༄༅། །གཙུག་ཏོར་རྣམ་རྒྱལ་གྱི་གཟུངས་རྟོག །

A Ritual Manual for the Uṣṇīṣavijayā Dhāraṇī

Uṣṇīṣavijayādhāraṇīkalpa

Translated into Tibetan by
Lotsāwa Neten Palkyi Nyima Gyaltsen Sangpo · Ne'u Khenpo

དེ་བཞིན་གཤེགས་པ་ཐམས་ཅད་ཀྱི་གཙུག་ཏོར་རྣམ་པར་རྒྱལ་མའི་གཟུངས་ཞེས་བྱ་བའི་རྟོག་པ།

de bzhin gshegs pa thams cad kyi gtsug tor rnam par rgyal ma'i gzungs zhes bya ba'i rtog pa

Crown Victory of All Tathāgatas: A Ritual Manual for the Uṣṇīṣavijayā Dhāraṇī

Sarvatathāgatauṣṇīṣavijayānāmadhāraṇīkalpa

84000

Toh 598

Degé Kangyur, vol. 90 (rgyud 'bum, pha), folios 248.a–250.a

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s.   SUMMARY

s.1   *A Ritual Manual for the Uṣṇīṣavijayā Dhāraṇī* is a short work in which the
       Buddha Amitāyus teaches the *uṣṇīṣavijayā* dhāraṇī along with its benefits
       and a number of short rites for its recitation.

i.   INTRODUCTION

i.1   *A Ritual Manual for the Uṣṇīṣavijayā Dhāraṇī* opens in Sukhāvatī, where the Blessed One Amitāyus is residing. Amitāyus addresses the bodhisattva Avalokiteśvara, informing him that there are beings who suffer from illnesses and short lifespans, and introducing the *uṣṇīṣavijayā* dhāraṇī as a remedy for such painful circumstances. Avalokiteśvara immediately asks Amitāyus to pronounce the dhāraṇī, which the Tathāgata does from within a state of samādhi.

i.2   After he pronounces the dhāraṇī, Amitāyus explains the benefits of reciting the *uṣṇīṣavijayā* dhāraṇī, noting that it purifies evil deeds and extends the lifespan of someone who recites it and follows the rite that is explained in the text.

i.3   The rite itself involves the creation of a maṇḍala in which the Tathāgata Uṣṇīṣa Arisen from the Natural Essence is drawn in the center of an eight-spoked wheel and surrounded by eight other uṣṇīṣa buddhas. These are surrounded by a sixteen-petaled lotus on which are drawn uṣṇīṣa buddhas with names correlated with the sixteen emptinesses. These are surrounded by four Uṣṇīṣavijayā goddesses and four other goddesses. The maṇḍala is to be surrounded with different types of offerings, with a thousand of each offering item set around the maṇḍala, and the dhāraṇī recited a thousand times. The text concludes by stating that the performance of this rite will extend one's lifespan, cure illness, and prevent untimely death. The last line of the text mentions that this is the "first chapter,"[1] but no further chapters appear.

i.4   This work is one among a group of texts in the Kriyātantra section of the Tibetan Kangyurs that contain the *uṣṇīṣavijayā* dhāraṇī and its related rituals (*kalpa*). The present text is one of four short dhāraṇī texts—three of which have the same title—that present the *uṣṇīṣavijayā* dhāraṇī with its ritual manual (*kalpa*).[2] These four works share a similar narrative opening (*nidāna*) up through the presentation of the dhāraṇī proper, and several among them

also share additional passages (though the present text does not). The present text, moreover, shows evidence of having been edited to improve upon some of the awkward readings found in the other members of this group of texts. These changes—which include using a more standardized spelling of Amitāyus' name and the change of the name of a samādhi from an obscure name to one that is more common—along with the content of the ritual section describing a maṇḍala of eight uṣṇīṣa buddhas surrounding a central uṣṇīṣa buddha, confirm what we know from the colophon (see i.13) about the date of its translation: this work, in comparison to the other *uṣṇīṣavijayā* dhāraṇī works preserved in the Tibetan canon, began to circulate considerably later.

i.5   Evidence for the later circulation not only of the Tibetan translation but probably of its Sanskrit source, too, comes in its use of a greater number of *oṁ*s in the main dhāraṇī. All the other texts in the *Uṣṇīṣavijayā* group—Toh 594, 595, 596, and 597/984, as well as the Dunhuang manuscripts—include only three *oṁ*s in the dhāraṇī. In this text, and in the Sanskrit edition prepared by Gergely Hidas based on Nepalese manuscripts that date from the seventeenth century onwards, *oṁ* appears no less than nine times. The Tibetan translation of this text being of a significantly later date than the other works of the group, as its colophon indicates, may possibly demonstrate a change in the circulation of the *uṣṇīṣavijayā* dhāraṇī that is also reflected in extant Nepalese Sanskrit versions of the texts. This shift is described in the colophon of the version of Toh 597 found in the Phukdrak (*phug brag*) Kangyur,[3] where a note stating that the texts with only three *oṁ*s are to be considered more correct also claims that although there may have been Sanskrit sources with as many as nine *oṁ*s, the twelfth-century translator Sumpa Lotsāwa reported that all the Sanskrit texts he had seen contained only three, and that the Sanskrit manuscripts of the texts held at Sakya monastery had no more than that. Because Sumpa Lotsāwa[4] is known to have lived and studied in Nepal, his comment on the "correct" number of *oṁ*s in the Sanskrit manuscripts available to him offers a glimpse into the evolution of the text in the Nepalese tradition.

i.6   There are many Sanskrit witnesses of the *uṣṇīṣavijayā* dhāraṇī proper.[5] Moreover, what we will call—simply for the purpose of distinguishing it from the present group of dhāraṇī-kalpas—the "primary" *uṣṇīṣavijayā* dhāraṇī text (Toh 597, which is titled *Sarvadurgatipariśodhana-uṣṇīṣavijayā-**dhāraṇī*** rather than *Uṣṇīṣavijayā-**dhāraṇī-kalpasahitā***)[6] survives in at least one incomplete early manuscript.[7]

i.7   While our text seems no longer to be extant in Sanskrit, there is at least one surviving Sanskrit *uṣṇīṣavijayā* dhāraṇī work that is closely related to it and belongs to the same group of related dhāraṇī texts described above. This

