthene; 03: paroparojayārthena or parāparājayārthena; 19: parājāyārthena; 04: parājayārthena; 10: parājayārthena; tib. rgyals bar bya pa'i phyir.
54 03: vasamāmānayāmi or vasamomonayāmi; 06: sarvadevatāṃ vaśam ānayāmi; 19: sarvadevatā vamānayāmi; 04: sarvadevatāṃ vamānayami; sarvadevatāṃ vasam ānayami; tib.: dbang du bsdu zhing.
55 06, 10, 19, 04: sarvabhūtānāṃ nigrahaṃ; 03: sarvabhūtanigrahaṃ.
56 03: vidyādharendreṇa sahasarvāpsarasa; 06: vidhyādharendreṇa sarvāpsara 10: vidhyā-dharendreṇāpsarasa; 19: vidyādharendreṇāpsarasā; 04: vidyādharendreṇāpsarasa; dge sngags 'chang gi dbang po dang lha'i bud med thams cad.
57 03: evamāhuḥ; 06, 10, 19, 04: evam āhūḥ.
58 03: paritrāyasa {or –tu or –mu/ma}; 06, 10, 19, 04: paritrāyatu.
59 06: vajradharo; 04, 10, 19: śrīvajradharo mahākrodhā.
60 03: pratipadya bho apsarasaḥ śrīvajrodharajapinām upasthet karomi; 06: pratipadya bho apsrasāḥ śrivajradhara jādhipām upasthātyaṃ kurmma iti; 10: pratipadya bho psarasāḥ śrīvajradharamahārājādhipamupasthānaṃ kuru ma iti; 19, 04: pratipadya bho apsarasaāḥ / śrīvajradharamahārājādhipāmupasthāpya kūrma iti.
61 03: hiraṇyaṣuvarṇṇamuktārakttavaidūryyapdamarāgasarvadravyāṇi dadāmiti; 06: hiraṇyasuvarṇṇamūktāvaidūryapadmarāgādi sarvadravyāṇi dadāmeti; 10, 19, 04: -dravyāni ca dadāmīti.
62 03: athāpsārasaḥ prabhṛtaya sarvadevakanyakāyakṣiṇīdamavocata; 06: athāpsaraḥ pramukha sarvadevadevakanyā yakṣiṇāścedam avocat; 10: athāpsaraḥ pramukhā sarvadevā devakanyakā nāginī

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bhagavān śrivajradharakrodhādhipatijāpinā ceti bhavāmaḥ[63] // upasthāpiko bhavāma[64] //
yadi krodharājajāpinaṃ upasthānaṃ na kurya sā kulagotre vināśinā bhavāmaḥ[65] //
saddharmapratipratikṣipikā bhavāmaḥ[66] // sarvatathāgataninditā bhuvāmaḥ[67] // bhagavān
mahākrodhavajreṇa murddhānaṃ gālayet[68] // śatadhāviśīrya maraṇaṃ śīghram eva
bhavet[69] // aṣṭau mahānarake paribhāvamaḥ[70] //

atha vajrapāṇi mahābodhisattvaḥ sarvāpsaraso devakanyakānāgīyakṣiṇāṇāṃ[71]
sādhukāram adāt // sādhu sādhu apsāraso devakanyakā nāgīyakṣaṇyaḥ paścime kāle
paścime samaye manūṣyāṇāṃ tathāgatakrodhajāpinām upasthāpikā bhuvāma iti[72] //

yakṣinīścedam avocat; 04, 19: follow 10 but –sarvadevadevakanyakā-.

63 03: lit. marāya marā me bhagavān; 06: marā amarāma bhagavan; 10, 19, 04: marā amarā me bhagavan;
tib. 'gum mo 'gum mo. 03: śrivajradharakrodhādhipati jopinā; 06: śrīkrodhādhipati jātinām; 10, 19, 04:
śrīvajradharakrodhādhipati jāpīnāṃ.

64 03: upasthāpiko; 19: upasthāpiko; 06,10, 04: upasthāyi (upasthāpi).

65 03: yadi krodharājāpinām upasthānaṃ na karmā me kulagotre vināsino bhavāmaḥ {not clear}; 06: yadi
krodhādhipatimām upasthanaṃ na kuryāris tadā sādhu kulagotre vināsinyo bhavāmaḥ; 10: yadā
krodhapratimāmupasthānaṃ kurryāt tadā sa kulagotrāṇi vināsinyo bhavāma; 19: yadā
krodhapratimāmupasthānanakuryus tadā sā kulogrotrāṇi vināsinyo bhavāmaḥ; 04: yadā
krodhapratimāmupasthānannakurtyyas tadā sā kulagotrāni vināśinyo bhavāmaḥ; tib.: gal te khro bo bzlos
ba'i bsnyen bkur ma bgyis na rigs dang rgyud du bcas pa brlag bar gyur cig. {note that the eaRlier text
refers to jāpa and later to pratimā in cases of upa√sthā}

66 03: sadharmapratipratikṣipikā bhavāmaḥ; 06: saddharmapratikṣipikā bhavāmaḥ; 10, 19, 04:
-pratikṣepiko bhavāma; tib.: dam pa'i chos spangs par gyur cig.

67 03: sarvatāthagataninditabhavāmaḥ; 06: tathāgatanindikā bhavāmaḥ; 10, 19, 04 : -nindiko bhavāma;
tib.: smad par gyur cig.

68 03: murdhānasya galayet {smudged}; 06: murdhnānaṃ sphālayet; 10: murddhni sphāta; 19, 04:
mūrddhānaṃ sphārayet; tib.: sbyi po khros shig.

69 03: satataviśijya maraṇaṃ śighram eva bhavet; 06: śatadhāviśīrya maraṇaṃ; 10: krodhāviśīryya
maraṇaṃ; 19: chatadhāviśīrya maraṇaṃ; 04: chatradhāviśīryya maraṇaṃ; tib.: lan brgyad rnam par gshegs
shing shi nas.

70 03: sepr(u)rbhavāmaḥ emend to prasṛpaḥ bhavāmaḥ ?; 06: paribhāvamaḥ; 10, 19, 04, : paribhavāma;
tib.: 'jug par gyur cig.

71 03, 10: sarvāpsaraso; 06: sarva'psarasāṃ; 19, 04: sarvāpsarasā; 03&06: -nāgī-; 10: -nāginī-; 03:
-yakṣaṇi-; 19, 04: -yakṣīnāṃ (full compound); tib.: beings in appositional compound that is target of zhes
bya ba byin.

72 03: japinā / upasthāpikā bhavāmaḥ; 06: jāpināmupasthāpikā bhavāma itit; 10: jāpināṃ mupasthāpiko
bhavāma iti; 19: japināmupasthāpiko bhāvāma iti; 04: japināṃmupasthāpiko; tib.: ma 'ongs pa'i ma 'ongs
pa'i dus na de zhin gshegs pa zlos pa'i mi rnams kyi bsnyen bkur gyis shig.

athato[73] bhutacetikānāṃ[74] bhūtarājāno 'parājitaprabhṛtayaḥ[75] parṣanmaṇḍalaṃ[76] utthāya[77] śrīvajradharamahākrodhādhipateḥ[78] pādau śirasā vanditvā[79] svahṛdayam adāt[80] //

oṃ śrī oṃ śrībalaśundari mahābhutakulasundari hūṃ[81] / oṃ śrīvijayasundarī hrīḥ[82] / oṃ śrivimalasundari āḥ[83] / oṃ śrīvagīsundara vāḥ[84] / oṃ śrīmanoharasundari dhīḥ[85] / oṃ śrībhūṣaṇasundari ī[86] / oṃ śrīdhavalasundari maḥ[87] / oṃ śrīcakṣumadhumasundari tīḥ[88] //

ityaṣṭamahābhūtarājñāḥ[89] śrī śabdena kīrtito iti[90] // atha sādhanavidhānaṃ bhavati // paṭhitamātreṇa sarvasiddhiṃ dadāti[91]// śrīvajradharanāmoccāraṇamātreṇa[92] sarvabhūtabhūtināṃ kiñkārī bhavanti[93] //

bhagavān āha // yadi samayaṃ kalaṃ yathālipimātreṇa[94] sarvabhūtabhūtanī sakulagotraṃ

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73 03, 06, 10: athāto; 06: athate.
74 03:bhūtaceṭānā; 06: bhūtacetikānāṃ 10: bhūtachetika-; 19: bhūtaccheṭikoṭikānāṃ; tib.: byung po'i bran rnams kyis.
75 03: -rājānāḥ aparājitaprabhṛtayaḥ; 06: rājano aprarājitaprabhṭṛtayaḥ; 19, 04: aparājitaprabhṛtibhiḥ; byung po'i rgyal po gzhan gyis mi thub pa la sogs pa.
76 03: saparvamaṇḍala-; 06: svayaṃparṣamaṇḍala 10: parṣada; 19: svayaṃparṣadamaṇḍalam; tib.: khor tang bcas pa langs.
77 03, 06: utthāya; 10, 19, 04: madhyeṇanotthāya.
78 03: -śrivajradhārādhipati {smudged}; 06, 19, 04: adhipateḥ; 10: -patiḥ.
79 06, 06: banditvā10: abhivanditvā; tib.: btud nas.
80 03:svahṛdayam adāt; 06: svahṛayemadāhuḥ; 10: svasvahṛdayamāntradamāhuḥ; 19: svasvahṛdayamantredaṃ; 04: śirassaṃ vanditvā svasvahṛdayamantredaṃ; tib.: rang gi snying po phul ba. Note that ādat must have been present and redactors forced the āhuḥ because a mantra follows.
81 03: oṃ śrībalaśundari mahābhutakulasundari; 06: bhūtakulasundarī; 10: sundarīye; 19, 04: śrībhūtakulasundarīye.
82 03: this mantra not present 10: no śrī; 19: sundare.
83 10: visara; 19: sundarī āḥ; tib.: a.
84 03: this mantra not present tib.: ratisundari bhu; 10: catisundarī vāḥ; 19, 04: cetīsundarī voḥ.
85 10: mahora, 19, 04: śrīmanoharasundari dhiḥ; tib.: e.
86 06: bhūṣaṇusundari; 10: bhūkhaṇḍasundarī; 19, 04: bhūkhaṇḍasundari; tib.: bhuṣuna mi.
87 03: śrīlavasundarī maṃ; 10: dhavara; 19: oṃ dhavalasundari maḥ; 04: dhavarasundari maḥ; tib. tabala mi.
88 06, 03: cakṣumadhumakasundari; 10: vakṣamati; 19: cakṣumatisundari; 04: cakramatisundari tīḥ; tib.: cakṣurmadhuma.
89 03: itye; 06: ityakā; 10: ityaṣṭ-; 19, 04: ityetāṣṭa- .03: rājñā; 06, 19, 04: rājñāḥ 10: rājāḥ; tib.: zhes pa 'di rnams ni 'byung po'i rgyal mo chen mo ste.
90 03: srīsabdena prakittito iti; 06: śrī śabdavajrakīrttitīti; 10: śrī śabdavajrakirttiyāṃ; 19, 04: śrīśabdavajrakīrttitāmiti; tib. : dpal kyi sgra yis rab du grags ba'o.
91 03: dadati srurājita āha / ; unclear emend to parājita āha; 06, 10, 19: agree.
92 03: mocāreṇa; 06, 10, 19: vajradhanāmoccāraṇamātreṇa; tib.: mtshan brjod pa tsam gyis.
93 03: kiṅkarakiṅkari bhava 06: bhavanti; 10, 19, 04: bhavati; tib.: mngag gzhug par 'gyur ro.
94 03 yadi samayaṃ / layaṃ y(pa)thālraṃadyitamātreṇa; 06: yadi samayaṃ yathā ladyitamātreṇa 10: yadi samarthaṃ tvaryyagelarṣyātamātreṇa; 19: yadi samarta lerppate larcitamātreṇ; 04: yadi samarthaṃ laryyate larccītamātreṇa. yadi samayaṃ layatha / lidyatamātreṇa; tib.: bcom ltan 'das kyis bka' stsal pa / gang gi tshe dam tshig las 'das na; note: "the bhagavān said, in that moment of violating samaya . . . ." Tibetan ignores the unclear words. I propose yadi samayaṃ kalaṃ yathālipimātreṇa, contrasting reding,

