

# **The Indian BUDDHIST ICONOGRAPHY**

Mainly Based on  
**THE SĀDHANAMĀLĀ**  
and Cognate Tāntric Texts of Rituals

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## **INDIAN BUDDHIST ICONOGRAPHY**

*Inscribed to the Memory of  
My Father*

संग्रहन्तु प्रियत्वेन विस्तरद्वेषिणा मया ।  
भूरिरनुत्तमे तस्मिन् क्षन्तव्यं विस्तरप्रियैः ॥  
अद्वयवज्र

## PREFACE TO THE SECOND EDITION

The Mighty Gods and Goddesses of the Buddhist Pantheon wish to reveal themselves before the world once again through the pages of the Buddhist Iconography. Their Will is supreme. After overcoming difficulties, delays and obstacles, the Buddhist Iconography at last is presented to the scholarly world in a second edition after a lapse of full thirty-four years. It is pleasant to live these long years to see my favourite book pass through a second edition. This is an occasion when I should remember with gratitude two of my illustrious preceptors, Professor A. Foucher and my father Mm. Haraprasad Shastri both of whom are no longer in the land of the living. I believe in my heart of hearts that their invisible care and blessings are in a large measure responsible for this happy ending. It gives me immense satisfaction.

When the first edition of this book was published in 1924, my studies were much hampered owing to paucity of material. But since then such a great volume of information has been published that it appears almost overwhelming. I never could think that it would be possible for me to handle such vast material in a manner befitting this serious subject. Thus the second edition goes to the world with all its imperfections of which I am conscious more than my critics.

After 1924, the texts of the *Sadhanamālā* and the *Nispannayogāvalī* were published. Both these texts proved to be veritable mines of information on Buddhist gods and goddesses. Between the two publications, the edition of the *Advayavajrasangraha* and the *Guhyasamāja* followed in rapid succession, and the information furnished in these two excellent texts not only added to my difficulties, but also changed materially the whole outlook underlying the classification and arrangement of Buddhist deities. These Sanskrit texts were published in the *Gaekwad's Oriental Series* when I was the General Editor under my erstwhile Master, the late His Highness Maharaja Sayaji Rao III, Gaekwad of Baroda and his illustrious Dewan Sir V. T. Krishnama Chariar, now Deputy Chairman of the Planning Commission for the Republic of India.

Later, publications such as the *Elements of Buddhist Iconography* by Coomaraswamy, the second edition of the *Gods of Northern Buddhism*

by Alice Getty, the *Iconography of Tibetan Lamaism* by Mrs. A. K. Gordon and the *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* by my friend and colleague Dr. N. K. Bhattasali, Curator of the Dacca Museum, made my work of revision still more difficult and embarrassing.

Professor Walter Eugene Clark of the Harvard University by publishing the two sumptuous volumes of the *Two Lamaistic Pantheons* served to put the proverbial last straw on the camel's back. This book published for the first time photographs of an unbelievable number of Buddhist statuettes in the Royal Temple at Peiping in Manchuria. If the statues had been entirely Chinese in character it would not have affected me in the least, because I am connected primarily with the Indian branch of Buddhist iconography. But an examination of the published photographs showed that the Peiping collection was exclusively inspired by Indian tradition, depended entirely on Indian texts, and faithfully followed the directions given in Sanskrit texts such as the *Sadhanamālā* and the *Nispannayogāvalī*. The remarkable Indian character of the Chinese statuettes led me to include a large number of them in this book, and their study made the task of revision not only difficult but also delicate by forcing me to include Chinese specimens in a book which is chiefly concerned with the Indian branch of Buddhist iconography. I must thank the learned American author Professor Clark for imposing on me this additional labour and responsibility.

The study of the Buddhist branch of Indian iconography is one of the most interesting and fascinating of all studies. In Buddhist iconography the whole world is interested because Buddhism is not confined within the limits of India like Hinduism or Jainism, but travelled far and wide beyond the Himalayas to Tibet, China, Japan, Korea and Mongolia on one side, and to Indo-China, Siam, Indonesia, Burma and Ceylon on the other. In the time of the great Achaemenid Emperor Darius, Lord Buddha laid the foundation of a religion which was destined to be the religion of one third of the population of the globe. The fountain head of inspiration relating to Buddhist iconography was furnished by the ancient Sanskrit manuscripts of India, and the ideas and directions contained therein travelled to different countries, notably Tibet and China, where they were coloured by the art and culture characteristics of the respective peoples. We have now reached a stage where it is no longer possible to isolate Buddhist iconography of India from its developments in Tibet and China which were profoundly influenced by the Buddhist Tantras of India. And the chief need of the subject is the publication of a great volume of

original and unpublished manuscript material that lies hidden in the archives of MSS Libraries throughout the world. When this huge material is published then alone the study of Buddhist iconography can be said to be complete.

