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T'RUK-PA GANG-DAK CHI-YANG RUNG-WA DANG  
Anything which is disturbing whatsoever,

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KHONG-DU NÖ-PA GANG-DAK CHI-YANG RUNG-WA DANG  
Anything which is personally distressing<sup>2</sup> whatsoever;

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GANG-DAK CHI JUNG-WA DÉ-DAK T'AM-CHAY NI  
All of these that can potentially arise,

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JIY-PA KHO-NA LA JUNG GI  
Occur only for the childish (and foolish),

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KHAY-PA LA NI MA-YIN NO  
But never for the wise (and skillful).

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DEN-PA DANG  
By this truth,

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DEN-PA'Y TS'IK DANG  
By these words of truth,

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DEN-PA'Y NGAK GIY SONG ZHIK  
And by this speech of truth, may they be sent away!

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DENG SHIK  
May they be dispersed!

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KHAY-PAY JIN-GYIY-LAP-PA'Y SANG-NGAK KYI ZHI DI-DAK GIY DAK











Benotoysh Bhattacharyya, 1958

- *The Structure and Meanings of the Heruka Maṇḍala in the Buddhist Dākārṇava Scriptural Tradition*, Sunehiko Sugiki, 2018
- *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. 1, Helen M. Johnson, 1931
- *Eating the Heart of the Brahmin: Representations of Alterity and the Formation of Identity in Tantric Buddhist Discourse*, David B. Gray, 2005
- *Offering Prayer to Mātṛkā Pukkasī*, translated by Stefan Mang and Peter Woods, 2018 (Lotsawa House)

## Footnotes:

[1](#) Parṇaśavarī is spelled with two ṇ's here.

[2](#) Sanskrit: *ādhyātmikā bhayāḥ*. This refers to dangerous external conditions which cause “internal damage” (*khong du gnod pa*) to the body and mind.

[3](#) Parallel texts – other versions of the Kangyur and/or the Sanskrit *Sādhnamālā* – have **AŚVASTĀNGE**.

[4](#) Astrological obstacles. *Gza' dang rgyu skar gyi nyes pa*

[5](#) The Sanskrit for this section, as attested in *Sādhnamālā* no. 150, is: *praśama upaśama sarva-vyādhīn upaśama sarvā-kālamṛtyūn upaśama sarva-nakṣatra-graha-doṣān upaśama sarva-daṃṣṭrināṃ copaśama bhagavati parṇa-śavarī*. Note 23 to the 84000 translation reads: “In the Tibetan text this passage has been translated into Tibetan, and so following that decision we have translated it into English here. It seems, however, that this passage is meant to be included in the *dhāraṇī* recitation, as was understood by the translators and editors of the Phukdrak Kangyur, who left it in Sanskrit.”

[6](#) Parallel texts – as listed above – have **TUMULE**.