Sanskrit work shares the same opening narrative and some of the ritual material with the texts from this group.[8]

i.8   The primary *uṣṇīṣavijayā* text was first translated into Chinese by Buddhapāli in the late seventh century, and then at least five times subsequently.[9] Several ritual manuals for the dhāraṇī's recitation were also translated into Chinese, but our text does not appear to be among them.[10] One ritual manual (Taishō 978), translated into Chinese by Dharmadeva between 973 and 981, is among the group of *uṣṇīṣavijayā* dhāraṇī texts to which the present work belongs.[11] Another ritual manual surviving in Chinese is similar to our text in that it describes a maṇḍala of eight uṣṇīṣa buddhas. The eight buddhas themselves are, however, not the same as those described in the present text, a set that indeed appears unique within the Tibetan canon.[12] The primary *uṣṇīṣavijayā* text was significant in East Asia, and one scholar has even identified it as the most important esoteric Buddhist scripture translated into Chinese in the seventh century.[13] Practices connected with the *uṣṇīṣavijayā* dhāraṇī were important in China, in particular in conjunction with funerary rites, where the dhāraṇī was written on pillars near tombs, especially from the mid-Tang to Ming dynasties (ca. 800–1600 CE).[14] In addition to its ritual uses, in China this dhāraṇī receives mention in poems and tales of miracles and is analyzed in philosophical commentaries.[15]

i.9   The *uṣṇīṣavijayā* dhāraṇī also appears to have been popular in Dunhuang. A number of Tibetan manuscripts from Dunhuang include just the dhāraṇī on its own, both in Tibetan transliteration (dhāraṇīs, like mantras, are commonly left untranslated in Tibetan texts) *and* in Tibetan translation. The primary *uṣṇīṣavijayā* dhāraṇī text (Toh 597) also appears in several Dunhuang manuscripts.[16] Several drawings from Dunhuang show maṇḍala (altar) arrangements corresponding to *uṣṇīṣavijayā* dhāraṇī texts.[17]

i.10   In Nepal, *uṣṇīṣavijayā* dhāraṇī rituals continue to be performed as part of modern Newar Buddhist practice, where their practice is sometimes prescribed for Wednesdays in particular.[18] Practices connected to the *uṣṇīṣavijayā* dhāraṇī likewise continue in modern Tibetan Buddhism. The so-called Tongchö (*stong mchod*)—the thousandfold offering practice of Uṣṇīṣavijayā, a version of which is mentioned briefly in our text—is currently performed in Tibetan monasteries, sometimes using a ritual manual composed by the nineteenth-century polymath Jamyang Khyentsé Wangpo. Other notable Tibetan works on the *uṣṇīṣavijayā* dhāraṇī and its associated practices include commentaries by the great Sakya lama Butön (bu ston rin chen grub, 1290–1364) and the fourth Panchen Lama, Losang Chökyi Gyaltsen (blo bzang chos kyi rgyal mtshan, 1570–1662).

i.11   The question of what, or *who,* exactly, Uṣṇīṣavijayā is is a complex one that cannot be clearly answered here. In short, like a number of uṣṇīṣa deities, she is sometimes identified as a protective deity, in this case a goddess, emanated from the Buddha's uṣṇīṣa. Indeed, Uṣṇīṣavijayā is clearly depicted as a goddess in a number of short sādhanas included in Indian anthologies such as the *Sādhanamāla,* compiled from the works of many authors probably during the period of the Pāla kings (eighth to twelfth century).[19] Three closely similar sādhanas of a three-faced, eight armed form of the goddess are included in the Tengyur, one in each of the three related anthologies translated from the Indian collections into Tibetan in the eleventh to fourteenth centuries respectively,[20] two of them translated earlier than this text. A variety of other forms are depicted or described in Chinese, Japanese, Tibetan, Mongolian, and Kashmiri sources.[21] In the later Tibetan tradition Uṣṇīṣavijayā can even appear as one of a group of three long-life deities along with the Buddha Amitāyus and White Tārā. However, the present text is the only one of the *uṣṇīṣavijayā* works in this section of the Kangyur to use the name Uṣṇīṣavijayā to refer clearly to a goddess. The present text contains an homage to Uṣṇīṣavijayā (whereas the other texts in the series pay homage to the buddhas and bodhisattvas), and the maṇḍala described in the rite here includes four different Uṣṇīṣavijayā goddesses surrounding the central maṇḍala of uṣṇīṣa buddhas. In contrast, while the dhāraṇī itself does use the feminine vocative form throughout, in the other *uṣṇīṣavijayā* texts in this section of the Kangyur, the name *uṣṇīṣavijayā* is not rendered into Tibetan in the feminine, and the word *uṣṇīṣavijayā* is used only to refer to the name of the dhāraṇī—the dhāraṇī of *the crown victory.*[22]

i.12   The range of possible answers to the question of what the name Uṣṇīṣavijayā refers to is enlarged even further by the existence of a group of related texts widely used in Southeast Asia, sharing the Pali title *Uṇhissavijaya-sutta* (or in some cases simply *Uṇhissa-vijaya*) but found in a number of different forms, some in Pali but others in Siamese, Lao, Yuon, and Khmer. Some refer at least briefly to the story of the god Supratiṣṭhita (Pali Supatiṭṭhita) which, although it does not feature in the present text, is the frame story or a secondary narrative element in others of the group. But instead of the dhāraṇī of the Sanskrit and Tibetan texts these Southeast Asian texts contain a set of verses (*gāthā*) to be recited whose content is unrelated to that of the Sanskrit dhāraṇī. The *gāthā* are also found alone in several ritual compilations. Even in the vernacular versions, the verses are written in Pali. In these texts, in their own opening lines, it seems to be the verses themselves that are referred to as the Uṇhissa-vijaya.[23]

i.13 According to its colophon, this text was translated into Tibetan by Lotsāwa Neten Palkyi Nyima Gyaltsen Sangpo at Tharpa Ling in accordance with the instructions of Neʼu Khenpo. Tharpa Ling is a monastery near Zhalu in Central Tibet, and Tharpa Lotsāwa Nyima Gyaltsen, active in the late thirteenth and early fourteenth centuries, was one of Butön's teachers. This translation was therefore among the last translations to be included in the canon. One *Uṣṇīṣavijayā-dhāraṇī-vidhisahitā* is listed in the ninth century imperial Phangthangma catalog. While the dating means that it cannot refer to the same Tibetan translation as the present text, it is certainly a work of a similar type, and its inclusion in the Phangthangma, along with the records of *uṣṇīṣavijayā* texts at Dunhuang, indicate the early presence in Tibet not just of the *uṣṇīṣavijayā* dhāraṇī, but also of some of its associated rites.[24] Nonetheless, as noted above, its contents make it clear that the present text began to circulate later than the other similar *uṣṇīṣavijayā* texts included in the canon—even those that include associated rites.

i.14 The present translation is based on the Tibetan translation of the text found in the Tantra Collection (*rgyud ʼbum*) section of the Degé Kangyur,[25] in consultation with the Stok Palace Kangyur and the notes in the Comparative Edition of the Kangyur (*dpe bsdur ma*). The text is stable across all the Kangyurs consulted, with the same title and colophon and only minor variants. We also consulted Hidas' edition and translation of the surviving Sanskrit *Uṣṇīṣavijayā-dhāraṇī* text for the passages that are parallel with the present text.

i.15 The main dhāraṇī is not identical in every detail across the five different versions in the Degé Kangyur (Toh 594–598), and the existence of further variations across different Kangyurs and versions in extra-canonical collections further complicates the picture. Reference to the dhāraṇī as presented in Hidas' edition of the Sanskrit yields useful orthographic confirmation, but may be misleading as a model given that the ten different Nepalese Sanskrit manuscripts on which it is based are of much later date than any of the present Tibetan witnesses. Here and in the other works in the group we have therefore chosen to transcribe the dhāraṇī as it appears in the Degé version of each text, making only minor choices of orthography and adding annotations to point out the most significant discrepancies.

i.16 Over the centuries, the textual transmission of the dhāraṇī has preserved the major portion of it with remarkable fidelity. Nevertheless, the few anomalies to be seen across all these closely related texts are a reminder that here, as with other dhāraṇī works, some variations over time and place are to be expected.