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vināśayami[95] //

athāparājitaḥ evam āha[96] // mahādeve samayena tiṣṭāmi[97] //
sarvalaukikamantramudrāvidhānena siddhiṃ dadāmi iti[98] // śrīvajradharajāpamātreṇa
sarvasiddhiṃ dadāmi iti[99] // yadi na dadāsyāmaḥ[100] sakulagotravināsayeyuḥ[101] //
sarvatatthāgatasādhane samaye ejako bhavāmaḥ[102] // bhagavān krodhavajreṇa[103]
murddhānaṃ[104] sphālayet[105] śīghram eva maraṇaṃ // aṣṭau mahānarake[106] praviśayuḥ[107] //

athāto saṃpravakṣāmi sādhakasthānaṃ uttamam[108] // nadīkule śmaśāne vā
vajrapāṇigṛhe[109] tathā bhūtabhūtanyaḥ[110] sarvasiddyante[111] na atra samśayaḥ // aṣṭau
mahābhūtarāñjāḥ sādhanasthānaṃ[112] // atha mudrāṃ pravakṣyāmi aṣṭau
bhūtanīsādhanaṃ[113] vāmahastena dṛḍhamuṣṭikṛtvā madhyamā tu prasārayet[114] //[115]

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pronouncing, and then writing.

95 03: -bhutanikulagotraṃ vināśayāmi; 06, 10: sakulagotraṃ vināśayāsi; 19: vināśayati; 04: bhūtinī-
sakulagotraṃ vināśayāmi.

96 03: athāparājitabhṛtamāha, marginalia inserts 'eva' to read bhṛta evam āha; 06: athāparātevamāha; 10:
athoparājitā; 19, 04: athāparājitā evam āha.

97 03: tiṣṭami; 06: tiṣṭāmaḥ; 10, 19, 04: tiṣṭāma.

98 iti not in 10, 19, 04.

99 04: jāpamātre; 19, 04: dadāma iti.

100 03:dadāsyāmaḥ; 06, 10, 19, 04: dāsyāmaḥ.

101 03: -vināsayeyaḥ; 06: vināśkābhuvāmaḥ; 10: vināsako bhuvāmaḥ; 19, 04: vināsśako bhavāma; tib.:
brlag par gyur cig.

102 03: -gatasādhane samaye ejako bhavāmaḥ ; 06: -gataśāsane samaya eṃjako{anusvara smudge thereby
ejako}; 10: tathagatopsāsane samaya bhañjako bhavama; 19: -gatāśāsanasamaye bhañjako bhavāma; 04:
-gataśāsane samaye bhañjako bhavāma; tib.: gsungs pa'i dam tshig nyams par 'gyur cig. Unclear, the
ejako, to corrupt eṃjako, to bhañjako and also sādhana to śāsana makes sense paleographically. I retain
sādhana agreeing with tib gsungs pa, as in "a teaching." I keep ejako from √ej; √bhanj better agrees with
"nyams par 'gyur" but √ej 'to agitate' can likely be stretched to mean 'to break.'

103 10: mahā-; 10 often adds mahā to names, because this does not significantly change meaning I will no
longer note the variation.

104 03: murdhnānaṃ; 06, 19, 04: murddhānaṃ; 10: murddāniṃ.

105 03: spraśalayet; 06: sphālaṣet, emend. sphalayet; 10: sphārayet; 19, 04: sphārayecchīghram; tib.: bkas
par gyur cig.

106 03, 10, 19, 04: mahanarake; 06: mahādhike.

107 03: pravisayuḥ; ; 06: praviṣṭābhuvāma; 10: pratiṣṭābhuvāma; 19: pratiṣṭābhavāma tib.: myur ba nyi du
shi ste rnam ba thams cad du dmyal ba chen po brgyad du 'jug par gyur cig.

108 03: sādhakasthānam; 06: sādhanasthānam; 10: sādhanasthānam; 19, 04: sādhanamuthāttamaṃ; tib.:
sgrub pa po yi gnas mchog ste.

109 03: gṛhaṃ; 06, 19, 04: gṛhe; 10: -gṛhes.

110 06: bhutabhutanaḥ; 06, 10, 19, 04: bhūtabhtinyaḥ.

111 06: sarvasidhyatante; 10: bhūtabhūtanyasarvāni sidhyate; 19, 04: sarvasiddhyanti.

112 03: sādhanasthānaṃ; 06, 10: -sthānaṃ; 19, 04: sādhanaṃ; tib.: sgrub pa'i gnas so.

113 03: aṣṭa(au)bhutanisādhanṃ; 10: aṣṭau-; 19, 04: aṣṭau bhūtinīsādhane; tib.: 'byung mo brgyad kyi
sgrub pa ste.

114 03: vāmahastadṛḍhamṛdimuṣṭimadhyamātro prasārayet; 06,10, 19, 04: vāmahastena dṛḍhamuṣṭikṛtvā
madhyamā tu prasārayet.

115 Tib. condensces this introduction: de nas phyag rgya bshang bya ba / 'byung mo brgyad kyi sgrub pa

āvāhyajanimūdrā uttamākūlasādhanī[116] // anenānyamuṣṭisaṃyuktaṃ[117] tarjanī tu prasārayet / sidhyate takṣaṇaṃ bhūtanyātmasamayapālinī[118] // vāmahastena dṛḍhamuṣṭiḥ kaniṣṭikā tu prasārayet / sanmidhikaraṇāmudrā sarvabhūtānusāriṇī /[119] vāmāhastena prasārayet tarjanikuṇḍalim kṛtvā jyeṣṭāñguṣṭāvaṣṭatya[120] sarvabhutavaśakarinī mudrā [121]/ vāmahastena muṣṭiṃ kṛtvānāmikā tu[122] prasārayet // ākarṣayet sarvabhūtinī[123] sarvaripuvighnanivāraṇīṃ[124] // vāmahastena muṣṭiṃ kṛtvā jyeṣṭhāṅgulīṃ[125] prasārayet // bhūtanī abhimukhīmudrā sarvabhūtaduṣṭabhayaṃkarī[126] // vāmahasteṇa muṣṭiṃ baddhvā kanyakān[127] tu prasārayet // bhūtinīsamayamudrā[128] sarvakṛtasarvakarmikā[129] //

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ste. After this mudrā the mss show variation in order and some content. I follow the oldest layer.

116 03: āvāhyajanimudrā utamā kulasādhanī / 06: śrī vāhya{dy,jy and ā} tarjanīmudrā uttamākulasādhanī; 10: śrī vādyā(vāhya)tarjanimuduā tarjanīmudrā uttamākūlasādhani; 19: śrī vā . . . tarjanīmudrā uttamākūlasādhanī; 04: śrī vāhya {unclear} tarjanīmudrā uttamākūlasadhanī tib.: drang mchog pa'i phyag rgya ste / rigs kyi mchog ni sgrub bhyed pa. LC for spyan drangs gives āvāhana and upanimantrya. Emend to āvāhyajani.

117 03: anonyamuṣṭisayukta; 06: anenānyamuṣṭisaṃyuktaṃ; 10: anenānyamuṣṭiṃ; 19, 04: anenānya muṣṭiśakte tib.: khu tshur phan tshan bcangs nas.

118 03: sidhyate tatkṣaṇaṃ bhūtanyā(t)masamapālinā; 06: siddhyante bhūtabhūtinī takṣaṇaṃ / ātmasamayālanī /; 10: sidyata bhūtinyastakṣaṇaṃ ātmasamayāpālinī; 19, .: 04: siddhyate bhūtabhūtinyastatkṣaṇaṃ ātmasamayapālinī // 2 //; tib. rang gi dam tshig srung ba yi / 'byung mo skad cig de la bsgrub.

119 03: vāmahastena dṛḍhamuṣṭiḥ kaniṣṭikā tu prasārayet / sānidhikaraṇāmudrā sarvabhūtonusāriṇi /; 06: vāmahastena dṛḍhamuṣṭikṛtvā kaniṣṭhikā prasārayet / sānidhyakaraṇīmudrāsi.bhūtānusāriṇī /; 10: vāmahastena dṛḍhamūkṣyadho kṛtvā kaniṣṭhakā tu prasarayet sannidhyakaraṇimudrā siddhibhūtānusriṇī; 19: vamahastena dṛḍhamuṣṭyaghohakṛtvā kaniṣṭakā tu prasārayet / sannidhyakaraṇī mudrā siddhibhūtānusāriṇī /; 04: // vāmahastena dṛḍhamuṣṭāghokṛtvā kaniṣṭakā tu prasārayet / sannidhyakaraṇī mudrā siddhibhūtānusāriṇīḥ /; tib.: lag g.yon khu tshur dam bvangs nas / mthe chung rab du brkyad byas ba / nye bar byed ba'i phyag rgya ste / ''byung po thams cad rjes 'bras pa'o.