[7](#) *Gaurī* is a female deity in esoteric Buddhist literature

whose name means 'bright white'. The related Hindi word *goraa* (descended from the Sanskrit *gaurā*) is a term used to describe light complexioned, fair-skinned, blonde, white or European/Caucasian people. **The Eight Gaurīmas:** There is a group of Eight Gaurīs or Gaurīmas (Tib. *ga'u ri [ma] brgyad*, *gau ri [ma] brgyad*, *ko'u ri [ma] brgyad* or *ke'u ri [ma] brgyad*), including Caṇḍālī, Pukkasi and Gaurī herself; thus three of the five goddesses featured in this line of the *dhāraṇī* belong to the group of Eight Gaurīmas. The Eight Gaurīs, Gaurīmas, Mātṛkās, Mātaraḥs or Wrathful Female Deities are: 1) Gaurī or Gaurīma (Tib. *ko'u ri [ma]*, *ko'u rii [ma]*, *ga'u ri [ma]*, *ga'u rii [ma]*, *gau ri [ma]*, *gau rii [ma]*, *ke'u ri [ma]*, *ke'u rii [ma]*, *goo ri [ma]*, *go rii [ma]*, *goo rii [ma]*), 2) Pukkasi (Tib. *pus ka si*, *pus kas sii*, *pukka si*, *puk kas sii*), 3) Caurī or Caurīma (Tib. *tso'u ri [ma]*, *tso'u rii [ma]*, *tsoo ri [ma]*, *tso rii [ma]*, *tsoo rii [ma]*), 4) Ghasmarī (Tib. *kas ma ri*, *kas ma rii*, *gha sma ri*, *gha sma rii*), 5) Pramohā (Tib. *pra mo*, *pra mo ha*, *pra ma haa*), 6) Caṇḍālī (Tib. *tsan dha li*, *tsan dha lii*, *tsaN Da li*, *tsaN Da lii*), 7) Vetālī (Tib. *be'e ta li*, *be'e ta lii*, *be ta li*, *be ta lii*), 8) Śmaśānī (Tib. *sme sha ni*, *sme sha nii*, *sma sha ni*, *sma sha nii*). They are also known as the 'Eight Wrathful Females' or 'Eight Wrathful Goddesses' (*khro mo brgyad*), and are identified in particular as being synonymous with the Eight Mātṛkās or Mātaraḥs (*ma mo brgyad*), the Eight Mātṛkās of Sacred Places (*gnas kyi ma mo brgyad*) and the Eight Wrathful Goddesses of Sacred Places (*gnas kyi khro mo brgyad*). These different terms for the same set of eight goddesses are thus all equivalent. A Mātṛkā or Mātaraḥ may be defined as an "imprecatory female spirit", but more commonly as a mother deity, mother goddess or "divine mother" (*mātṛkā* and *mātaraḥ* meaning 'mother' or more revealingly, 'matrix'). The root of this concept of Mātṛkās or Mātaraḥs goes back far into the ancient history of India, perhaps being even pre-Vedic; much later they were incorporated as Tantric deities in both Hinduism and Buddhism, and a set of 7, 8 or 9 Mātṛkās exists in the Hindu pantheon. The Tibetan term *mamo* is more commonly

used in Vajrayāna Buddhist circles than the original Sanskrit terms. Significantly, these eight female deities are also counted among the Fifty-eight Herukas (or 'wrathful deities', *khrag 'thung lnga brgyad*), specifically as part of the retinue or assembly of the Herukas of the Five Buddha Families. Clearly then, in this *dhāraṇī* Parṇaśavarī is being overtly associated with the Eight Gaurīmas and thereby with Mamos. It thus seems likely that Parṇaśavarī is considered to also be a kind of Mātrkā or Mātaraḥ, and similar in nature and characteristics to the eight individual goddesses of the Gaurīma group. One obvious point in this regard is that Parṇaśavarī represents a female member of one of the lowest castes in India (in her case, a "wild" tribal woman who lives on the outskirts of human society within the deep forests of South Asia), as do most of the Gaurīmas who likewise represent particular types of low-caste women (and are thus symbolic of these castes themselves). Like the Gaurīmas she has control over plagues, pandemics and other natural disasters. All of them are therefore, in essence, wrathful female nature deities with control over the elements, who hold sway over certain forces of the natural environment. Herbert Guenther's essay *Is the Mind in Search of Itself?* (2000), which can be read [here](#), deals extensively with the Gaurī goddesses and their symbolism, and is well worth the read.

**8** Parallel texts have **GĀNDHĀRI**, and the correct spelling for this name is usually listed as either *Gāndhārī* or *Gandhārī*, a name commonly found throughout Indian traditions including Hinduism and Jainism. She is a frequently invoked female deity in esoteric Buddhist literature whose name may have some connection to the ancient Gandhari people and language of Gandhara in Northwest India (modern day Pakistan and Afghanistan). Gandhārī (𑀕𑀸𑀢𑀺𑀓𑀾𑀢𑀺) or Gandharvī is the name of a Ḍākinī who, together with the Vīra (hero) named Gandhahara forms one of the 36 pairs situated in the *Ākāśa-cakra*, according to the 10th century Ḍākārṇava, chapter 15. Accordingly, the *ākāśa-cakra* refers to one of the three

divisions of the *dharmapuṭa* ('dharma layer'), situated in the *Heruka-maṇḍala*. The 36 pairs of *Ḍākinīs* [viz., *Gandhārī*] and *Vīras* are dark blue in color; they each have one face and four arms; they hold a skull bowl, a skull staff, a small drum, and a knife. Alternatively, the *Ḍākinīs* have their own marks and motions according to the taste instead of a small drum and a skull staff (*The Structure and Meanings of the Heruka Maṇḍala in the Buddhist Ḍākārṇava Scriptural Tradition*, Sunehiko Sugiki, 2018).