The second edition has been thoroughly revised and greatly enlarged. New chapters have been incorporated, and old chapters have been re-distributed. Many pictures have been deleted, and many new ones have been included in order to make the study as up-to-date as possible. In 1924, when the first edition was published, I could only see the material side of the problem. But with the availability of fresh material, the other side, namely the psychic side, also became apparent. Evidence of this change will be found in the introduction which is almost wholly re-written, as also in other chapters, notably on the Dhyāni Buddhas. I offer an explanation here lest my readers receive a shock while reading this book in a second edition. I may further point out that repetitions in a book of this kind can hardly be avoided, and deities have been repeated at different places for different purposes and in different contexts. My critics of the first edition will also notice how irregularities pointed out by them have been regularised in the second edition.

In preparing this edition I have received help from a number of persons. With their help I could complete the revision and place the book in the hands of scholars in its present form. First of all, it is my sacred duty to acknowledge the debt I owe to the late lamented Dr. N. P. Chakravati, one-time Director-General of Archæology in India, for graciously permitting me to reproduce all the photographs belonging to the Department as were included in the first edition. These photographs either purchased direct or reproduced from Departmental publications are shown in the list of Acknowledgments. It is hardly necessary for me to add that iconographic studies in India are not possible without the generous help of the Archæological Department—help that is always given cheerfully as also gracefully.

Shrimati Hansa Ben Mehta, the talented Vice-Chancellor of the Maharaja Sayajirao University of Baroda, has laid me under a deep debt of obligation by ordering a loan for the purpose of reproduction of nine full-page blocks belonging to the University. As the Baroda Museum now belongs to this University I have to thank the Vice-Chancellor also for using the Baroda Museum specimens in this book.

It is difficult for me to adequately express my gratitude and thankfulness to our worthy colleague and associate, Prof. Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, who gave me permission to reproduce as many photographs as I liked from

his monumental book : *Two Lamaistic Pantheons*. He made no conditions, and I am simply overwhelmed with his kindness and generosity.

To my friend and colleague, Dr. Hermann Goetz, formerly Curator of the Baroda Museum, I feel very deeply indebted for allowing me to take a number of photographs of interesting Buddhist images deposited in the Baroda Museum years ago, for their eventual reproduction in this volume from my own negatives. All the statuettes belonging to the Baroda Museum and published in this book show the place of their origin at the foot of each and every such illustration. I have to thank the Baroda Museum authorities and Dr. Goetz, the eminent art-critic, very heartily for the favours enumerated above.

Pandit Siddhiharsha Vajrācāryya of Nepal, my friend, philosopher and guide, helped me at every step. He supplied copies of rare manuscripts and original Nepalese drawings of rare deities whenever there was need for them. The drawings of the Twenty-Five Bodhisattvas were all procured by him from Nepalese artists. Out of this number, sixteen were copied from stone images in one of the famous Caityas of Patan in Nepal. I am deeply indebted to him, as also to his son Dharmaharsha and his grandson Purnaharsha Vajrācāryya for their intelligent, prompt, active and effective co-operation. I am also grateful to my old artist of Nepal, Virman Chitrakar who supplied all the Nepalese drawings illustrated in the first edition.

To Professor N. A. Gore I am indebted for three beautiful photographs : one of Ganapati (four-armed) and two of the rare deity *Siṃhāsya* from originals in the collection of his father-in-law, Dr. H. G. Moghe, L.D.S., R.C.S. (Eng.) of Khar, Bombay. I express my gratitude to both while reproducing all the three photographs in this edition.

I take this opportunity of once again recording my heartfelt thanks to Dr. W. Y. Evans-Wentz who allowed me years ago to reproduce some of the miniatures in his possession. His name is mentioned at appropriate places.