120 Alt. reading using tib. and 03: dakṣajyeṣṭāṅguṣṭa.

121 19, 04 repeat ātmasāmaya with a variation and switch order of versesdo not have this final verse. 03: prasārayet vāmāhastena tarjanikuṇḍalim / kṛtvā jiṣṭo aṅghunāvaṣṭetya sarvabhutavasakarinimudrā /; 06: / ātmasamayālanī / vāmahastena dṛḍhamuṣṭisaṃyuktaṃ tarjanīstu prasārayet / sidhyate bhūtabhūtinī tatkṣaṇaṃ / ātmasamayapālanī //; 19: vāmahaṣṭena dṛḍhamuṣṭisayuktaṃ tarjanī tu prasarayet / siddhyate bhūtabhūtinyatatkṣaṇaṃ ātmasamaypālinī // 3 //; 04: vāmahastena dṛḍhamuṣṭisaṃyuktaṃ tarjanī tu prasarayet / siddhyaṃte bhūtabhūtinyatatkṣaṇaṃ ātmasamayapālinī //. Only 03 and tib. contain this verse. 03: prasārayet vāmāhastena tarjanikuṇḍalim / kṛtvā jiṣṭo aṅghunāvaṣṭetya sarvabhutavasakarinimudrā /; tib.: lag pa g.yon pa brkyang nas ni / 'dzub mo bskyil ba byas nas su / mthe bong g.yas ni mnan byas pa / 'byung kun dban du byed pa'o.

122 03: anāmi; 06: anāmiṃ; 10: ānāmikā; 19, 04: anāmikāntu; tib.: srin lag.

123 03: āpakṣakṣasarvabhūtānī; 06: ākarṣayet sarvabhūtinīṃ; 10, 19, 04: ākarṣayetsarvabhūtinī; tib.: 'byung mo thams cad bgugs pa ste.

124 03: sarvaripunivāranim; 06: sarvavighnanivāriṇī; 10: vighnanivariṇī; 19, 04: sarvabhūtinīsarvavighnanivāriṇi; 04: //5// tib. bgegs kun zlog par byed pa'o.

125 03: jeṣṭāṅguli; 06, 10: aṅgulī; 19, 04: jyeṣṭāṃguliṃ.

126 03: bhūtani abhimukhāmudrā sarvabhūtaduṣṭabhayaṃ kari ; 06: bhūtanī abhimukhī durgasarvaduṣṭabhayaṃ karī; 10: bhūtanī ābhimukhī durgatibharaṃ karī; 19, 04: bhūtanī abhimukhī durgatibhāyaṃkarī; 04: 6 tib. 'byung mo mngon phyogs byed pa ste / bdug pa thams cad za byed pa'o {tib. different from skt.}.

127 03: muṣṭinyāḥ kanyasāntu; 06, 10, 19, 04: muṣṭiṃ baddhvā kanyakān; mthe chung brgyang ba.

128 19, 04: -samayī-; tib.: 'byung mo'i dam tshig gi phyag rgya.

129 03: sarvakṛsarvakārmmikā; 06, 10: sarvakṛtasarvakarmika; 19, 04: sarvvakṛtsārvvakarmikaḥ; tib.

ubhābhyāṃ khaṭikaṃ[130] kṛtvā // pṛthak pṛthak dakṣiṇahastaṃ dakṣiṇakaṭe nyaset[131]
vāmahaste dakṣiṇasthāpya[132] paramahṛdayaṃ[133] sarvabhūtinīmudrā[134] //[135] ete
mudrābaddhamātreṇa[136] śīghraṃ bhūtinya āgacchanti[137] // akṣimurdhnā sphaṭānti suṣyanti
murcchanti[138] //

atha śrīvajradharamahakrodhādhipatir idam uvāca // yadi[139] bhūtinyaḥ samayaṃ
atikrāmanti[140] anena krodhasahitenākṛṣya japet[141] //

    oṃ kaṭṭa kaṭṭa kruṃ hrīḥ amuka bhūtinī hūṃ phaṭ //[142]

anena krodhasahitenāṣṭaśataṃ japet[143] śīghram āgacchati // yadi nāgacchati[144]
akṣamurddhni[145] sphuṭanti śuṣyanti mryante vā[146] // atha sādhanaṃ bhavati[147] //

nadīsaṃgamaṃ gatvā candanena maṇḍalaṃ[148] kṛtvā puṣpaprakaraṇaṃ datvā[149]

thams cad du las thams cad byed ba'o.

130 03: ubhāsyā(bhyā)khaṭa(dā); 06: ubhāḥ(by)yāṃ ṣaṭuka; 10: ubhābhyāṃ ṣadkaṃ; 19, 04: ubhābhyāṃ ṣaṭkaṃ tib.: lag pa gnyi ga'i sor mo rnams gcig gi steng du gcig bskyon pa byas pa. No emendation suggested.

131 03:dakṣiṇakaṭ(d)yānyase; 06: kaṭyānyaset; 10: kadyānyased; 19, 04: dakṣiṇaṃ hastadakṣiṇakadyānyaset; Tib. follows kaṭi, 'hip'.

132 19: dakṣiṇe sthāpya.

133 03: hṛdayaḥ; 06, 10, 19, 04: hṛdayaṃ.

134 03: bhūtinimahāmudrā; 10, 19, 04: agree. 06: sarvabhūtinīsamayasarvabhūtinīsamayamūdrā; 19, 04: post-verse // 8 //; tib.: 'byung mo thams cad kyi phyag rgya'o.

135 Tib takes great pains to explain the "Great Heart, which is the Mudrā fo All Bhutinīs" and is worth citing in full: lag pa gnyi ga'i sor mo rnams gcig gi steng du gcig bskyon pa byas pa la lag pa g.yas pa rked ba g.yas par bzhag la / lag pa g.yoon pas g.yas gnan pa'i steng du bzhag pa ni.

136 03: ete mudrābaddhamātreṇa; 06: an(bh,t)ayābuddhāmātranyā; 10: anayābarddhamātrayā; 19, 04: anayābaddhamātre.

137 03: bhūtanimāgacchati(nti); 06,10: bhūtinyāgacchati; 19, 04: bhūtinyagacchati; tib.: phyag rgya'di dag bcings pa tsam kyis 'byung mo rnams myur tu ongs ste /.

138 03: akṣimurdhnā sphaṭānti suṣyanti murcchati vā; 06: akṣimurddhnisphuṭaṃti śuṣyanti siyaṃte vā; 10: aktimurdhnaṃ sphayami śriyate vā; 19: akṣamūrdhnisphūṭanti mriyate vā; 04: akṣamurdhniṃ sphuṭanti mriyate va; tib. {add if-clause} gal te ma 'ongs na mig dang spyi bo 'gas shing skams te 'chi bar yur cig. Tib. supports mriyate. MSS 19 stops and resumes below as noted.

139 03: yāva; 10: jadi; 06, 04: yadi; tib.: gal de.

140 03: sayamatikramti; 06: samayasamayasam; 10: samayasamayetikramanti; 04: samayasamatikrāmanti; tib. dam tshig las 'da' bar byed na.

141 03: -sahitenākṛpayet; 10, 06, 04: ākṛṣya japet; tib.: khro bo 'di dang bcas pa dgug pa'i phyir bzla ste.

142 06, 10: oṃ kaṭṭa kaṭṭa kruṃ hrīḥ amuka bhūtinī hūṃ phaṭ; 04, 03: oṃ kaṭṭa kaṭṭa srūṃ hrīḥ amuka bhūtinī hūṃ phaṭ; Tib.: Oṃ kaṭra kaṭra sruṃ hrīḥ che ge mo bhutinī hūṃ phaṭ.

143 06, 10, 04: tataḥ śīghram.

144 03, 04: nāgacchati; 06,10: māgacchati.

145 04: mūrddhna sphutanti; tib.: mig dang spyi po.

146 03: akṣamudhnisphuṭāti suṣyati mry(p)ate; 06: akṣimurddhni sphuṭati śuṣyanti kriyante vā; 10: āgacchati mūrcchisphuṭaṃti śuṣyanti śriyate vā; tib.: mig dan spyi po 'gas pa 'am bskams te 'chi'o. After this line 19 resumes.

147 Tib.: de nas sgrub pa'i thabs kyi cho ga bshad ba.

148 03: -cadinena; 06, 19: maṇḍalakaṃ; 04: candane maṇḍalakaṃ.

149 03: paikaṃ kṣagva puṣpāprakanan; 06: puṣpaprkareṇaṃ; 10: puṣpaprakaraṇḍan; 19: prakakaraṇadatvā;

gugguladhūpaṃ datvā[150] aṣṭasahasraṃ japet siddhī[151] bhavati // punarātrau sahasraṃ japet niyatam āgacchanti[152] // āgatāyāḥ[153] kāmapradā bhāryā bhavati[154] // suvarṇapalāṣṭaṃ śayaneḥ parityajati prabhāte gacchati[155] // evaṃ dine dine māsābhyantarare niyataṃ siddhyati[156] //

nadīkūle gatvā candanena maṇḍalakaṃ kṛtvā dadhibhaktabaliṃ dāpayet[157] // aṣṭasahaśraṃ japet divasāni saptaniyatam āgacchati[158] // āgatasya udakenārghodayaṃ tuṣṭo bhavati[159] // evaṃ vadati[160] // vatsa kiṃ mayā kartavyam iti // sādhakena vaktavyaṃ rājyaṃ me dehīti[161] // sā rājyaṃ pālayati // vastrālaṃkārabhojanādivyaṃ tu prayacchati[162] //

śrīvajradharagṛhe gatvā karavirapuspandadyāt // gugguludhupena dhūpayet[163] //

04: puṣpaprakaraṇḍaṃ datvā tib.: me tog gcal du bkram ste, meaning "flowers laid out {like a carpet}".

150 10: dahet; 19: gugguradhūpaṃ dahed; 04: gurgurudhūpaṃ dahed.

151 10, 04: siddho.

152 10: punaḥ rātrau; japenliyataṃ; 03: punārātrau sahasraṃ jāpet niyatamāgacchati; 19: punaḥ rātrau sahasrāṣṭajapet niyatamāgachat; 04: sahasrāṣṭaṃ japet niyamātamacchati.

153 06, 10, 04, 19: candanodakena arghyodeyaḥ; tib. and 03 not present.

154 10: kāpradā; āgatasya kāmapradā bhavati bhāryā bhavati; 19, 04: suvarṇapalaṃ trayaṃ śayanerapihya…prabhāte gacchati; 04: kāmapradābhāryābhaveti.

155 03: sayane raparibhyajati prabhāte gacchati; 06: śayane rapityajya prabhātagacchati; 10: śayane rapibhyapibhya prabhāvagacchati; 04: tib.: gser srang brgya mal du dor nas tho rangs kyi 'gro bar byed do; em.: śayane parityajya prabhāte gacchati; tib.: gser srang brgya mal du dor nas.