9 *Caṇḍālī* is a female deity in esoteric Buddhist literature whose name references one of the lowest castes in Indian society, the *Caṇḍālas*, *caṇḍālī* specifically meaning a female member of that caste. *Caṇḍāla* is a Sanskrit word for someone who deals with the disposal of corpses as their profession (by birth), and is a Hindu lower caste, traditionally considered to be untouchable or 'outcaste'. Vedic literature also mentions some groups such as *Caṇḍālas* who were outside the four-*varṇa* classification. They were referred to as belonging to the "*pañchama varṇa*", meaning 'fifth caste'. The *Yajur-veda* mentions their degradation from the *varṇa* classes, mentioning the *Caṇḍāla* group in particular, who were said to be the untouchable class of people born of the union between a Shudra male and a Brahmin female. There are frequent references to forest-dwellers in post-Rigvedic literature; the *Caṇḍālas* were one of these primitive people, who belonged to the fringes of society. In some Indian languages such as Hindi, *Chandāl* (चण्डाल) is also used as a pejorative reference to a mean or low person, and has been defined as "a sub-caste amongst the *shudras* taken to be the lowest in the traditional Hindu caste hierarchy; (a) low-born; wretched, wicked, depraved; cruel" (*A practical Hindi-English dictionary*, Mahendra Caturvedi, 1970). In the Marathi language, *caṇḍālī* (चण्डाली), also *caṇḍālīṇa*, is "a female of the *caṇḍāla* caste; hence a foul and disgusting, or a fierce, savage, and violent woman"; implying that the word has both a literal and metaphorical meaning. Alternatively it can mean "mad or monstrous deeds; a fit of

fury or rage; the vehement bellowing and wild frantic action of a child in a passion" (*The Molesworth Marathi and English Dictionary*, J. T. Molesworth, 1857). As a Buddhist goddess, Caṇḍālī (कण्डाली) refers one of the Eight Gaurīs, commonly depicted in Tantric iconography and mentioned in the 11th-century *Niṣpannayogāvalī* of Mahāpaṇḍita Abhayākara. Her colour is blue; her symbol is the fire-pot; she has two arms. The seventh goddess in the Gaurī group is Caṇḍālī (*The Indian Buddhist Iconography: Mainly Based on the Sadhanamala and Cognate Tantric Texts of Rituals*, Benotoysh Bhattacharyya, 1958). 'Cāṇḍālī' also refers to one of the eight wisdom goddesses (*vidyās*) described in the 'Śrīheruka-utpatti' chapter of the 9<sup>th</sup> century *Vajrāmṛta-tantra* or *Vajrāmṛtamahā-tantra*: one of the main and earliest Buddhist *Yoginī-tantras*. Chapter 8 contains the description of how to visualise Śrīheruka [...] The great Vajra-holder should summon the glorious form of Heruka, who is devouring the Devas together with Indra, Brahmā, Viṣṇu, and Śiva. Then the text lists the eight Wisdoms (*vidyā*) [viz., Cāṇḍālī], [...], expounds the words that the practitioner has to mutter when he is pushed by these wisdoms [...] (*A Fragment of the Vajrāmṛtamahātantra: A Critical Edition of the Leaves Contained in Cambridge University Library Or.158.1*, Francesco Sferra, 2017). Caṇḍālī is also mentioned as the Ḍākinī of the north-western corner in the Jñānacakra, according to the 10th century *Ḍākārṇava*, chapter 15. Accordingly, the *jñānacakra* refers to one of the three divisions of the *saṃbhoga-puta* ('enjoyment layer'), situated in the *Heruka-maṇḍala*. Two colors are evenly assigned to the four corner Ḍākinīs [viz., Caṇḍālī] in order in accordance with the direction which they face (*The Structure and Meanings of the Heruka Maṇḍala in the Buddhist Ḍākārṇava Scriptural Tradition*, Sunehiko Sugiki, 2018).