Crown Victory of All Tathāgatas:

A Ritual Manual for The Uṣṇīṣavijayā Dhāraṇī

1.   The Translation

[F.248.a]

1.1   Homage to Uṣṇīṣavijayā.

1.2   [26]Thus did I hear at one time. The Blessed One was residing in Sukhāvatī. The blessed, thus-gone, worthy, perfectly awakened Buddha Amitāyus was staying joyfully in the grove of the excellent secret palace, Dharma Proclamation.[27] He said to the bodhisattva, the great being, Noble Avalokiteśvara, "Child of noble family, there are beings who suffer, are afflicted with diseases, and have short lifespans. To help them, one should uphold this dhāraṇī called *the crown victory of all tathāgatas* and teach it extensively to others for the sake of long life."

1.3   Then the bodhisattva, the great being, Avalokiteśvara arose from his seat, joined his palms, [F.248.b] and said to the Blessed One, "Blessed One, please teach the dhāraṇī called *the crown victory of all tathāgatas*. Well-Gone One, please teach it!"

1.4   Then the Blessed One looked upon the circle of his perfect[28] retinue, entered the samādhi called *the splendor beheld everywhere*, and pronounced this dhāraṇī called *the crown victory of all tathāgatas*:

1.5   *"oṁ namo bhagavate sarvatrailokyaprativiśiṣṭāya buddhāya te namaḥ |*

tadyathā | oṁ bhrūṁ bhrūṁ bhrūṁ | śodhaya śodhaya | viśodhaya viśodhaya | asamasamantāvabhāsaspharaṇagatigaganasvabhāvaviśuddhe[29] | abhiṣiñcantu māṃ sarvatathāgatāḥ sugatavaravacanāmṛtābhiṣekair mahāmudrāmantrapadaiḥ | oṁ[30] āhara āhara mama[31] āyuḥsandhāraṇi | śodhaya śodhaya | viśodhaya viśodhaya | gaganasvabhāvaviśuddhe | uṣṇīṣavijāyapariśuddhe | sahasraraśmisañcodite | sarvatathāgatāvalokini | ṣaṭpāramitāparipūraṇi | sarvatathāgatamāte[32] | daśabhūmipratiṣṭhite | sarvatathāgatahṛdayādhiṣṭhānādhiṣṭhite | oṁ[33] mudre mudre mahāmudre | vajrakāyasaṃhatanapariśuddhe |

sarvakarmāvaraṇaviśuddhe | pratinivartaya mamāyurviśuddhe | sarvatathāgatasamayādhiṣṭhānādhiṣṭhite | oṁ muni muni mahāmuni | vimuni vimuni mahāvimuni | mati mati mahāmati | mamati mamati[34] mahāmamati | sumati sumati mahāsumati[35] | tathatābhūtakoṭipariśuddhe | visphuṭabuddhiśuddhe | oṁ[36] he he | jaya jaya | vijaya vijaya | smara smara | sphara sphara | sphāraya sphāraya | sarvabuddhādhiṣṭhānādhiṣṭhite | oṁ[37] śuddhe śuddhe | buddhe buddhe | vajre vajre mahāvajre | suvajre | vajragarbhe | jayagarbhe | vijayagarbhe | vajrajvālagarbhe | vajrodbhave | vajrasambhave | vajre | vajrini | vajram bhavatu me śarīraṃ sarvasatvānāñ ca kāyapariśuddhir bhavatu | me sadā[38] sarvagatipariśuddhiś ca[39] | sarvatathāgatāś ca māṃ[40] samāśvāsayantu | oṁ[41] budhya budhya | siddhya siddhya | bodhaya bodhaya | vibodhaya vibodhaya | mocaya mocaya | vimocaya vimocaya | [F.249.a] śodhaya śodhaya | viśodhaya viśodhaya | samantān mocaya mocaya | samantaraśmipariśuddhe | sarvatathāgatahṛdayādhiṣṭhānādhiṣṭhite | oṁ[42] mudre mudre mahāmudre | mahāmudrāmantrapadaiḥ svāhā.[43]

1.6   "Child of noble family, this dhāraṇī of *the crown victory of all tathāgatas* is the destroyer[44] of the great cudgel of death, the purifier, the destroyer of evil deeds. Anyone who wants a long lifespan should read this dhāraṇī aloud following the rite that I will explain here.

1.7   "Smear a wide clearing on the ground with earth and substances derived from a cow. Sprinkle it with saffron-infused water. Adorn it with a canopy[45] above, and let that hang down. At the center draw[46] an elaborately ornamented eight-spoked wheel with white powder. At the center of that is Uṣṇīṣa Arisen from the Natural Essence. Then, install these tathāgatas on each of the spokes of the wheel in order, starting in the east: Uṣṇīṣa Arisen from the Sky-Like Feast Gathering, Uṣṇīṣa Arisen from the Essence of the Earth, Uṣṇīṣa Arisen from the Essence of Jewels, Uṣṇīṣa Arisen from Nutritious Food, Uṣṇīṣa Arisen from the Boundless Essence, Uṣṇīṣa Arisen from the Essence of Splendor, Uṣṇīṣa Arisen from the Sound of a Drum, and Uṣṇīṣa Arisen from a Breeze.

1.8   "Draw a sixteen-petaled lotus directly on the outside of this and install, on each petal and in proper order, the following tathāgatas arisen from the sixteen drops: Uṣṇīṣa Arisen from Inner Emptiness,[47] Uṣṇīṣa Arisen from Outer Emptiness, Uṣṇīṣa Arisen from Outer and Inner Emptiness, Uṣṇīṣa Arisen from the Emptiness of Emptiness, Uṣṇīṣa Arisen from Ultimate Emptiness, Uṣṇīṣa Arisen from the Emptiness of Compounded Phenomena, Uṣṇīṣa Arisen from the Emptiness of Uncompounded Phenomena, Uṣṇīṣa Arisen from Beginningless and Endless Emptiness, [F.249.b] Uṣṇīṣa Arisen from the Emptiness of Nonrejection, Uṣṇīṣa Arisen from the Natural Emptiness, Uṣṇīṣa Arisen from the Emptiness of All Phenomena, Uṣṇīṣa

Arisen from the Emptiness of Own-Characteristics, Uṣṇīṣa Arisen from the Emptiness of the Unobserved, Uṣṇīṣa Arisen from the Emptiness of Nonentities, Uṣṇīṣa Arisen from the Emptiness of Own-Essence, and Uṣṇīṣa Arisen from the Emptiness of Own-Essence of Nonentities.

1.9 "Make a maṇḍala with seats for the tathāgatas and offer them whatever flowers are in season. Set up a throne in the upper half of it and place upon it a caitya of Vairocanagarbha in a water vessel. Also place there a piece of paper or a leaf with the syllables of the mantra and the practitioner's name on it and a vase filled with water.