156 03: māsābhyantare niyataṃ sidhyati; 06: māsādayatibhyantare niyutasiddhyati; 10: māsā dayati abhyantare niyataṃ sidhyati; 19, 04: evaṃ dine dimāsādayati antare; tib.: nyi ma re re 'di ltar byas na zla ba gcig gi bar du nges par 'grub bo.

157 03, 04: dadhibhaktabalaindāpayet; 06: dadhibhaktav(b)īlaṃ; 10: maṇḍalaṃ kṛtvā dadhibhaktivaliṃ bhakti; tib.: zho dang ;bras chan gyis gtor m ar byin. NOTE:Here 19 stops only to resume below. A folio appears to be missing though the numbering is unaltered.

158 03: aṣṭasahaśraṃ japet divasāni saptaniyatamāgacchati; 06, 10 aṣṭasahasraṃ japet saptame divase niyatam āgacchati; 04: aṣṭasahasraṃ japet saptadivaśā niyāvatteḥ saptame divaniyatamāgacchati; tib. condenses: nyi ma bdun na nges par 'ong ngo'.

159 03: āgatasya udakenārghodayaṃ tuṣṭo bhavati; 06: āgatāyāścandanodakenārghodaya; 10: āgatāyāścandanīdakenārghodayaḥ; 04: āgatāyāścandanodakenārghodeyaḥ tuṣṭo bhavati; tib.:'ongs nas tsan dan gyi chu'i mchod yon byin na dga' bar gyur te.

160 04: tatrevaṃ vadati.

161 03: sā ādhakena vaktavyaṃ rājyaṃndadāhīti; 06: sādhakena vaktavyaṃ mjyaṃ me dehīti; 10: sādhakena vaktammajyaṃ me dahiti; 04: sādhakena vaktavyaṃajyaṃ me dehīti; tib.: sgrub ba po yis rgyal srid slad cig ces smra'o.

162 03: sa rājyaṃ pālayati vastrālaṃkārabhojanādīvyantu prayacchati; 06: sā rājyaṃ dadāti / sā raṣṭamapiyāyaktivastrālaṃkāraṃ bhojanādi aprayacchati; 10: sā rajyaṃ dadāti sā rāṣṭramapiyāceti / vastālaṃkārabhojanādi anuprayacchati; 04: sā rājyaṃ dadāti sā rāṣṭra / mapidyācati vastrālaṃkarabhojnādi anuprayacchati; tib.: de nas yul 'khor yang yongs su skyod bar byed do / gos dang dang rgyan dan bza' ba la sogs ba 'thun par sbyin par byed do; emend.: sā rājyaṃ pālayati / vastrālaṃkārabhojanādivyāntu prayacchati.

163 03: srīvajradharagṛhe gatvā karavirapuspandadyāt / gugguludhūpena dhūpayet; 06: śrīvajaparagurutve gatvā candanena maṇḍalakaṃ kṛtvā karavīrapuṣpaṃ dadyāt; 10: atha śrīvajradharagurutvaṃ gatvā candanenamaṇḍalakaṃ kṛtvā karaviripuṣpaṃ dadyāt; 04: śrīvajradharagurūtve gatvā candanena

aṣṭasahasraṃ japet siddho bhavati[164] // punaratrau sahasraṃ japet // niyataṃ āgacchati[165] // āgatasya kuśusya āsanaṃ dadyāt[166] // svāgata iti vaktavyam[167] // bhāryā bhavasveti[168] // divyarasarasāyani siddhadravyāni dadāti[169] // sarvaśatrūnpātayati[170] // pṛṣṭam āropya svargam api nayati[171] // daśavarṣasahasrāṇī jivati[172] //

nadītaṭe gatvā[173] gandhodakena maṇḍalaṃ kṛtvā śvetapuṣpeṇa turuṣkadhūpaṃ deyaṃ[174] / aṣṭasahasrajapet / siddho bhavati / punarātrau sahasram japet / niyam āgacchati /[175] āgatasya puṣpodakenārghodeyaḥ[176] // bhagnī bhavasveti[177] // rasarasāyāni

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maṇḍalaṃkaṃ kṛtvā karavirapuṣṃ dadyāt; tib. dpal rdo rje 'chang gi khang bar song ste / ka ra bi ra'i me tog sbyin shing gu gul gyis bdug bas bdugs la.

164 03: aṣṭasahasraṃ japet; 06,10: aṣṭasahasraṃ japet siddho bhavati; tib.: stong phrag brgyad bzlas na 'grub par 'gyur.

165 03: niyatamāgacchati; 06: niyatasādhena gacchati; 10: niyatasādhenegācchati; 04 niyataṃ māgacchati; tib.: mtshan mo yang stong bzlas na nges par 'ong ngo.

166 03: āgatasya kuśumāsanadadyāt; 06: āgamayāḥ kusumālanavaktet; 10, 04: āgamayāḥ kusumāsanavaktavyaṃ ; tib. ong ba la me dog gi stan sbyin zhing. Follow tib. and 03 for 'āsana'; 'ma' is a sāndhi breaker rendering "offering a seat of kuśu grass."

167 03: svāgata itekaktavyaṃ {poss. vaktavyaḥ}; 06: āgatya iti vaktavyaṃ; 04, 10: āgateti vaktavyam; tib. legs pa ongs so zhes brjod na.

168 03: bhāryā bhavasyati; 06: bhāryā bhavasveti; 10: bhāryā baveti; bhāryā bhavasveti; tib.: chung mar 'gyur.

169 03: divyarasarasāyanādini siddhadravyāni dadāti; 06:divyarasarsāyatāni siddhiṃ dravāni dadāti; 10, 04: divyarasarsāyanāni siddadravyāni dadāti; tib.: lha'i dngul chu dang bcud kyis len dang / rdzas kyi dngos grub ster zhing.

170 03: sarvasatrūmpātayati; 06: sarvaśatrūnāyati; 10, 04: sarvaśatrūn ānayati; dgra thams cad 'joms par byed do.

171 03: svargam api nayati; 06: svargtamavilayati; 10: svargam avirayati; 04: svargam avilayati; tib. rgyab du zhon na mtho ris su yang khyer bar byed do. √vil to velayati 'to send' is intriguing, but the confusion of api for a vi- prefix is understandable. Tibetan confers the api and the √nī. Further, the authors consistently use simple verbs when possible.

172 03, 06: jivati; 04,10: jivayati; le stong phrag bcur 'tsho'o.

173 03: naditaṭo; 06: nadītaṭe; 10, 04: yaditatraiva; tib.: chu bo'i 'khram du. Later text appear unaware of 'taṭa' (shore).

174 03:gadhodakena maṇḍalakṛtvā / svetapuṣpena turuṣkadhūpadeyam; 06: candanena maṇḍalakaṃ kṛtva śvetagandhaśvetapuṣpeṇa saha turuṣkadhūpo deyaḥ; 10: candanamaṇḍalakaṃ kṛtvā śvetagandhe śvetapuṣpena saha turūṣkadhūpo deyaḥ; 04: candanena maṇḍalakaṃ kṛtvā śvatagandhaśvatapuṣpeṇa saha turuṣkadhūpo deyaḥ tib.: spos dgar pos dkyil 'khor byas nas me tog dgar po byin te / du ru kas bdugs la Note: tibetan gives tu ru ks rendered duruṣka, 'a kind of perfume.' Turuṣka is the attested "turkish." I have added anusvaras here for symmetry.

175 03: aṣṭasahasrajapet / siddho bhavati / punarātrau sahasram japet / niyamāgacchati; 06: aṣṭasahasraṃ japet / siddho bhavati / punarātrau sahajapet / niyatamāgacchati; 10: aṣṭashasraṃ papetsiddho bhavati / punarātrau sahasraṃ japetniyatam āgaccati / aṣṭasahastraṃ japetsiddhobhavati / punarātrau sahasraṃ japetniyatam āgacchati; tib.: stong phrag bcu bzlas na 'grub par 'gyur ro / mtshan ma yang stong bzlas na ngas par 'ong ngo.

176 03: āgatasya; 06: āgacchatāyāḥ; 10: āgatāyāḥ. 03-deyaṃ(ḥ); 06, 10, 04: deyaḥ. Anusvaras and visargas are easily confused in 03.

177 03: bhagnī bhavasveti 06: vaktavyā bhaginī bhagaśveti; 10: vaktavya bhaginī bhavati; vaktavya bhaginī bhavasveti; tib.: bsgo na sring mor 'gyur ro.

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siddhadravyāni[178] dadāti // yojanasahasraṃ gatvā strīyam ānayitvā dadāti [179] //

śūnyadevāyatane gatvā yathoktabalipūjāṃ[180] kṛtvā aṣṭasahasraṃ japet // siddho bhavati[181] // punarātrau baliṃ datvā sahasraṃ japet // niyatamāgacchati // āgatasya kāmayitavyā bhāryā bhavati[182] // dine dine dināraṃ sahasraṃ dadāti pṛṣṭaṃ āropya sumerum api nayanti[183] // punar api rājyaṃ[184] dadāti // rājakanyāṃ vā dadāti[185] // pañcavarṣaśatasahasrāṇi jīvati[186] // mṛte rājakule jāyate[187] //

nadīsaṃgame gatvā māṃsāhāreṇa karavīrapuṣpaṃ dadyāt[188] // gugguladhupeṇa dhūpayati[189] // aṣṭasahasraṃ japet / siddho bhavati[190] // punarātrau udārāpūjākṛtvā[191] ghṛtapradīpaṃ prajvālya sahasraṃ japet // pañcaśataparivāreṇa mahānūpuraśabdenāgacchati[192] // āgatasya tūṣṇībhāvena kāmayītavyā bhojyā bhavati[193] //