My grateful thanks are also due to Miss Raihana Tyabji, the mystic daughter of the illustrious Indian leader, the late Shri Abbas Tyabji, for going through the first edition for the purpose of a detailed revision more than 15 years ago.

I am also indebted to the Manager, Bombay Branch of the Oxford University Press for readily agreeing to have this second edition published through Firma K. L. Mukhopadhyay. It was he who pursued

déd me, much against my wishes, to revise the book for a second edition as early as 1949. I have many reasons to be thankful to him.

It is my pleasant duty to express my indebtedness to the Curators, Keepers and Superintendents of Museums, Picture Galleries, image collections, and the rest, wherefrom images in metal, stone and paintings have been selected for reproduction in this volume. I am particularly grateful to the authorities of the Indian Museum, Calcutta, the Museum and Picture Gallery at Baroda, the Provincial Museum, Lucknow, the Museums at Sarnath, Nalanda and Dacca, the Vaṅgiya Sāhitya Pariṣat Museum, Calcutta, and the Palace Temple Collection of images at Peiping in Manchuria. To all of them I tender my grateful acknowledgments.

All those Universities of India which prescribed the first edition of the *Indian Buddhist Iconography* as a text-book for the M.A. Examination in Ancient Indian History and Culture deserve my grateful thanks for selecting the book. It is hoped that the authorities will extend the same patronage to the second edition which is now published.

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Lastly, I am duty bound to acknowledge my indebtedness to my brother Shriyut Paṭitosh Bhattacharyya of Messrs. Sanyal & Co., Calcutta, for his sustained encouragement and for his many acts of kindness.

My gratitude to Shri K. L. Mukhopadhyay of Firma K. L. Mukhopadhyay knows no bounds, for all that he has done in bringing out this edition in its present form. I thank him cordially and bless him heartily.

This time I can only inscribe the book to the memory of my loving father, the late Mahamahopadhyaya Haraprasad Shastri in whose invisible but tender care I have the honour to place this second edition of *Buddhist Iconography*.

Shastri Villa  
Naihati (West Bengal)  
Rathayātrā 1958

B. BHATTACHARYYA



## ABBREVIATIONS

A	Appendix
ADV	<i>Advayavajrasangraha</i>
ASI	Archæological Survey of India
Bendall	Professor Cecil Bendall
Bhattachali	(Dr.) N. K. Bhattachali
Clark	Professor Walter Eugene Clark
Foucher	Professor A. Foucher
Getty	Miss Alice Getty
GNB	<i>Gods of Northern Buddhism</i>
Gordon	Mrs. A. K. Gordon
GOS	<i>Gaekwad's Oriental Series</i>
IBBS	<i>Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum</i>
ITL	<i>Iconography of Tibetan Lamaism</i>
JASB	<i>Journal of the Asiatic Society of Bengal</i>
JBORS	<i>Journal of the Bihar and Orissa Research Society</i>
JRAS	<i>Journal of the Royal Asiatic Society of Great Britain</i>
Kern	Professor H. Kern
NSP	<i>Nispannayogāvalī</i>
Sāmāśramī	Pandit Satyavrata Sāmāśramī
TLP	<i>Two Lamaistic Pantheons, 2 Vols.</i>
Vogel	Professor J. Ph. Vogel

## ACKNOWLEDGMENTS

Grateful acknowledgments are made of the Courtesy and Copyright of the following institutions among others and of private collections, with their officers, curators, keepers, superintendents as well as individual owners, while reproducing photographs of images, bronzes, sculptures, bas-reliefs, statuettes, miniatures and blocks in their charge, the copyright being reserved in all appropriate cases.

I. The Archæological Survey of India, New Delhi along with the Archæological Museums at Calcutta, Lucknow, Sarnath and Nalanda functioning under the Department, in respect of Figures : 1, 2, 3, 4, 5, 17, 26, 27, 45, 46, 77, 81, 83, 84, 85, 94, 95, 96, 98, 99, 101, 104, 105, 107, 116, 130, 138, 140, 142, 148, 152, 153, 154, 156, 166, 167, 169, 180, 189, 190 and 233.