1.10 "Place four vases in the four directions surrounding the lotus and decorate them with silken tassels, parasols, and pennants. To the east place the goddess Uṣṇīṣavijayā Who Conquers All Obstacles. In the south is the goddess Uṣṇīṣavijayā Who Conquers Death. In the west is the goddess Uṣṇīṣavijayā Who Conquers Afflictive Emotions. In the north is the goddess Uṣṇīṣavijayā Who Conquers Illnesses of the Aggregates. In the southeast is Life-Granting Vajra Garland. In the southwest is Mahāmāyā. In the northwest is Golden Light. In the northeast is Life-Granting Golden Garland.

1.11 "Fill four vessels with perfumed water, hang flower garlands on them, and place them there also. Around these draw three images with colored powder. In the first line arrange one thousand molded images made with wet clay that is free from hairs and the like. If one thousand are not possible, it is essential to set out at least one hundred. Make offerings in the four directions with utmost honor and respect.

1.12 "A dharmabhāṇaka who maintains a vow [F.250.a] not to speak any other words should recite this dhāraṇī. Each time they recite the dhāraṇī, they should make offerings to the head of the caitya and consecrate it. After reciting one thousand times, they should wave their hand at the head of the central caitya and make offerings of flowers, incense, lamps, scented water, food offerings, and so forth. One thousand of each of these offerings should be arranged in lines around the caitya. Make sure that the line of lamps burns without being blown out by the wind for as long as it takes to finish the rite, and maintain equipoise and strict purity.

1.13 "If the rite is performed in this way, a lifespan of seven days will thereby become seven years, a lifespan of seven years will become a supremely long life, one will be free from illness and live for a hundred years, and one will never meet an untimely death. If one follows some other procedure to perform the rite, it will not work."

1.14 *This was the first chapter.*[48]

c. Colophon

c.1   This ritual manual was translated in Glorious Tharpa Ling Temple by the learned Lotsāwa Neten Palkyi Nyima Gyaltsen Sangpo following the instructions of the genuine spiritual friend, the sublime monk and unparalleled teacher of the Vinaya Piṭaka, Ne'u Khenpo.

NOTES

n.1 *rab tu byed pa dang po'o.* Butön uses the phrase *rab byed dang po* in his list of canonical translations to distinguish this text from the others in the group; see Butön F.173.b.

n.2 The four texts are Toh 594 (https://read.84000.co/translation/toh594.html), 595 (https://read.84000.co/translation/toh595.html), 596 (https://read.84000.co/translation/toh596.html), and the present text, Toh 598. The first three share the same title: *Crown Victory of All Tathāgatas: The Uṣṇīṣavijayā Dhāraṇī with Its Ritual Manual* (*de bzhin gshegs pa thams cad kyi gtsug tor rnam par rgyal ba zhes bya ba'i gzungs rtog pa dang bcas pa*). The fourth has an ever-so-slightly different title: *Crown Victory of All Tathāgatas: A Ritual Manual for the Uṣṇīṣavijayā Dhāraṇī* (*de bzhin gshegs pa thams cad kyi gtsug tor rnam par rgyal ma'i gzungs zhes bya ba'i rtog pa*).

n.3 The text is F 631, Phukdrak Kangyur, vol. 117 (rgyud, dza), F.224.a–231.a. It should be noted, however, that the version of the dhāraṇī preserved in F 631 differs from the dhāraṇī in the present text much more substantially than any of the versions in the mainstream Kangyurs.

n.4 Probably Sumpa Lotsāwa Dharma Yontan (sum pa lo tsA ba dhar ma yon tan), a translator and teacher of Sakya Jetsun Drakpa Gyaltsen, but possibly his uncle, also called Sumpa Lotsāwa, Palchok Dangpö Dorje (dpal mchog dang po'i rdor rje). Both studied in Nepal. See Treasury of Lives (https://treasuryoflives.org/biographies/view/Sumpa-Lotsawa-Darma-Yonten/1726).

n.5 Hidas 2020, p. 141. See also Hidas 2021b, which catalogs a number of Indic *dhāraṇīsaṃgraha* collections, many of which include the *uṣṇīṣavijayā* dhāraṇī.

n.6 The surviving Sanskrit work seems, more properly, to be titled the *Sarvagati* (rather than *Sarvadurgati*)-*pariśodhana-uṣṇīṣavijayā-dhāraṇī*, but either way the

title provides evidence of the relationship between the *Uṣṇīṣavijayā* and *Sarvadurgatipariśodhana* corpuses. For more on this relationship see J. Dalton 2016 and forthcoming. The point here, however, is simply that Toh 597 (https://read.84000.co/translation/toh597.html) is titled the *Uṣṇīṣavijayā-dhāraṇī* rather than the *Uṣṇīṣāvijayā-"dhāraṇī* with its ritual manual" (*kalpasahitā*).

n.7   The Sanskrit of this work is preserved in what Gregory Schopen calls the "Los Angeles Manuscript," though it appears to be held currently in Japan. This is an early manuscript from Bamiyan-Gilgit that Schopen transcribed and translated into English in an unpublished work, which we are grateful to Jacob Dalton for sharing. In addition to being incomplete, probably due to the loss of a folio, the manuscript lacks several passages that are found in the Tibetan translation of Toh 597 and contains a few passages that are absent in that translation, including two passages that are found in Toh 594. Nonetheless, the Sanskrit manuscript is by and large the same work that is translated into Tibetan as Toh 597. More recently, the Sanskrit of the very same manuscript was studied by Gudrun Meltzer in a 2007 "limited distribution report" (Silk 2021, p. 108), to which we have not had access, as well as by Unebe Toshiya, who published the Sanskrit along with a Japanese translation in a 2015 article.

n.8   This text has been edited on the basis of ten Nepalese Sanskrit manuscripts and translated into English in Hidas 2020. From among the works belonging to this group that are preserved in the Tibetan canon, the Sanskrit text is most closely parallel, though not identical, with Toh 595.

n.9   The first translation is Taishō 967, followed by Taishō 968–971 and Taishō 974 (Chou 1945, p. 322).

n.10   According to Chou, the ritual manuals surviving in Chinese are Taishō 972–973 (Chou 1945, p. 322). Hidas 2020 notes that the full set of Uṣṇīṣavijayā-related texts found in the Taishō canon includes Taishō 968–974, 978, and 979.

n.11   Hidas mentions that Taishō 978 "stands closest to the Nepalese tradition" of the Sanskrit work that he has edited, which is also how he describes the relationship between the Sanskrit work and Toh 595 (Hidas 2020, p. 156n6–7). A comparison of Toh 595 and Taishō 978 shows that while neither exactly matches the Sanskrit text that Hidas edited, the Tibetan and Chinese are indeed translations of the same Sanskrit work and contain identical material apart from the Chinese translation's inclusion of a single, very short passage

about a toothbrush that is absent in the Tibetan translation (Toh 595) but present in some of the other *uṣṇīṣavijayā* texts in the Tibetan canon.

n.12 See J. Dalton forthcoming for a description of the maṇḍala of uṣṇīṣa buddhas in Amoghavajra's Uṣṇīṣavijayā ritual manual, and Hodge 2003, pp. 113–14 for the uṣṇīṣa buddhas from the *Mahāvairocana-abhisaṃbodhi-tantra*.

n.13 Sørensen 2011a, p. 165.

n.14 Sørensen 2011b, p. 386. See also Silk 2021 for further mention of the uses of the *uṣṇīṣavijayā* dhāraṇī, often alongside the *Heart Sūtra*, in China.