178 03: rasarasāyāni siddhadravyāni; 06: rasarasāyanasiddhadrvyāni; 10: rasarasāyanasiddhidrvyāni; 04: rasarasāyena siddhidravyāṇi; tib.: dngul chu dang / bcud kyis len dang / rdzas kyi dngos grub ster.
179 03: yojanasahasragātvā strīyam ānayitvā dadāti; 06: yojanashsrād api striyamānaṃ gatvā dadāti; 10: yoganasahsradapi striyam ānayitvā dadāti; 04: yojanasahasrādapi striyam ānayitvā dadāti; tib.: dpag tshad stong du song nas bud med bzang mo blangs nas ster bar byed cing mtshan mo slar khyer ro. Tib. adds that this fine woman is received at night.
180 03: sunyadevāyatane gatvā jathokta; 06, 10, 04: śūnyadevāyatane gatvā yathoktaṃ {04 no anusvara}.
181 03: kṛtvā aṣṭasahasraṃ japet / siddho bhavati; 06, 10, 04: kṛtvā puṣpaprakaraṇaṃ gugguladhūpaṃ datvā aṣṭasahasraṃ japet siddho bhavati; lha khang stong bar song nas ji ltar gsungs ba'i gtor ma dang mchod pa byas te stong phrag brgyad du bzlas na 'grub par 'gyur ro. Tib. again confirms 03, and thus I adopt the shortened form.
182 03: āgatasya kāmayitavyā bhāryā bhavati; 06: āgatā ca kāmayita bhāryā bhavati; 10: āgatā ca kāmayitaryyā bhavati; 04: āgātā ca kāmayitavyabhāryyā bhavati ; tib.: 'ongs pa la 'dod ba byas na chung mar 'gyur de.
183 03: dināraṃ sahasraṃ dadāti pṛṣṭāmāropya sumerum api nayanti; 06: dīnāṃ suvarṇṇaṃ dadati / pṛṣṭam ārānāyā sumerum api nayati; 10: dīnārāṃ ca suvarṇaṃ dadāti / pṛṣṭam āropya merum api nayati; 04: dīnānāñjusuvarṇaṃ dadāti / pṛṣṭam āropya merum api nayati; tib.: nyi ma re re dong tse stong stong ster zhing rgyab du zhon na re rab la yang khyer bar byed do.
184 03: rājya; 06: rājye; 04: punarapi rājyaṃ dadā; 10: punar atirājyaṃ.
185 03: -kanyā vā dadāti; 06: vā' tiya dadāti; 04: dadā rājakanyāmvānīyadadāti; 10: vā nīya dadāti; tib.: bkug nas ster te.
186 03: pañcavarṣadhaco {illegible, maybe –sato, thus -śato} sahasrāni jivati; 06: pañcavarṣaśatāni jīvayati; 04: paṃcavarṣasahasraṇi jīvanti; 10: paṃcavaṣasahasrāṇi jīvanti;   tib.: lo stong phrag lnga 'tsho.
187 03: mṛte rājakule jāyate; 06: yadā mṛyati rājakulajāyate; 04: yadā mriyate rājakule jāyate; 10: yadāmriyate rājakulajāyate; tib.: shi nas kyang rgyal rigs su skye'o.
188 04: māsāhāreṇa; sha'i bza' ba; 03: -puṣpadandhadyāt; 06,10: puṣpaṃ dadyāt tib.: me dog sbyin zhing
189 03: dhūpayati; 06: pūjayet; 10, 04: dhūpayet; tib.: bdugs la.
190 03: siddho bhagavanti; 06, 10, 04: bhavati; tib.:'grub par 'gyur.
191 03: udārāmpūjakṛtvā; 06: udārāpūjapūjāṃ kṛtvā; 10, 04: udārāṃ pūjāṃ kṛtvā; tib.: mchod pa rgyas par byas te.
192 06: pañcāsatapranivāreṇa mahānūpurasabdenāgacchati; 06:pañcasatārapivāreṇa mahānupure-śabdenāgāṃchcati; 10, 04: pañcaśatair api parivareṇa mahānuraśavdenāgacchati; tib.: 'khor lnga brgyas yongs su bskor nas rkang gdub kyi sgra chen pos 'ong ngo. Once again a pari- prefix is turned into an api particle in later texts but is clearly a pari in tib. and 03. Beware false 'api'!
193 03: āgatasya tūṣṇibhāvena kamayitavyā bhojyā bhavati; 06: āgacatūṣṇībhāvena kāmayitvyā bhāryā bhavti; 04: āgatye ca bhūbhāvena kāmayitavya bhāryā bhavati; 10: āgasya tūṣṇībhāvena kāmayinayati;

yadi parihāraṃ karoti taṃ vinaśyati // dine dine pṛṣṭam āropya svargaṃ api vinayati[194] // punar api rājyaṃ dadāti[195] // pañcavarṣasahasrāni jīvayati[196] // yadā mṛyate rājrakuleṣu jāyate[197] //

nadīkūle gatvā kuṅkumena maṇḍalaṃ kṛtvā agarudhūpeṇa dhūpayed / yathoktabaliṃ dadyāt[198] / aṣṭasahasraṃ japet / siddho bhavati / punar api rātrau udārāṃ pūjāṃ kṛtvā sahasraṃ japet[199] / svayam evāgacchati mahāntavabhāsaṃ[200] kṛtvā[201] candanodakenārghodeyaḥ / tuṣṭo bhavati / vatsa kiṃ mayā kartavyam iti[202] / sādhakena vaktavyaṃ mātā bhavasveti[203] / matṛvat pratipālayati[204] / pañcaśataparivārasya bhakṣālaṅkāravastuṇi pratidinaṃ dadāti[205] / daśavarṣasahasrāṇi jīvati[206] / yadā mṛyate brāhmaṇakule jāyate //

nadīsaṃgame gatvā udārāṃ balipūjāṃ kṛtvā ghṛtapradīpaṃ prajvālya[207] sakalarātriṃ

tib.: 'ongs pa la mi smra bar gyur pas 'dod par bya ste chung mar 'gyur ro.

194 03: yadi parhārakaroti {marg. anāthā {any vinasyati}/ dine2 pṛṣṭamāropya svargam api nayati; 06: yadi parihāraṃ karoti // teṣu vinasyati // dine dine pṛṣṭam āropya svargaṃ api vinayati; 04: var. from 06 only 'taṃ vinaśyati'; 10: three lines not present. Tib.: gal te spong bar byed na 'chi bar 'gyur ro / rgyab tu zhon na nyi ma re re mtho ris su yang khyer bar byed do /.

195 03: bhavati; 06, 04, 10: dadāti; tib.: ster.

196 03: -shasrāṇī jīvati; 06: -śatāni jīvayati; 04: sahasrāṇi jīvanti; 10: -sahasraṇi jīvanti; tib.: lo stong phrag lnga 'tshol.

197 03: yadā mṛyate rājakuleṣu jāyate; 06: yadā mṛyati rājakulajāyati; 04, 10: not found; tib.: shi nas kyang rgyal rigs su skye'o.

198 04, 19: maṇḍalakam. 03: arudhupaṃ kṛtvā / yathoktā baliṃ dadyo / aṣṭa-; 06: agurūdhūpahanā aṣṭa-; 10: agūrudhūpeṇa dhūpayed aṣṭa-; 19, 04: agūrudhūpeṇa dhūpayed aṣṭa; tib.: chu bo'i 'gram du song ste gu gu la gyis dkyil 'khor byas nas a ga ru'i bdug ba spyin zhing ji ltar gsungs pa'i gtor ma byins nas stong-. Tib.: a ga ru is skt. agaru; 03 scribe missed a syllable. 19 resumes here.

199 03: punar api rātrau udārākṛtvā pujākṛtvā sahasrajopet {first kṛtvā has 'trouble marks', poss. jāpet }; 06&10: punarātrau udārapūjākṛtvā sahasraṃ japet; 19: punarātrau udārāṃ pūjāṃ kṛtvā sahasraṃ japet; tib.: mtshan mo yang mchod pa rgyas par byas stong bzlas na. Tib. confirms particles.

200 03: mahāntāvabhāṣaṃ; 06: mahāntavabhāsa; 10: mahāntasabhāvaṃ; 04: mahāntasatbhāvaṃ; tib.: snang ba chen po byas nas.

201 10, 19: insert āgatāyāś. 19 stops, a folio was not copied, though the folio sequence is in tact, remains sequential.

202 03: kartavyam iti; 06: kartavyam iti dadāti; 10: kartavyam iti vācandadāti, 04: -karttum iti vacaṃ dadātii. Perfect example of later textual additions to clarify meaning.

203 03: sādhakena krate {smudging and likely scribal error} vaktavyamiti māto bhavasveti; 06: sādhyakena vaktavyaṃ mātā bhaveśveti; 10: sādhakena vaktavyaṃ mā bhavesveti; 04: sādhakena vaktavyāṃ mātṛ bhavasveti; tib.: sdug pa ngas ci bya zhes smrabar byed de / sgrub pa po sam gyis shig ces smra bar bya ste / sgrub pa pos ma gyirs shig ces smra bar bya ste {emend po sam gyis to pos ma gryis} /.

204 03: matṛvatpratipālayati ; 06: mātṛ vat pratpāyati; 10, 04: mātṛvatpratipālayati; tib.: ma bzhin du yongs su skyong bar byed do.

205 03: pañcasataparivārāsya bhakṣālaṅkāravastuṇi pratidinaṃ dadāti; 06: pañcaśataparivārasya bhavati kulanyrivvastrādipratidinaṃ dadāti {the paleographic morphology makes some sense here}; 10, 04: pañcaśataparivārasya kulaṃ bhavati parivastrādipratidinaṃ dadāti; tib.: 'khor lnga brgya'i 'bras chan dang / rgyan dang gos rnams nyi ma re re zhing ster shing.

206 03: jīvati; 06: jīvayati; 10, 04: jivanti.

207 03: udārābalipūjākṛtvā; 06, 04, 10: udārāṃ balipūjāṃ kṛtvā; 03: gṛtapradīpam prajvālya; 06: ghṛteṣu

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japet[208] // tato ardrātrisamaye[209] bhūtanimahanavabhāṣaṃ[210] kṛtvā agacchati // vatsa kim mayā karttavyam iti vadati[211] // sadhakena vaktavyaṃ rājyaṃ dadātīti[212] // dine dine dīnāralakṣadadāti[213] // daśavarṣasahasraṃ jivayati[214] // yadā mṛyate bhūrājā jāyate[215] //

aṣṭabhūtānirājñīkanyaḥ samaptaḥ[216] //

atha śmaśānapravesānīṃ bhūtiniṃ utthāya bhagavāntaḥ śrīvajradharapādau sirasā vanditvā svahṛdayaṃ ādāt[217] //
    oṃ hrīḥ hūṃ aḥ//
paramahṛdayaḥ //[218]
    oṃ hūṃ kaṭṭa2 sarvabhūtānaṃ samayam anupālaya hana hana bandha bandha dha ākrama2 bho bho mahāraudriśmaśānavāśini āgaccha śīghraṃ dhruṃ phaṭ //[219]