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III. The Palace Temple at Peiping in Manchuria and the author of the *Two Lamaistic Pantheons*, 2 Vols., Professor Walter Eugene Clark, in respect of Figures : 30, 50, 71, 80, 111, 114, 115, 122, 123, 129, 133, 183, 193, 194, 195, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 217, 219, 220, 221, 222, 223, 224, 225, 241, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, and 248.

IV. Professor W. Y. Evans-Wentz (private collection), in respect of Figures : 19, 22, 28, 33, 37, 150, 157, 165, 196, 197, 198, 199, 200 and 229.

V. Dacca Museum, Dacca (East Pakistan), in respect of Figures : 89, 125, 185 and 249.

VI. Vaṅḡiya Sāhitya Pariṣat, Calcutta, in respect of Figures : 93 and 149.

VII. Dr. H. G. Moghe, L.D.S., R.C.S. (Eng), of Khar, Bombay (private collection), in respect of Figures : 215, 216 and 227.

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## INTRODUCTION

### 1. Materials for the study of Buddhist Iconography

All the three great religious systems of India, Hinduism, Buddhism and Jainism developed well-filled pantheons, and it is not always easy, to decide to which of these three systems a particular image should be assigned. The importance of the study of iconography, which primarily concerns itself with the proper recognition of images thus becomes apparent.

The difficulties of the investigator are increased by the fact that a free and frequent interchange of deities took place among the three religious systems. Such Hindu deities as Pārvatī, Indra, Lakṣmī, Sarasvatī are to be found among the Jains. The Hindus, on the other hand, have borrowed goddesses like Mahācīnātārā, Jāngulī, Vajrayoginī from the Buddhist pantheon and incorporated them into their own under the names of Tārā, Manasā and Chinnamastā respectively. Thus there is evidence that a free interchange of deities actually took place at the very outset of Buddhism and Jainism as in the more promiscuous Tāntric age. The Jains and the Buddhists alike borrowed Hindu gods in their earlier stages, but in the Tāntric age Buddhist gods were commonly exploited.

The problem of correct identification of images, therefore, presents a real difficulty which great scholars have more than once attempted to solve. Scholars of all countries, notably Waddell, Grunwedel, Foucher, Burgess, Getty, Coomaraswami, Bhattasali, Rakhaladas Banerji and many others have written useful and authoritative works, and collected together a considerable amount of information on Buddhist iconography. It is unfortunate, however, that the pantheon of the Indian Vajrayānists who were mainly responsible for building it up has so far been more or less neglected. Getty and Deniker's '*Gods of Northern Buddhism*', although a masterpiece, deals only with Tibetan, Chinese and Japanese gods but the purely Indian gods seem to have attracted little notice from them. It was Professor Foucher who by the publication of his '*Etudes sur l'Iconographie Bouddhique de L'Inde*' in two parts published as early as 1900 and 1905, first drew the attention of scholars to this rich field of research. His curiosity was roused by a study of the miniatures appearing on such Buddhist manuscripts as the Prajñāpāramitā, and then he made a systematic attempt to identify the sculptures. For the purpose of recognising images he hunted out a

number of Sādhana from the manuscripts of Sādhanamālā, and he was surprised to find that the images tallied most remarkably with the descriptions given in the unpublished text of the Tāntric manuscript. Again, the images and sculptures supplied interesting details such as were not available in the Sādhana. Thus the Sādhana and the image mutually enlightened each other. Professor Foucher's second volume embodies a critical, although partial, study of the Sādhanamālā and it was this book that first emphasized the necessity of referring to a Sādhana in order to make or justify any single identification of a Buddhist image. When the present author was studying at the feet of the illustrious savant, Professor Foucher, at the Indian Museum, Calcutta, he was advised to edit and study the different recensions of the Sādhanamālā before proceeding with the delicate art of identification of Buddhist deities.

The Sādhanamālā is thus the most valuable and important aid to Buddhist iconography, not only because it records the latest advances in psychic research of the Vajrayāna Buddhists, but also because it was a product of a period when Buddhism was about to be destroyed in Bengal due to Mussalman invasion. This standard work on Buddhist iconography has been published in two volumes as Nos. 26 and 41 of the *Gaekwad's Oriental Series* with an elaborate introduction dealing with the text and the various problems raised therein.