n.15 Copp 2005, p. 4. For further details see Copp 2005, which addresses the topic of dhāraṇīs in medieval China using the *uṣṇīṣavijayā* dhāraṇī as a case study.

n.16 See IOL Tib J 307 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%20307;img=1)/PT 54 (http://idp.bl.uk/database/oo_loader.a4d?pm=Pelliot%20tibétain%2054;img=1), PT 6 (http://idp.bl.uk/database/oo_loader.a4d?pm=Pelliot%20tibétain%206;img=1), and PT 368 (http://idp.bl.uk/database/oo_loader.a4d?pm=Pelliot%20tibétain%20368;img=1) for Tibetan translations of the work, IOL TIB J 322 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%20322;img=1) and IOL Tib J 349/3 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%20349;img=3) for a Tibetan translation of the dhāraṇī alone (not the whole text), and IOL Tib J 466/2 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%20466;img=2), IOL Tib J 547 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%20547;img=1), IOL Tib J 1134 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%201134;img=1), IOL Tib J 1498 (http://idp.bl.uk/database/oo_loader.a4d?pm=IOL%20Tib%20J%201498;img=1), PT72 (http://idp.bl.uk/database/oo_loader.a4d?pm=Pelliot%20tibétain%2072;img=1), and PT73 (http://idp.bl.uk/database/oo_loader.a4d?pm=Pelliot%20tibétain%2073;img=1) for Tibetan transliterations of the Sanskrit dhāraṇī alone (J. Dalton and van Schaik 2006; accessed through *The International Dunhuang Project: The Silk Road Online*).

n.17 Schmid 2011, pp. 372–73.

n.18 Bühnemann 2014; Rospatt 2015, p. 821.

n.19 See Bhattacharyya 1928, vol. 2.

n.20 The three are Toh 3377, 3248, and 3580, translated respectively by Khampa Lotsāwa Bari Chödrak (*khams pa lo tsA ba ba ri chos grags*, eleventh century), Patshap Lotsāwa Tsültrim Gyaltsen (*pa tshab lo tsA ba tshul khrims rgyal mtshan*, twelfth century), and Yarlung Lotsāwa Trakpa Gyaltsen (*yar klungs lo tsA ba grags pa rgyal mtshan*, late thirteenth or early fourteenth century).

n.21 See Chandra 1980.

n.22 The single instance in the other four texts in this section of the Kangyur in which one might interpret the term *uṣṇīṣavijayā* to refer to a goddess is a sentence in one of the rites included in both Toh 594 and 595 in which it is stated that, having properly followed the rite for reciting the dhāraṇī, "in the early morning at dawn you will see the face of the Bhagavatī, and she will give you whatever accomplishments you desire." The specific identity of this Bhagavatī is not mentioned in the passage, but one might well presume that she is Uṣṇīṣavijayā herself.

n.23 These Southeast Asian texts are not included in the official Pali Canon of the Theravāda tradition and are unknown in Sri Lanka. In mainland Southeast Asia, however, they are popular in rituals for extending life and in funeral rites. Whether they reflect the diffusion of texts and practices directly from India prior to the relatively recent evolution of Theravāda orthodoxy, or were transmitted via Chinese along with Chinese migrations and cultural influence in the region, remains an open question. For a detailed study of these texts and their possible origins, see Cicuzza (ed.) 2018.

n.24 Phangthangma (2003), p. 23. While the phrase *cho ga dang bcas pa* (Skt. *vidhisahitā*) is functionally equivalent to the phrase *rtog pa dang bcas pa* (Skt. *kalpasahitā*), we unfortunately have no way of knowing whether this text was or resembled the primary *uṣṇīṣavijayā* dhāraṇī text (Toh 597) with a ritual manual attached to it, or if it resembled the present text or any of the other works in the modern canons titled *Uṣṇīṣavijayā-dhāraṇī-kalpasahitā* (i.e., Toh 594 or 595); Toh 596 is too short to correspond with the text identified in the Phangthangma as having 120 ślokas, and as just noted it cannot be the present text because, in addition to representing a separate ritual system later than the other texts in this group, the present Tibetan translation was not made until the thirteenth century. The Phangthangma also lists what may be a copy of the dhāraṇī alone, outside the framework of a sūtra

(Phangthangma, p. 31). The other imperial catalog, the Denkarma, lists only the primary *uṣṇīṣavijayā* dhāraṇī text, identified clearly as the text included in the later canons as Toh 597 by its full title in that catalog: the *Sarvadurgati-pariśodhana-uṣṇīṣavijayā-dhāraṇī* (Lalou 1953, p. 327).

n.25   Unlike many dhāraṇī texts (including Toh 597), which tend to appear both in the Tantra Collection and the Dhāraṇī Collection sections of the Kangyurs, the texts in the genre of dhāraṇī-kalpas seem to appear exclusively in the Tantra Collection section of the Kangyurs.

n.26   The first part of this text through the presentation of the dhāraṇī itself is parallel with the opening passages of Toh 594, Toh 595, and Toh 596, though the latter text has made a number of emendations that improve upon some readings from Toh 594 and Toh 595, while making others even less smooth and more complicated. This opening section of the present text both lacks a line slip error that was transmitted in each of the three other works in this group of four, and also shows evidence of having been edited. In the present text the dhāraṇī itself has also been edited, with vowel sandhi applied between words, which has not been done in any other recensions of the dhāraṇī in this group of parallel texts.

n.27   *chos yang dag par sdud pa'i phug chen po'i khang bzangs kyi tshal*. The Sanskrit in the closely parallel text edited by Hidas reads *dharmasaṃgītimahāguhyaprāsāde* (Hidas 2020, p. 152). The Tibetan phrase is awkward, and it seems that there may have been some textual corruption. What has been rendered in Tibetan as *phug* seems to be *guhya* in the Sanskrit parallel; perhaps the Tibetan translators were reading *guhā*—which does translate to *phug*—rather than *guhya*. Although we cannot be sure that the surviving Sanskrit witnesses represent the older reading, they provide a more coherent reading than the one in our Tibetan witnesses, so we have translated this word following the Sanskrit, rather than the Tibetan witness.

n.28   *thams cad dang ldan pa.*

n.29   The phrase *uṣṇīṣavijāyāpariśuddhe* follows here in in Toh 595, 596, and 598, and in Hidas' Sanskrit edition.

n.30   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.31   *mama* is not present in Hidas' edition of the Sanskrit manuscripts.

n.32   Hidas's edition of the Sanskrit reads *sarvatathāgatamātre*, a plausible variant unattested in Tibetan sources.

n.33   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.34   This repetition of *mamati* is absent in the Narthang and Stok Palace versions of Toh 598.

n.35   The passage *mamati mamati mahāmamati | sumati sumati mahāsumati* is unique to Toh. 598. Toh 594, 595, 596, and 597/984, as well as Hidas' Sanskrit edition, all read *mamati | sumati*.

n.36   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.37   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.38   There is some variation in this phrase across the Tibetan and Sanskrit sources. Toh 594, 596, and 597 read *sadā me*; Toh 595, 598 (this text), and Toh 984 read *me sadā*; and Hidas' Sanskrit edition has *mama sadā*. The meaning is the same in all cases.