dipaṃ prajvāla; 10: ghṛtapradīpaṃ prajvālya; 04: ghṛtapradīpaṃ prajālya; tib.: mar gyi mar me rab tu spar te.
208 03: saklarātri {śuklarātri}; 06, 04, 10: sakalarātriṃ tib.: mtshan thog thag.
209 06, 03: tato ardhrarātri; 04,10: tatorddharātrisamaye; 06: rātrisamaye; tib.: de nas nam phyed kyi dus su 03 folio 8A is barely legible and 8B is just barely legible.
210 03: bhūtanimahānavabhāsaṃb {appears like bhutaniganumavbhāsaṃ}; 06: bhūtinī mahāntaṃ vibhākṛtvā; 04, 10: bhūtinī mahāntakarmaprabhāvaṃ; tib.: 'byung mo snang bchen po bya nas 'ongs ste; recall parallel verses above, same editorial notes apply.
211 03: iti vadati not found; 06, 04: iti vadati; 10: iti vadadāti; tib.: sdug pa ngas ci bya zhes smra bar byed de. I include 'iti vadati' for clarity and due to its inclusion in tib..
212 03: rājyaṃ dadātiti; 06: rājyaṃ me dehīti rājyaṃ dadāti; 10: rājyaṃ me dehiti sā rājyandadāti; 04: vaktavyarājyaṃ me dehītīsārājyandadāti; de nas rgyal srid byin cig ces smras na.
213 03: dināralakṣadadāti; 06: dinācalakṣaṃ dadāti; 04,10: dīnārāṃ ca suvarṇṇalakṣaṃ dadāti; tib.: zhing dong tshe 'bum 'bum ster ro.
214 03: sahasrāṇi jivati; 06: sahasraṃ jīvayati; 04,10: sahasrāni jīvanti; tib.: lo khri 'tsho zhing.
215 03: yadā mṛyate bhūmikārājiyate; 06: yadā mṛyate sarvabhūmiko rāja jāyate; 04,10: yadā mṛyate sarvabhūtiko rājājāyate tib.: lo khri 'tsho zhing gang gi tshe 'chi ba nas bdag gi rgyal po byed do .
216 03: aṣṭabhūtānirājñikanyaḥ samāptaḥ ; 06: aṣṭabhūtarājñīkalpaḥ; 10: iti bhūtaḍamaramahātantre aṣṭabhūtarājñākalpaḥ prathama paṭalaḥ; 04: iti bhūtaḍāmaratantrarāje aṣṭabhūtarāñjakalpaḥ prathamaḥ hadyāya; tib.: 'byung mo'i rgyal mo chen mo brgyad kyi brtag pa rdzogs sho. 04, 10 place first chapter ending here; tib. and others put a section ending here.
217 03: atha smasānapravesānīṃ bhūtini utthāya bhagavānta śrīvajradharapādau sirasāvanditvā svahṛdayamādāt; 06: atha praveśinī bhūtinī utthāya bhagavrataḥ śrīvajradharasya pādau śirasāvandhitvā hṛdayamadāt; 04: atha śmaśānapraveśinī mahābhūtinī usthāya bhagavantaṃ śrīvajradharasya pādau śirasāṃ vanditvā svasvahṛdayaṃ madāt; 10: atha śmaśānapraveśinīma / hābhūtinī utthāya bhabavantaṃ śrīvajradharasya pādau śirasāvandivtā svasvahṛdayaṃ sadāt; 19: iti bhūtadāmaratantrarāje aṣṭabhūtarāñjākalpaḥ prathmo adhyāya tib.: de nas 'byung mo chen mo dur khrod du 'jug ba rnams langs te dpal rdo rje 'chang gi zhavs la phyag 'tshal nas rang gi snying po phul ba.
218 03: oṃ hrīḥ / paramahṛdaya; 06: oṃ hrīḥ hūṃ aḥ / paramahṛdayaṃ; 10: oṃ hrīḥ hūṃ aḥ / paramahṛdayaṃ ; 04: oṃ hrīṃḥ {jrīṃḥ} hūṃ aḥ paramadayaṃ; tib.: oṃ hrīḥ hūṃ ha mchog gi snying po'o.
219 03: oṃ huṃ kaṇṭa(ṭṭa)2 sarvabhūtānī samayamanupālaya hana2 vandha(vakṣa) bha(2) ākrama2 bho2 mahāraudrismasānavāsini āgaccha śighra dhrū +āṭ {plus sign in text for an elipsis}; 06: oṃ hūṃ haḥ haṭṭa sarvabhūtānāśaya sarvathagathāgatasamayamanupālaya hana hana bandha2 ākramaṭha bho bho mahāraudraśmāśānavāmini āgaccha śīghraṃ dhrūṃ phaṭ; 04: oṃ hūṃ kaḥ kaṭṭa sarvabhūtānnāśayaḥ sarvatathāgatasamayamanukapālaya hana2 bandha2 ākraṃ matha bho bho mahāraudraśmaśānavāśinī āgaccha śīghraṃ dhrūṃ phaṭ; 10: 04 except 'ākramya matha2 bho bho mahāraudraśmaśānavāśinī

śmaśānavāśinī bhūtinī ākarṣaṇamantraḥ[220] //

    oṃ bandha2 dhuna2 vidhana2 cala2 cālaya2 praviśa2 tiṣtha2 samayamanupālaya
    bho śmaśānapraveśini huṃ huṃ phaṭ phaṭ svāhā //[221]

śmaśānapraveśinī samayamantraḥ[222] //

    oṃ cala2 dhaka2 mahābhūtinī sādhako kulapriya sara2 kaṭṭa2 jālaya2 bhakṣa2
    śadru2 hūṃ hūṃ phaṭ phaṭ hrīḥ svāhā//[223]

daṃṣṭrākarālī[224]//

    oṃ ghoraśmaśānavāśini sādhakānukule apratihare siddhipradāyaka oṃ oṃ oṃ oṃ
    namaḥ svāhā //[225]

ghoramukhī //[226]

    oṃ jarjarimukhī cira2 cintāveṣī sarvaśatrubhayaṃ karī hana2 daha2 paca2
    māraya samākālamṛtyu kṣayaṃ kari aṭṭahāsani sarvabhūteśvari thā thā thā thā vā
    vā vā vā oṃ oṃ oṃ oṃ svāha //[227]

āgaccha2.' Tib.oṃ hūṃ kaṭṭa kaṭṭa sa rba bhū tā nāṃ sa ma ya ma nu pā laya ha ra ha ra ba ndha dha ba ndha dha ā kra ma ā kra ma // bho bho ma hā ro dri smi śā na bā si ni ā ga ccha ā ga ccha śi ghraṃ dhuṃ ha hūṃ phaṭ.

220 03: not present 06: śmaśānavāśinīṃ bhūtinī āṅkanamantraḥ; 04: iti śmāśanavāśinī ākarṣaṇamantraḥ; 10: iti śmaśānavāśinī mahābhūtinī ākarṣaṇamantraḥ; 'byung mo dur khyod na gnas ba rnams dgug pa'i sgas so.

221 [from end of last mantra] oṃ draṃ haḥ smāsanavaśinābhutana bandha dhuna2vidhana2 cāla2 {?}cālaya2 pravisa2 tiṣta2 samayamanupālaya bho smasānapravaśini hūṃ2 phaṭ2 svāhā {very hard to read} Tib.: oṃ bandh dha bandh dha dhu na dhu na // tsa la tsa la // tsa la ya tsa la ya // me pā sha phre pā sha // tu ra tu ra // ha na ha na / tiṣthā tiṣthā / sa ma ya ma nu pā la ya bho sma sān pra be sa ni huṃ phaṭ phaṭ svāhā //; 06: oṃ dhuna2 vidhuna2 cala2 cālaya2 praviśa2 hana2 tiṣta2 smayamanupālaya bho bho śmaśānapraveśani hūṃ hūṃ phaṭ phaṭ svāhā /; 04: oṃ dhūn2 vidhūn2 cala2 cālaye2 praviśaya2 hana2 tiṣta2 samayamanupālaya bho bho śmaśānapraveśinī hūṃ2 phaṭ2 svāhā; 10: oṃ dhuna2 vidhuna2 cala2 cāraya2 praveśaya2 hana2 tiṣṭha2 samayamanupālaya bho bho śmaśānapraveśinī hūṃ hūṃ phaṭ2 svāhā.

222 03: smasānapravasini bhutanisamayamantra; 06: śmaśānapravesinīsarvabhūtinīsamayamantraḥ; 04: iti śmaśāne praveśinī mahābhūtinī samayamantra; 10: iti śmaśānapraveśinī mahābhūtinī samayamantraḥ; tib.: 'byung mo thams cad kyi dam tshig gi sngags so.

223 03: oṃ 2 cala2 dhaka2 mahābhūtini sādhako ekrala priya sara2 kaṭṭa2 jalāya2 jambha2 bhakṣa2 (mahā2) śadra2 hūṃ2 phaṭ haḥ svāhā /   tib.: oṃ tsa la tsa la // dha ka dha ka mahā bhū ti ni sā dha ka na pri ye sa ra sa ra vi sara vi sara katta kaṭṭa tsa la ya tsa la ya // bha nydza bha nydza // raṃ ka raṃ ka // grihṇa grihṇa hūṃ hūṃ paṭ hrīḥ svāhā //; 06: oṃ cala2 dharū2 mahābhūtinī sādhas kulāpriya śatu2 visara2 kaṭṭa2 jalyabhyalya2 bhañja2 bakṣna2 gṛhna2 hūṃ hūṃ phaṭ phaṭ hrīḥ svāhā; 04: oṃ cala2 dhuru2 mahābhūtinī sādhayaṃ kuru2 praviśatu2 viśara2 kaṭṭ2 jalya2 bhañja2 vakaṃ2 gṛhna2 hūṃ2 phaṭ2 hrīḥ svāhā; 10: oṃ cara2 dhuru2 mahābhūtinīsādhayaṃ kuru2 praviśatu2 visara2 kaṭṭa2 jalya2 bhyalya2 bhuñja2 vaṅga2 gṛhnā2 hūṃ hūṃ phaṭ phaṭ hrīḥ svāhā.

224 03: draṃśtakarāli; 06: draṃṣṭrā kāralī; 04: draṃṣṭrākarālī. 10: iti draṣṭākalārī; Tib.: mche ba gtsigs ma ('she with bared teeth'), Note: accd to Candra, mche gtsigs pa means karāla, mche ba means daṃṣṭra.

225 03: oṃ ghora smasānavāsini sādhakānukulam apratihara sidhipradāyaka oṃ oṃ oṃ oṃ namaḥ svāhā; tib.: oṃ go ra mu khi sma sā na pā si ni sā dha ka a nu ku le a pra ti ha ta sid dhi dha pa ti ke oṃ oṃ oṃ oṃ namaḥ svāhā //; 06: oṃ ghoramukhiśmaśānavāśinī sādhakān kule aprahatasidhidāhika oṃ oṃ oṃ oṃ namaḥ svāhā; 04: oṃ ghoramukhī śmaśānavāśinī sādhakānkula apratihatasiddhidāyike oṃ oṃ oṃ oṃ namaḥ svāhā; 10: {start of line, notice loss of mantra form, no oṃ} draṣṭākarārīdyolamukhīśmaśāna-vāśinīsādhāṃ kuru apratihatasiddhidāyike oṃ oṃ oṃ oṃ namaḥ svāhā.