The edition of the Sādhanamālā comprises 312 Sādhana, and contains descriptions of numerous Buddhist deities. All new Sādhana found in a different collection called the Sādhanasamuccaya have been carefully incorporated in their appropriate places in the present edition, which may very well represent a *Vade Mecum* of the Sādhana literature of the Buddhists. The Sādhanamālā not only gives valuable details regarding the deities, but a study of this work reveals much historical and cultural information on the Tāntric period, the Tāntric philosophy, and its psychic exercises, and on authors, Siddhas, Mantras, Maṇḍalas and magic as prevalent among the Buddhists. The special form of Buddhism which developed in the Tāntric period is called the Vajrayāna, and the Sādhanamālā throws a great deal of light on this obscure path of Buddhism which was current in India from the 7th to the 13th century A.D.

The Sādhanamālā does not however exhaust the material for the study of Indian Buddhist Iconography. One of the Sādhanamālā Mss. is dated in the Newari Era 285 corresponding to A.D. 1163, and therefore, this work is not expected to record all the developments that took place after 1165 A.D. Many of the later developments are found incorporated in the work entitled the *Dharmakoṣasaṅgraha* of Amṛtānanda who was the Residency Pandit when B. Hodgson was the



Resident of Nepal. A manuscript of this work is preserved in the Durbar Library of Nepal, and there is also a copy of the original, preserved in the Royal Asiatic Society of Bengal in the Government Collection. Amṛtānanda's work is not published.

Besides Amṛtānanda's work there are others more ancient and capable of supplying much iconographic material. One such work is the *Niṣpannayogāvalī* of Mahāpandita Abhayākara Gupta of the Vikramaśīla monastery who flourished during the reign of the Pala King Rāmapāla (A.D. 1084-1130). This valuable work is now published in the *Gaekwad's Oriental Series* as No. 109 with an elaborate introduction and a full summary of its contents.

The *Niṣpannayogāvalī* is a work on Mandalas and is remarkable for its richness of information and brevity. It contains in all 26 Mandalas in twenty-six chapters, some short, some long. All these Mandalas describe innumerable deities of the Tantra cult. A large number of these descriptions is absolutely original, highly interesting and informative. Many of the names and forms which were altogether lost, are published here for the first time. Many of the deities described accurately in the work are not to be found anywhere in printed literature. The *Niṣpannayogāvalī* thus presents a unique, original, useful and most valuable information which constitutes our most authentic material for the study of the images and deities belonging to the Buddhist pantheon. *Niṣpannayogāvalī* excels *Sādhnamālā* since the material presented here is more varied, more extensive and more prolific.

What service this *Niṣpannayogāvalī* can render to Buddhism may be illustrated by a reference to the several hundreds of images of Buddhist deities discovered in the Forbidden City of Peiping in Manchuria. In July 1926 Stael Holstein the Russian archæologist received permission to visit a number of Lama temples situated in Peiping which seem to have been neglected for a long time. In the upper storey of one of these temples he found a collection of bronze statuettes constituting a Lamaist Pantheon which had consisted originally of 787 figures. These figures along with a series of photographs from three manuscripts written in Chinese were studied by the famous American Professor Walter Eugene Clark, Wales Professor of Sanskrit in the Harvard University, and he published this rich material in two sumptuous volumes, entitled, the *Two Lamaistic Pantheons* in the Harvard Yenching Institute Monograph Series in the year 1937. The first volume contains an introduction, bibliography and indexes of deities in Sanskrit, Tibetan and Chinese. The second volume contains illustrations of innumerable deities.

These illustrations are of the utmost importance for the study of the Buddhist pantheon not only of China but also of India, Nepal and Tibet. The original images bear inscriptions in Chinese and sometimes in Tibetan and other languages, and the learned editor took great pains in restoring their original Sanskrit names. A large number of these names derived from Chinese sources is found in the *Niṣpannayogāvalī* with their full iconographic descriptions. Thus the *Niṣpannayogāvalī* provides the much needed descriptive texts which served as a basis for the artists to prepare the statuettes found in China. Since this book *Niṣpannayogāvalī* gives full iconographic descriptions of most of these deities it is not unreasonable to suppose that the *Niṣpannayogāvalī* formed at least one of the originals from which the artists obtained the correct idea of the form of the numerous deities represented in the statuettes. Otherwise it is difficult to conceive how form can be given to such obscure deities as the Sixteen Bodhisattvas, the Twelve Pāramitās, the Twelve Vāṣītās, the Twelve Bhūmis, the Four Pratisaṃvits, etc. which are described accurately in the Mañjuvajra Maṇḍala of the *Niṣpannayogāvalī*. It is simply impossible to prepare images of these deities without the help of descriptions as given by Abhayākara-gupta. The volume of information given in the *Niṣpannayogāvalī* of Abhayākara-gupta is so great that an independent book is required to deal with them exhaustively.