n.39   Hidas's Sanskrit edition includes *sarvatathāgatahṛdayādhiṣṭhānādhiṣṭhite* here. There is significant variation at this point across the Tibetan and Sanskrit sources. Please see the corresponding passage of the dhāraṇī in Toh 594 (https://read.84000.co/translation/toh594.html#UT22084-090-038-49), 595 (https://read.84000.co/translation/toh595.html#UT22084-090-039-50), 596 (https://read.84000.co/translation/toh596.html#UT22084-090-040-47), and 597 (https://read.84000.co/translation/toh597.html#UT22084-090-041-57)/984 (https://read.84000.co/translation/toh984.html#UT22084-090-041-57) for the variants reported in those texts.

n.40   *māṁ* is absent in Hidas' Sanskrit edition.

n.41   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.42   This *oṁ* is not found in Toh 594, 595, 596, and 597/984.

n.43   Hidas has translated the dhāraṇī based on his edition, and rather than retranslate it, we give his translation here. Substantive variants between the Sanskrit basis for his translation and the Degé have been noted above. "Oṁ veneration to the glorious Buddha distinguished in all the Three Worlds. Namely, oṁ bhrūṃ bhrūṃ bhrūṃ, purge, purge, purify, purify, O Unequalled Enveloping Splendor Sparkle Destiny Sky, O the One of Purified Nature, O the One Purified by the Topknot Victory, let all Tathāgatas consecrate me with consecrations of the nectar of the excellent Sugata's words along with great seals and mantrapadas, oṁ bring, bring, O the One who Nourishes Life, purge, purge, purify, purify, O the One Purified by Sky Nature, O the One Purified by the Topknot Victory, O the One Impelled by

Thousand Rays, O the One Beholding all Tathāgatas, O the One Fulfilling the Six Perfections, O Mother of all Tathāgatas, O the One Established in the Ten Stages, O the One Empowered by the Empowerment of the Heart of all Tathāgatas, oṁ O Seal, O Seal, O Great Seal, O the One Purified by the Firmness of the Vajra Body, O the One Purged of all Obscurations Resulting from Actions, turn back for me O Life-purged One, O the One Empowered by the Empowerment of the Vow of all Tathāgatas, oṁ muni muni, mahāmuni, vimuni vimuni, mahāvimuni, mati mati, mahāmati, mamati, sumati, O the One Purified by Truth and the True Goal, O the One Purged by a Burst Open Mind, oṁ he he, triumph triumph, succeed succeed, recollect recollect, manifest manifest, expand expand, O the One Empowered by the Empowerment of all Buddhas, oṁ O Pure One, O Pure One, O Awakened One, O Awakened One, O Vajra, O Vajra, O Great Vajra, O Vajra-essence, O Victory-essence, O Triumph-essence, O Vajra-flame-essence, O Vajra-born, O Vajra-produced, O Vajra, O the One with a Vajra, let my body become a vajra and that of all beings, let there be body-purification for me and purification of all destinies, O the One Empowered by the Empowerment of the Heart of all Tathāgatas, let all Tathāgatas provide encouragement, oṁ awake awake, succeed succeed, awaken awaken, wake up, wake up, liberate liberate, release release, purge purge, purify purify, liberate completely, O the One Purified by an Enveloping Ray, O the One Empowered by the Empowerment of the Heart of all Tathāgatas, oṁ O Seal O Seal, O Great Seal, O Great Seal and Mantrapada svāhā" (Hidas 2020, p. 154).

n.44   The Tibetan text reads *'dzin pa* ("holder"), while the parallel Sanskrit text edited by Hidas reads *-nivāraṇī* ("destroyer") (Hidas 2020, p. 153). Moreover, three of Hidas' Sanskrit witnesses here read *-harā*, also meaning "destroyer" (ibid., p. 161n142). Given the lack of sense in the Tibetan passage and the consistency of meaning in the Sanskrit witnesses, this translation follows the Sanskrit reading.

n.45   This translation is based on the reading *bla bres* following the Narthang and Lhasa Kangyurs rather than the reading *bla res* from the Degé.

n.46   Literally "place" (*gdab*). Below, the verb *'bri* ("draw") is used, so we have used "draw" to translate *gdab* here as well.

n.47   The sixteen uṣṇīṣa buddhas listed here are named after the sixteen emptinesses, the classical set of sixteen types of emptiness described in many Mahāyāna philosophical texts.

n.48   See i.3 and n.1.

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GLOSSARY

· Types of attestation for Sanskrit names and terms ·

AS *Attested in source text*
This term is attested in the Sanskrit manuscript used as a source for this translation.

AO *Attested in other text*
This term is attested in other Sanskrit manuscripts of the Kangyur or Tengyur.

AD *Attested in dictionary*
This term is attested in Tibetan-Sanskrit dictionaries.

AA *Approximate attestation*
The attestation of this name is approximate. It is based on other names where Tibetan-Sanskrit relationship is attested in dictionaries or other manuscripts.

RP *Reconstruction from Tibetan phonetic rendering*
This term is a reconstruction based on the Tibetan phonetic rendering of the term.

RS *Reconstruction from Tibetan semantic rendering*
This term is a reconstruction based on the semantics of the Tibetan translation.

SU *Source Unspecified*
This term has been supplied from an unspecified source, which most often is a widely trusted dictionary.

g.1 Amitāyus

tshe dpag med

ཚེ་དཔག་མེད།

amitāyus

The buddha residing in the western buddha realm of Sukhāvatī, he is also sometimes known as Amitābha.

g.2   Avalokiteśvara

spyan ras gzigs

སྤྱན་རས་གཟིགས།

avalokiteśvara

Definition from the 84000 Glossary of Terms:
One of the "eight close sons of the Buddha," he is also known as the
bodhisattva who embodies compassion. In certain tantras, he is also the lord
of the three families, where he embodies the compassion of the buddhas. In
Tibet, he attained great significance as a special protector of Tibet, and in
China, in female form, as Guanyin, the most important bodhisattva in all of
East Asia.

g.3   blessed one

bcom ldan 'das

བཅོམ་ལྡན་འདས།

bhagavān

Definition from the 84000 Glossary of Terms:
In Buddhist literature, an epithet applied to buddhas, most often to
Śākyamuni. The Sanskrit term generally means "possessing fortune," but in
specifically Buddhist contexts it implies that a buddha is in possession of six
auspicious qualities (*bhaga*) associated with complete awakening. The
Tibetan term—where *bcom* is said to refer to "subduing" the four māras, *ldan*
to "possessing" the great qualities of buddhahood, and *'das* to "going
beyond" saṃsāra and nirvāṇa—possibly reflects the commentarial tradition
where the Sanskrit *bhagavat* is interpreted, in addition, as "one who destroys
the four māras." This is achieved either by reading *bhagavat* as *bhagnavat*
("one who broke"), or by tracing the word *bhaga* to the root √*bhañj* ("to
break").

g.4   caitya

mchod rten

མཆོད་རྟེན།

caitya

Definition from the 84000 Glossary of Terms:
The Tibetan translates both *stūpa* and *caitya* with the same word, *mchod rten*,
meaning "basis" or "recipient" of "offerings" or "veneration." Pali: *cetiya*.