226 03: ghoramukhi; 06, 10: dyoramukhī; 04: ghoramukhī2; Tib.: gdong drag mo.

227 03: oṃ jhiramukhi vi(ci)je2 vi(ci)jārcaviṣa {?} sarvasatrubhayaṃ kari hana2 daha2 pata2 mārayasāmāsavamṛtyukṣayaṃ kari sarvanāśabhayaṃ kari aṭṭāhasani sarvabhuteśvari thā thā thā dhā hdā

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jarjarīmukhī[228] //

    oṃ kamalalocani manuṣyavatsale sarvaduḥkhanāśini sādhakapriye jaya2
    divyarūpini gṛhnā2 jhaḥ hūṃ hūṃ phaṭ phaṭ namaḥ svāhā //[229]

kamalalocanī [230]//

    oṃ vikaṭamukhi daṃṣṭrākarali jvālitalocani sarvayakṣabhayaṃ kari dhāva2
    gaccha2 bho bho sādhaka kiṃ āñjāpayasi svāhā //[231]

vikaṭamukhī //[232]

    oṃ dhudhāri karṇapiśācani kaha2 dhuna2 mahāsurapujite chinda2
    mahākarṇapiśācinī bho bho sādhaka kiṃ karomiīi hūṃ2 phaṭ2 svāhā//[233]

dhā oṃ oṃ oṃ oṃ svāhā / Tib.: oṃ dza rdza ri mu khi / tsi ra tsi ra / tsin dha ā ve ṣa / sar ba sha truṃ bha yaṃ ka ri / ha na ha na / daha daha / pa tsa pa tsa mā ra ya mā ra ya / ma ma ā kā la mrī tyu kṣa yaṃ kari sar ba nā ga ri bha yaṃ ka ri a ṭṭa ha si ni sa bhu te shwa ri / thā thā thā thā / dha dha dha dha / oṃ oṃ oṃ oṃ svā hā /; 06: oṃ jarjjāramukhi cira citārcaye / sarvaśatrūbhayaṃ kari hana2 daha2 paca2 māraya samākālamṛtya kṣayaṃ kari aṭṭahāsani . sarvabhūteri thā thā thā thā 'vā vā vā vā ' oṃ oṃ oṃ oṃ svā hā; 04: oṃ jarjjaramukhī cira2 viracitārccaye sarvaśatrubhayaṃ karī hana2 daha2 paca2 māraya2 mamākālamṛtya kṣayaṃ karī sarvanāgabhayaṃ aṭṭaṭuhāsinī sarvabhūteri thā thā thā thā vā vā vā vā oṃ oṃ oṃ oṃ svāhā; 10: oṃ jarjalamukhī ciri2 viracitārviye sarvaśatrūbhayaṃ karī hana2 daha2 paca2 māraya2 samākālamṛtyu kṣayaṃ kari sarvanānābhayaṃ karī aṭṭṭahāsani [sic] sarvabhūteri thā thā thā thā vā vā vā vā oṃ oṃ oṃ oṃsvāhā /.

228 03: jañjiri or jarjiri; tib.: rgan mo gdong gi'o {rgan mo in Candra reads jarjarikā}; 06: jarjjaramūkhi; 04: jarjjamukhī 3; 10: jarjjamukhī .

229 03: oṃ kamalalocani manukṣa vatsale sarvaduḥkhanāsani sādhakapriye / jaya2 divyarupiṇi gṛhnā2 kājaḥ / huṃ phaṭ nama svāhā /; Tib.: oṃ ka ma la lo tsa ni ma nu ṣu pa ntsa li sarba duḥ kha ni na sa ni sā dha ka pri ye dza ya dza ya / di bya ru pi ni hrī gri hṇa gri hṇa dzam dzam hūṃ hūṃ phaṭ phaṭ namo svāhā //; 06: oṃ kamalalocani manuṣyavatsale duḥkhavināśani / sādhakapriya yajathayapa divyarupiṇi hrīḥ gṛhnī ktaṃjaḥ hūṃ hūṃ phaṭ phaṭ namaḥ svāhā /; 04: oṃ kamalalocanī manuṣyavatsare sarvaduḥkhavināśinī sadhakapriye jaya2 divyarūpiṇī hrīḥ gṛhrīye jajjaḥ hūṃ2 pheṭ2 namaḥ svāhā; 10: oṃ kamalallocanī manuṣyavasare sarvaduḥkhavināsinī sādhakapriye jaya2 divyarūpinī hrīḥ grhni jaya jarjaḥ hūṃ phaṭ2 namaḥ svāhā /.

230 04: kamalalocanī.

231 03: oṃ vikaṭamukhidaṃṣṭākarālajvalitalocāna sayakṣabhayaṃ kari dhārva2 gaccha2 bho2 sādhak kim ājñāpayasi svāhā; Tib.: oṃ vi ka ṭa duḥ ki daṃ sta ka rā lo dva li ta lo dza ni sarba ya kṣa bha yaṃ ka ri dha ba dhva ba ga tstsha ga tstsha bho bho sā dha kā naṃ ā dznā pa ya ti svāhā; 06: oṃ vikaṭati(bhi?)mukhadraṣṭrākarālik jvālitalocani / sarvayakṣabhayaṅkari dhāva . gacha bho bho sādhakakimājñāpayati svāhā /; 04: oṃ vikaṭamūkhī daṣṭrākarālī jalitalocanī sarvayakṣabhayaṃkarī dhāva gacha bho bho sādhaka kimājñāpayati svāhā; 10: oṃ vikaṭamukhī draṣṭākarārī jvālitalocanī sarvayakṣabhayaṃ karī dhāva gaccha2 bho bho sādhakakimājñāpayati svāhā.

232 04: vikaṭamūkhi 5 Tib.: mi sdug gdong ma; 'ugly goddess'.

233 03: oṃ dhudhuri karṇapisācani kaha2 dhura mahāsurapujite cchiṃdda2 mahākarṇupisācani bho2 sādhaka kim karomi hrī huṃ2 phaṭ2 svāhā {not clear and marginalia added}}; Tib.: oṃ dhu dhu ra ga rṇa bi ṣā ci ni ga tya katya / dhu na dhu na ma hā sūr ya pū dzi ti dzi nda dzi nda ma kā rṇa bi shā tsi ni bho bho sā dha ka ki ka do myi ḍi // hūṃ hūṃ phaṭ phaṭ svāhā // 06: oṃ dhūdhārakarmmapi śāciri kahe2 dhuna2 mahāsuryapuhita cchinda2 bhinda2 mahākarmmapi śācinī bho bho sādhaka kiṃ karomi hrīḥ hūṃ hūṃ phaṭ phaṭ svāhā /; 04: oṃ dhudhārakarmapiśācinī kaha2 dhurna2 mahāsūrapūjite chinda2 bhinda2 mahākarmā piśacinī bho bho sādhaka kiṃkaromi hrīḥ hūṃ2 phaṭ2 svāhā; 19: resumes –mahāsurapūjite cchinda2 bhinda mahākarmapiśacinī bho bho sādhaka kiṃ karomi jhrīṃḥ hūṃ2 phaṭ svāhā; 10: oṃ dhūdhārakarmmapiśācinī kaha2 dhnu2 mahāsurapujite cchindra2 bhindra2 mahākarmapiṣācinī bho bho sādhaka kiṃ karomi hrīḥ hūṃ2 phaṭ2 svāhā /.

dhudhārī[234] //

      oṃ dhuni3 sara2 kaṭṭa3 jambhaya3 stambhaya3 mohaya3 vidyutkarāli
      apratihatavarasiddhidāyike ha3 hūṃ phaṭ svāhā //[235]
vidyutkarālāṃ[236] //

      oṃ somamukhī ākarṣaya3 sarvabhūtānāṃ jaya3 bho bho mahāsādhaka tiṣṭha3
      samayamanūpālaya sadhu3 kimāñjapayasi kili3 svāhā //[237]
somamukhī[238] // aṣṭamahāśmaśānapraveśinīmantraḥ[239] //

athāto mahāśmaśānapraveśinī mudrā lakṣaṇaṃ vyākhyāmaḥ[240] //

anyonyamuṣṭikṛtvā tarjanīdvayaṃ prasārayet[241] // bhūtinīsamayamudrā[242] // asyaiva

234 04: dhudhāra; 19: dhūdhāvā 5Tib.: spyod dam ma .
235 03: oṃ dhudhuni3 sara2 kaṭṭa3 jambhaya3 stambhaya2 mohaye3 vidyatkarālaṃ /
apratihatavarasidhidāyike ha3 huṃ phaṭ svāhā; Tib.: oṃ sa ra sa ra kaṭṭ kaṭṭ bha nyja ya staṃ bha ya / mo
ha ya mo ha ya bi dbut ka ra li a pra ti ha ta ba ri si di di yi ke ha ha ha hūṃ phaṭ svāhā //; 06: oṃ dhuni
dhuni sara2 kaṭṭa2 jambhaya2 stambhaya2 mohaya2 vidyukacāsi apratihatavarasiddhidāyike ha ha ha hūṃ
phaṭ svāhā; 19, 04: oṃ dhuni2 sara2 kaṭṭa2 jambhaya2 mohaya2 vidyutkarāli apratihatavalasiddhidāyike
ha2 hūṃ svāhā;10: oṃ dhuni2 sara2 kaṭṭa2 jambhaya2 stambhaya2 mohaya2 vidyutkarāli
apratihatavalasiddhidāyike ha ha ha hūṃ phaṭ svāhā. Tib. and 03 possibly agree with dhudhuri, but later
texts clearly show bija. I adopt late reading and assume the dhudhuri is a hang-over from previous mantra,
some variation of dhudhri was present at earliest stage. I adopt the earlier numbering of the bijas despite
divergence with tib.; the text seems to present more numerous bijas from this point.
236 03: vidyutkarālīṃ; 06, 19: vidyutkarāli; 04: vidyutakarali 6; tib.: glog ltar 'jigs ma, "she who is
terrifying like lightning".
237 03: oṃ somāmṛṣā {emend to somamukhi} ākarṣaya3 sarvabhūtānāṃ jaya3 bho2 mahāsādhaka tiṣṭha3
samayamanupālayaḥ sādhu3 kimāñjapayasi kili3 svāhā / Tib.: oṃ so mya mu khi ā kar ṣa ya ā kar ṣa ya /
sarba bhū ta na dza ya dza ya bho bho ma hā sa twa ka ni ti ṣṭha ti ṣṭha sa mā ya ma nu pā la ya a dznyā pa
ya ti svāhā //; 06: oṃ amukasya mukhi ākarṣaya2 sarvabhūtānāṃtu {?} jaya2 bho bho sādhaka tiṣṭha2
samayamanupālaya sādhu dhusā bho bho kimāñjāoaya kiti svāhā; 19: oṃ amukasya mukhī ākarṣaya2
sarvabhūtānāṃ jaya2 bho bho mahāsādhaka tiṣṭa2 samayamanupālaya sādhu2 bho bho kimāpaya kili2
svāhā; 04: oṃ amukasya mūkhī ākarṣaya2 sarvabhūtānāṃ jaya2 bho bho mahāsādhaka tiṣṭa2
samayamanupālaya sādhu2 bho bho kimāñjāpaya kili2 svāhā;10: oṃ amukamukhī ākarṣaya2
sarvabhūtānāṃ jaya2 bho bho mahāsādhaka tiṣṭha2 samayanupālaya sādhu2 bho bho dimāñjapaya kili2
svāhā. 03 and Tib. differ in final part of mantra; but 03 agrees with later texts.
238 03: somamukhi Tib.: bzhin mdzes ma; "she with a beautiful face"; 06: amukasya mukhī; 19,04:
amukamūkhī 8;10: amukamukhī.
239 03: aṣṭamahāsmasānapravesīnimantra / [symbol] /; 06: aṣṭaśmaśānapraveśinīmantra;
ityaṣṭaśmaśānapraveśinīmantraḥ; 10, 19, 04: ityaṣṭaśmaśānapraveśinī mantraḥ We must note that despite
numberings, there are ten mantras; eight named goddesses and other mantras are to general charnal
goddesses; tib. dur khrod 'jug ma chen mo brgyad kyi sdags kyi tshig go.
240 03: vyākhyāmaḥ; 06: vyākhyāsyāmaḥ; 19: -mahāmudrā, vyākhyāsyāma; 04: vyākhyāsyāma10: not
present; tib.: rnam par bshad ba.
241 03: -tarajanidvayaṃ prasārayet; 06: tarjanīdvayaṃ prasārayet; 19, 04: -tarjanīdvayaṃ pramocayet; 10:
-tarjanīdvayaṃ praprasārayet; tib.: 'dzub mo gnyis brgyang ba ni.
242 Tib.: 'byung mo'i dam tshig phyag rgya.