[10](#) *Mātaṅgī* is a female deity in esoteric Buddhist literature whose name references one of the lowest castes in Indian society, namely the Mātaṅgas, *mātaṅgī* being a female member of the caste. *Mātaṅgī* also appears as the name of various

goddesses and sages in Hinduism (esp. in Shaktism) and Jainism. In Shaktism, Mātāṅgī (माताङ्गी, “the elephant”) is the ninth of the ten Mahāvidyās (‘great wisdom goddesses’ or ‘great goddesses of spiritual knowledge’). She represents the Power of Domination. She appears as reassuring sunlight (after the night), establishing peace, calmness and prosperity. Mātāṅgī is often associated with pollution, especially left-over or partially eaten food (*Uc̣chishṭa*, उच्छिष्ट) considered impure in Hinduism. She is often offered such polluted left-over food and is in one legend described to be born from it. Mātāṅgī is herself described as the “leftover” or “residue”, symbolizing the Divine Self that is left over after all things perish. As the patron of left-over food offerings, she embodies inauspiciousness and the forbidden transgression of social norms. Mātāṅgī is often described as an ‘outcaste’ and impure. Her association with pollution mainly streams from her relation to outcaste communities, considered to be polluted in ancient Hindu society. These social groups deal in occupations deemed inauspicious and polluted like the collection of waste, meat-processing and working in cremation grounds. In a Nepali context, such groups are collectively called Mātāṅgī, who collect waste—including human waste—and other inauspicious things, and often live outside villages. Thus she is associated with death, pollution, inauspiciousness and the outer periphery of ancient Indian society. She represents equality as she is worshiped by both upper and lower caste people. Mātāṅgī is also associated with forests and tribal peoples, who lie outside conventional society. Her thousand-name hymn from the *Nanayavarta-tantra* mentions lines that describe her as dwelling in, walking in, knowing and relishing the forest. The Ten Mahāvidyās are the emanations of Mahākālī, the Goddess of time and death; as such she is depicted as a fearful laughing goddess with four arms entwined with poisonous snakes in her hair. She has three red eyes, a wagging tongue and fearful teeth. Her left foot is standing on a corpse (Wisdom Library: ‘Shaktism’). In the *Purāṇas*, Mātāṅgī (माताङ्गी) is the name of a mind-born ‘divine mother’ (*mātrī*),

created for the purpose of drinking the blood of the Andhaka demons, according to the *Matsya-purāṇa* 179.8. The Andhaka demons spawned out of every drop of blood spilled from the original *Andhakāsura* (“Andhaka-demon”). According to the *Matsya-purāṇa* 179.35, “Most terrible they (e.g., Mātāṅgī) all drank the blood of those Andhakas and become exceedingly satiated” (*The Matsya-purāṇa*). In the Tantric traditions of Jainism, Mātāṅgī (माताङ्गी) or Mātāṅgīvidyā refers to one of the sixteen Vidyās (or Wisdom Goddesses) from which are derived the respective classes of Vidyādhara (in this case, Mātāṅga), according to chapter 1.3 [*ādīśvara-caritra*] of Hemacandra’s 11th century *Triṣaṣṭiśalākāpuruṣacaritra* (‘Lives of the 63 Illustrious Persons’), a Sanskrit epic poem narrating the history and legends of sixty-three important persons in Jainism (*Triṣaṣṭiśalākāpuruṣacaritra*, Vol. 1, Helen M. Johnson, 1931).

[11](#) The text here has **BUKKASI**, but this should in fact be **PUKASSI**, here a goddess whose name, like the preceding **CANḌĀLI** and **MĀTAṅGI**, refers to a female member of a particular very low or untouchable caste in India. It can be spelled as either *pukkasi* or *pukassī*. As a Buddhist goddess, Pukassī is one of the Eight Gaurīs or Gaurīmas.

[12](#) These three terms, **AṅKURE**, **MAṅKURE**, and **KURARE**, are considered to be alternate names or epithets of Parṇaśavarī.

[13](#) As in the opening title, here and the subsequent two instances of her name are written with two **Ṇ**’s. Other versions have the usual spelling, simply **PARṆAŚAVARI**.

[14](#) One Sanskrit version has **NAMAS**.