A caitya, although often synonymous with *stūpa*, can also refer to any site, sanctuary or shrine that is made for veneration, and may or may not contain relics.

A stūpa, literally "heap" or "mound," is a mounded or circular structure usually containing relics of the Buddha or the masters of the past. It is considered to be a sacred object representing the awakened mind of a buddha, but the symbolism of the stūpa is complex, and its design varies throughout the Buddhist world. Stūpas continue to be erected today as objects of veneration and merit making.

g.5   dhāraṇī

gzungs

གཟུངས།

dhāraṇī

Definition from the 84000 Glossary of Terms:
The term *dhāraṇī* has the sense of something that "holds" or "retains," and so it can refer to the special capacity of practitioners to memorize and recall detailed teachings. It can also refer to a verbal expression of the teachings— an incantation, spell, or mnemonic formula that distills and "holds" essential points of the Dharma and is used by practitioners to attain mundane and supramundane goals. The same term is also used to denote texts that contain such formulas.

g.6   Dharma Proclamation

chos yang dag par sdud pa

ཆོས་ཡང་དག་པར་སྡུད་པ།

dharmasaṃgīti

A secret palace in Sukhāvatī.

g.7   dharmabhāṇaka

chos smra ba

ཆོས་སྨྲ་བ།

dharmabhāṇaka

A speaker, reciter, or preacher of the Buddhist scriptures or teachings.

g.8   Golden Light

gser ʼod ma

གསེར་འོད་མ།

—

A goddess.

g.9 kalpa

rtog pa

རྟོག་པ།

kalpa

A ritual manual.

g.10 Life-Granting Golden Garland

gser gyi phreng ba can tshe sbyin ma

གསེར་གྱི་ཕྲེང་བ་ཅན་ཚེ་སྦྱིན་མ།

—

A goddess.

g.11 Life-Granting Vajra Garland

rdo rje phreng ba tshe sbyin ma

རྡོ་རྗེ་ཕྲེང་བ་ཚེ་སྦྱིན་མ།

—

A goddess.

g.12 Mahāmāyā

sgyu ma chen mo

སྒྱུ་མ་ཆེན་མོ།

—

A goddess.

g.13 molded image

sats+tsha

སཙྪ།

sāñcaka

Small images of caityas, deities, and the like, made from clay. More commonly translated into Tibetan as *tsha tsha*.

g.14 Ne'u Khenpo

ne'u mkhan po

ནེའུ་མཁན་པོ།

—

A Tibetan teacher and author active in the thirteenth century, associated with Tharpa Lotsāwa and best known for his historical works, although he also appears in some lineage records for the transmission of the Pratimokṣa vows, as suggested in the colophon of this text. Also known as Nelpa Paṇḍita Drakpa Mönlam Lodrö (*nel pa paN+Di ta grags pa smon lam blo gros*).

g.15   Nyima Gyaltsen Sangpo

nyi ma rgyal mtshan bzang po

ཉི་མ་རྒྱལ་མཚན་བཟང་པོ།

—

A Tibetan translator active at the monastery of Tharpa Ling in the late thirteenth and early fourteenth centuries, also widely known as Tharpa Lotsāwa (*thar pa lo tsA ba*). He was one of the teachers of Butön Rinchen Drup (*bu ston rin chen grub*) and translated a number of tantric works in the Kangyur and Tengyur as well as a set of sūtras from the Theravāda tradition.

g.16   samādhi

ting nge 'dzin

ཏིང་ངེ་འཛིན།

samādhi

Definition from the 84000 Glossary of Terms:
In a general sense, *samādhi* can describe a number of different meditative states. In the Mahāyāna literature, in particular in the Prajñāpāramitā sūtras, we find extensive lists of different samādhis, numbering over one hundred.

In a more restricted sense, and when understood as a mental state, *samādhi* is defined as the one-pointedness of the mind (*cittaikāgratā*), the ability to remain on the same object over long periods of time. The *sgra sbyor bam po gnyis pa* commentary on the *Mahāvyutpatti* explains the term *samādhi* as referring to the instrument through which mind and mental states "get collected," i.e., it is by the force of samādhi that the continuum of mind and mental states becomes collected on a single point of reference without getting distracted.

g.17   sixteen emptinesses

stong pa nyid bcu drug

སྟོང་པ་ཉིད་བཅུ་དྲུག

ṣoḍaśaśūnyatā

Here the classical set of sixteen types of emptiness described in many Mahāyāna philosophical texts corresponds to a group of sixteen uṣṇīṣa buddhas. The sixteen are listed as (1) inner emptiness, (2) outer emptiness, (3) outer and inner emptiness, (4) the emptiness of emptiness, (5) ultimate emptiness, (6) the emptiness of compounded phenomena, (7) the emptiness of uncompounded phenomena, (8) beginningless and endless emptiness, (9) the emptiness of nonrejection, (10) natural emptiness, (11) the emptiness of all phenomena, (12) the emptiness of own-characteristics, (13) the emptiness of the unobserved, (14) the emptiness of nonentities, (15) the emptiness of own-essence, and (16) the emptiness of own-essence of nonentities.

g.18   substances derived from a cow

ba byung

བ་བྱུང་།

gavya

Traditionally, five substances derived from a cow and used for ritual purposes: dung, urine, butter, yogurt, and milk.

g.19   Sukhāvatī

bde ba can

བདེ་བ་ཅན།

sukhāvatī

Amitāyus' pure realm.

g.20   tathāgata

de bzhin gshegs pa

དེ་བཞིན་གཤེགས་པ།

tathāgata

Definition from the 84000 Glossary of Terms:
A frequently used synonym for *buddha*. According to different explanations, it can be read as *tathā-gata*, literally meaning "one who has thus gone," or as *tathā-āgata*, "one who has thus come." *Gata*, though literally meaning "gone," is a past passive participle used to describe a state or condition of existence. *Tatha(tā)*, often rendered as "suchness" or "thusness," is the quality or condition of things as they really are, which cannot be conveyed in conceptual, dualistic terms. Therefore, this epithet is interpreted in different ways, but in general it implies one who has departed in the wake of the buddhas of the past, or one who has manifested the supreme awakening

dependent on the reality that does not abide in the two extremes of existence and quiescence. It also often used as a specific epithet of the Buddha Śākyamuni.

g.21 uṣṇīṣa

gtsug tor

གཙུག་ཏོར།

uṣṇīṣa

Definition from the 84000 Glossary of Terms:
One of the thirty-two signs, or major marks, of a great being. In its simplest form it is a pointed shape of the head like a turban (the Sanskrit term, *uṣṇīṣa*, in fact means "turban"), or more elaborately a dome-shaped extension. The extension is described as having various extraordinary attributes such as emitting and absorbing rays of light or reaching an immense height.