mudrayā āvāhanaṃ kuryāt[243] // aṣṭau mahāśmaśānapraveśinī karṇapiśācinīmudrā
bhavati[244] // vāmatarjanī prasārayet[245] // aghoramukhīmudrā[246] // anyonyamuṣṭikṛtvā
kaniṣṭake dvaye prasārayet // veṣṭayet[247] // tarjanīdvayaṃ prasārya vaktradeśi
niyojayet[248] // daṃṣṭrākarālīmudrā[249] // vāmahastamuṣṭikṛtvā madhyamāṃ tu
prasārayet[250] // jarjarāmudrā[251] // asyā eva mudrayā madhyamābhagnāmanamikāṃ
prasārayet[252] // kamalalocanī mudrā[253] // asyā eva mudrayā anāmikāpraveśya kaniṣṭāntu
prasārayet[254] // vikaṭamukhīmudrā[255] // dakṣiṇakaramuṣṭikṛtvā tarjanī tu prasārayet[256] //
dhudhurimudrā[257] // asyā eva mudrayā tarjanībhagnamadhyamāntu prasārayet[258] //

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243 03: asyaiva mudrāyā āvāhanaṃ kuryāt; tib.: phyag rgya 'di nyid kyis dgug pa yang bya'o 06:
athaivamūdrayā āvānakuryāt; 10, 19: asyaiva mudrayā āvāhanaṃ kuryād.

244 03: -smaśānapravesinā karṇṇapisācinā mudrā bhavati; 06, 10: -śmaśānapraveśinī karmmapiśācinī
mudrā bhavati; 19: -śmaśananiveśinī karmapiśācinī mudrā bhavati; 04: -śmaśānapraveśinī karmapiśācinī
mudrā bhavati; 10: -samaśānapravesinī karmapiśācinī mudrā bhavati; tib.: dur khrod du 'jug ba'i sha za mo
'byung mo chen mo brgyad kyi phyag rgya bshad ba.

245 03: vāmatarjanīprsārayet; tib.: g.yong pa'i 'dzub mo brgyang ba ni; 06, 10, 04: vāmahastamuṣṭiṃ kṛtvā
tarjanī tu prasārayet; 19: vāmahāstamuṣṭiṃ kṛtvā tarjanī prasārayet

246 03: aghora; tib.: gdong drag ma; 06, 04: ghora; 19: ghoramukhīmudrā // 1 // 10: ghola; 03 only
preserves aghora.

247 03: kaniṣṭake dvaye prasārayet / veṣṭayet; 06: kaniṣṭādvayaṃ praveṣṭayet; 19: kaniṣṭādvayaṃ prasārya;
19: kaniṣṭādvayaṃ veṣṭayet; 10: kaniṣṭādvayaṃ veṣṭayet; tib.: khu tshur so sor bcangs nas mthe'u chung
gnyis 'khyud de 'dzub mo gnyis brgyang nas kha'i phyogs su sbray ba ni. Tib. describes the mudrā more
clearly.

248 03: prasārya vaktradesi niyojayet; tib.: kha'i phyogs su sbyar ba ni; 06: prasārya vaktradeśe niyojayet;
10: prasāryya vaktradeśe niyojayet; 19: prasarya vaktradeśe niyojayet. Notice the later tantra turing deś m.
to deśa m. and giving m. loc. ending.

249 03: draṣṭokarālī; tib.: mche ba gtsigs ma 06: draṣṭakarālī; 19: daṣṭrākarali // 2 //; 04: daṃṣṭrākarali;10:
draṣṭākarāla; I follow daṃṣṭrākarālī from above.

250 03: madhyata tu prasārayet; 06: madhyamāṃ prasārayet; 19: madhyamā tu prasārayet //3//; 04:
madyamāntu prasarayet;10: madhyamā tu prasārayet; tib: gung mo brkyang ba ni.

251 03: jarjaramudrā; tib.: rgyan mo dgong gi phyag rgya [lc: jajarikā, jīrṇā, vṛddhā]; 06:
jarjjaramukhīmudrā; 10: jarjjalamukhīmudrā; 19: [marginalia] jarjjaramukhīmudrā; 04:
jarjjamukhīmudrā //3//.

252 03: asāve mudrāyā; tib.: phyag rgya de nyis las; 06: asyā eva mudrāyāṃ; asyā eva mudrā. This pattern
repeats and tib translation is the same. I will emend 03 to follow 06&10. 03, 06, 10: anamikāprasarayet;
19, 04: anamikāṃ prasārayet. tib.: gung mo bkug cing srom lag brkyang ba.

253 19, 04: //4//

254 03: prasarya; tib.: brkyang ba ni; 06, 10: prasārayet; 19: anamikāṃ prasārayet 04: asyā eva drayā
anamikāṃ prasārayet.

255 03: mukhi; tib.: mi sdug gdong ma'i; 06,10 mukhī; 19: mukhīmudrā //5//; 04: vidyutkarālīmudrā //5//.

256 03: dakṣiṇakaramuṣṭikṛtvā tarjīta prasārya; tib.: lag pa g.yas pa khu tshur bcangs nas 'dzub mo grkyang
ba ni; 06: dakṣiṇakaramūṣti kuṣṭhā tarjanīmprasārya; 10: dakṣiṇakaramūṣṭiṃ kṛtvā tarjanī tu prasārayet; 19,
04: dakṣiṇakaramuṣṭiṃ kṛtvā tarjanīprasārayet.

257 06: dhudhuri.

258 03: tarjanībhagnamadhymāpyaprasārya; tib.: 'jub mo gkug cing gung mo brgyang ba ni; 06:
tarjanīkṛtya madhymāpravantaryā; 10: tarjanīkṛtya madhyamāṃ tu pravarttavya.

vidyutkarālīmudrā[259] // dakṣiṇamuṣṭikaniṣṭikāntu prasārayet[260] // somyamukhīmudrā[261] //

aṣṭaśmaśānapraveśinī mudrālakṣaṇavidhivistaratantraḥ athāto bhūtaḍāmaramahātantrarāje // aṣṭau mahāśmaśānapraveśinībhūtanīsādhanaṃ vyākhyāsyāmaḥ //[262]

daridrāṇāṃ hitārthāya ceṭīsādhanam uttamaṃ[263] //

[Here ends the only complete manuscript of the text.]

259 03: karālī; tib.: glog ltar 'jigs ma'i 06: karāpi; 10: karoli.
260 03: dakṣiṇamuṣṭikaniṣṭikāntu prasārarya; tib.: mthe'u chung rab du brkyang ba ni; 06: dakṣiṇahastamuṣṭiṃ kṛtvā kaniṣṭān prasāryya; 10: dakṣiṇahastantutiṃ kṛtvā kaniṣṭhāprasāryyā; 19: dakṣiṇakaramuṣṭiṃ kṛtvā kaniṣṭāṃ prasāryyaṃ; 04: dakṣiṇahastamuṣṭiṃ kṛtvā kaniṣṭānprasaryya.
261 04: somyamukhīnmudrāt {ā 6} //
262 03: aṣṭasmaśānapravesanīmudralakṣaṇavidhivistaratantraḥ / athāto bhutadāmaramahātantrarāja / aṭāmahāsmasānapravesinībhūtanāsādhanaṃ vyāsyāmaḥ; tib.: de nas 'dir ni bshad bya ba / 'byung po 'dul ba'i rgyud chen rgyal / dur khrod 'jug pa'i 'byung chen mo 'o; 06: aṣṭamahāśmaśānaparṣanivaśinī-bhūtinīmudrālakṣaṇavidhivistare tataḥ / athāto bhūtadāmaramahātantrarājya aṣṭau mahāśmaśānapraveśinī bhūtinīsādha vyākhyāsyāmaḥ; 10: ityaṣṭaśmaśāne parṣannivāśanībhūtinīmudrālakṣaṇavidhivistaraḥ / athāto bhūtaḍāmaratantrarāje aṣṭau mahāśmaśānapraviśinīsādhanavyākhyāśāmaḥ /; 19:: ityāṣṭaśmaśānaparṣannivāsinī bhūtinīmudrā lakṣeṇa vidhivistaratantraḥ //   /// athato bhūtaḍāmaratantrarāje aṣṭau mahāśmāśānapraveśinī sādhanaṃ vyākhyāsyāmaḥ; 04: follows 19 but with no line break.
263 03: hitārthā ceṭīsādhanam; tib.: brgyad po sgrub pa'i cho ga ste / dbul po rnams la phan dong du / bran mo'i sgrub thabs dam pa'o; 06: hitārthāya ceṭiṣadhanam 10:hitārthāya ceṭinīsāmuttamaṃ yathā.