g.22 Uṣṇīṣa Arisen from a Breeze

ser bu 'byung ba'i gtsug tor

སེར་བུ་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.23 Uṣṇīṣa Arisen from Beginningless and Endless Emptiness

thog ma dang tha ma med pa stong pa nyid 'byung ba'i gtsug tor

ཐོག་མ་དང་ཐ་མ་མེད་པ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.24 Uṣṇīṣa Arisen from Inner Emptiness

nang stong pa nyid 'byung ba'i gtsug tor

ནང་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.25 Uṣṇīṣa Arisen from Nutritious Food

ro bcud kyi snying po 'byung ba'i gtsug tor

རོ་བཅུད་ཀྱི་སྙིང་པོ་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.26 Uṣṇīṣa Arisen from Outer and Inner Emptiness

phyi nang stong pa nyid 'byung ba'i gtsug tor

ཕྱི་ནང་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.27 Uṣṇīṣa Arisen from Outer Emptiness

phyi stong pa nyid 'byung ba'i gtsug tor

ཕྱི་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.28 Uṣṇīṣa Arisen from the Boundless Essence

snying po dpag med 'byung ba'i gtsug tor

སྙིང་པོ་དཔག་མེད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.29 Uṣṇīṣa Arisen from the Emptiness of All Phenomena

chos thams cad stong pa nyid 'byung ba'i gtsug tor

ཆོས་ཐམས་ཅད་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.30 Uṣṇīṣa Arisen from the Emptiness of Compounded Phenomena

'dus byas stong pa nyid 'byung ba'i gtsug tor

འདུས་བྱས་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.31 Uṣṇīṣa Arisen from the Emptiness of Emptiness

stong pa nyid stong pa nyid 'byung ba'i gtsug tor

སྟོང་པ་ཉིད་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.32 Uṣṇīṣa Arisen from the Emptiness of Nonentities

dngos po med pa stong pa nyid 'byung ba'i gtsug tor

དངོས་པོ་མེད་པ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.33 Uṣṇīṣa Arisen from the Emptiness of Nonrejection

dor ba med pa stong pa nyid 'byung ba'i gtsug tor

དོར་བ་མེད་པ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.34 Uṣṇīṣa Arisen from the Emptiness of Own-Characteristics

rang gi mtshan nyid stong pa nyid 'byung ba'i gtsug tor

རང་གི་མཚན་ཉིད་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.35 Uṣṇīṣa Arisen from the Emptiness of Own-Essence

rang gi ngo bo nyid stong pa nyid 'byung ba'i gtsug tor

རང་གི་ངོ་བོ་ཉིད་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.36 Uṣṇīṣa Arisen from the Emptiness of Own-Essence of Nonentities

dngos po med pa'i rang gi ngo bo stong pa nyid 'byung ba'i gtsug tor

དངོས་པོ་མེད་པའི་རང་གི་ངོ་བོ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.37 Uṣṇīṣa Arisen from the Emptiness of the Unobserved

mi dmigs pa stong pa nyid 'byung ba'i gtsug tor

མི་དམིགས་པ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.38 Uṣṇīṣa Arisen from the Emptiness of Uncompounded Phenomena

'dus ma byas stong pa nyid 'byung ba'i gtsug tor

འདུས་མ་བྱས་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.39 Uṣṇīṣa Arisen from the Essence of Jewels

nor bu'i snying po 'byung ba'i gtsug tor

ནོར་བུའི་སྙིང་པོ་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.40 Uṣṇīṣa Arisen from the Essence of Splendor

gzi brjid snying po 'byung ba'i gtsug tor

གཟི་བརྗིད་སྙིང་པོ་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.41 Uṣṇīṣa Arisen from the Essence of the Earth

sa'i snying po 'byung ba'i gtsug tor

པའི་སྙིང་པོ་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.42 Uṣṇīṣa Arisen from the Natural Emptiness

rang bzhin stong pa nyid 'byung ba'i gtsug tor

རང་བཞིན་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.43 Uṣṇīṣa Arisen from the Natural Essence

rang bzhin gyi snying po 'byung ba'i gtsug tor

རང་བཞིན་གྱི་སྙིང་པོ་འབྱུང་བའི་གཙུག་ཏོར།

—

The central figure of the maṇḍala surrounded by a group of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.44 Uṣṇīṣa Arisen from the Sky-Like Feast Gathering

nam mkha' ltar 'dus pa'i bza' ston 'byung ba'i gtsug tor

ནམ་མཁའ་ལྟར་འདུས་པའི་བཟའ་སྟོན་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.45 Uṣṇīṣa Arisen from the Sound of a Drum

rnga'i sgra dbyangs 'byung ba'i gtsug tor

རྔའི་སྒྲ་དབྱངས་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of eight uṣṇīṣa buddhas mentioned in this text that do not appear elsewhere in the canon.

g.46 Uṣṇīṣa Arisen from Ultimate Emptiness

don dam pa stong pa nyid 'byung ba'i gtsug tor

དོན་དམ་པ་སྟོང་པ་ཉིད་འབྱུང་བའི་གཙུག་ཏོར།

—

One among a list of sixteen uṣṇīṣa buddhas named after the sixteen emptinesses.

g.47 Uṣṇīṣavijayā

gtsug tor rnam par rgyal ma

གཙུག་ཏོར་རྣམ་པར་རྒྱལ་མ།

uṣṇīṣavijayā

A goddess. See Introduction.

g.48 Uṣṇīṣavijayā Who Conquers Afflictive Emotions

nyon mongs pa rab tu 'joms pa'i gtsug tor rnam par rgyal ba

ཉོན་མོངས་པ་རབ་ཏུ་འཇོམས་པའི་གཙུག་ཏོར་རྣམ་པར་རྒྱལ་བ།

—

A goddess.

g.49 Uṣṇīṣavijayā Who Conquers All Obstacles

bgegs rab tu 'joms pa'i gtsug tor rnam par rgyal ba

བགེགས་རབ་ཏུ་འཇོམས་པའི་གཙུག་ཏོར་རྣམ་པར་རྒྱལ་བ།

—

A goddess.

g.50 Uṣṇīṣavijayā Who Conquers Death

'chi ba rab tu 'joms pa'i gtsug tor rnam par rgyal ba

འཆི་བ་རབ་ཏུ་འཇོམས་པའི་གཙུག་ཏོར་རྣམ་པར་རྒྱལ་བ།

—

A goddess.

g.51 Uṣṇīṣavijayā Who Conquers Illnesses of the Aggregates

phung po'i nad rab tu 'joms pa'i gtsug tor rnam par rgyal ba

ཕུང་པོའི་ནད་རབ་ཏུ་འཇོམས་པའི་གཙུག་ཏོར་རྣམ་པར་རྒྱལ་བ།

—

A goddess.

g.52 well-gone one

bde bar gshegs pa

བདེ་བར་གཤེགས་པ།

sugata

Definition from the 84000 Glossary of Terms:

One of the standard epithets of the buddhas. A recurrent explanation offers three different meanings for *su-* that are meant to show the special qualities of "accomplishment of one's own purpose" (*svārthasampad*) for a complete buddha. Thus, the Sugata is "well" gone, as in the expression *su-rūpa* ("having a good form"); he is gone "in a way that he shall not come back," as in the expression *su-naṣṭa-jvara* ("a fever that has utterly gone"); he has gone "without any remainder" as in the expression *su-pūrṇa-ghaṭa* ("a pot that is completely full"). According to Buddhaghoṣa, the term means that the way the Buddha went (Skt. *gata*) is good (Skt. *su*) and where he went (Skt. *gata*) is good (Skt. *su*).