Besides the above mentioned *Niṣpannayogāvalī*, there are numerous Tāntric texts which furnish considerable material for the study of Buddhist iconography of the Tāntric period with which this work primarily concerns itself. Some of the more important materials can be found in the original Tantra works such as the Heruka and the Hevajra Tantras, Caṇḍamahāroṣaṇa Tantra, Vajravārāhi Tantra, Kriyāsamuccaya, Vajrāvalī nāma Maṇḍalopāyikā, Yoginijāla Tantra, Abhidhānottra Tantra and many others. The list of such original Tantras furnishing valuable information on Buddhist deities can by no means be exhausted. The works above mentioned are all unpublished, and their handwritten copies can be found in the manuscript libraries such as the Durbar Library, Nepal; Asiatic Society's Library, Bengal; University Library, Cambridge; Musée Guimet, Paris; and the Russian Academy of Sciences in Leningrad. Numerous such manuscripts are also to be found in the hundreds of Buddhist monasteries of Nepal at Kathmandu, Patan and Bhatgaon. Thus there is still an inexhaustive field for research and original work in Buddhist iconography alone. It is a pity that these valuable and original source books of Buddhism should remain unpublished in this country, and the sooner the attention of scholars is drawn to this field of work, the better it will be for the history of our

cultural past. It is a matter of deep regret that even to-day there are lakhs of handwritten manuscripts in India in private houses, and no effort is being made to collect or preserve them. Thus these valuable source books of Indian history and culture are allowed to perish in India. Sanskrit being the most important member of the Indo-European family of languages is world property to-day, and it is the duty of every scholar in the world to see that this precious heritage is not allowed to be dissipated in an irresponsible manner.

There is another class of manuscripts which bears miniatures and paintings of Buddhist gods and goddesses. The different recensions of the *Prajñāpāramitā* and *Pañcarakṣā* bear miniature paintings on them. Illuminated manuscripts of the *Kāraṇḍavyūha* and *Bodhicaryāvatāra* are also not unknown. The *Pañcarakṣā* manuscripts are to be found almost in every Buddhist house in Nepal. They bear different sets of miniatures, and are calculated to serve many household purposes. Holy books are illuminated with miniatures in order that they may be treated with respect by others, and in order that their sanctity may be increased and preserved.

By far the most important material for the study of Buddhist iconography is represented by sculptures, bronzes, metal images and miniatures. The earlier phases of Buddhism are more or less free from the representations of gods and goddesses. But scenes from Buddha's life, and *Jātaka* stories were given preference in the earlier Buddhism. Such scenes and stories are found represented in stone at Sanchi, Bharhut, Amaravati and also in the Gandhara school. According to Professor Foucher the first image of the Buddha was fashioned in the Gandhara school of art.<sup>1</sup> Sculptures of Bodhisattvas and Hindu gods are not rare in this school. The sculpture remains at Amaravati are contemporaneous with those of the Gandhara school. The Mathura school followed closely and then came the sculptures of Sarnath, Magadha, Bengal, Orissa, Java and Nepal in the Tāntric age. The paintings at Ajantā begin from the first century A.D. and the sculptures of Ellora and many other places, Buddhist cave temples of Southern and Northern India show the influence of immature Tantra on them. Sculptures produced in the earlier schools have received ample attention of great scholars, but images belonging to the Tāntric and post-Tāntric periods and profoundly influenced by the Tantras have not been so fortunate. The excavations at Sarnath, Nālandā, Kurkihar have brought to light a large number of images of Buddhist gods and goddesses belonging to the Tantra school, and it may be reasonably expected that the old strongholds of Tāntric learning such as Odanta-

1. Foucher : *Beginning of Buddhist Art and other essays*, p. 127.

puri, Vikramaśīla, Nālandā, Sarnath and Jagaddala monasteries will prove no less fruitful in this respect. The museums of Eastern India such as Sarnath, Patna, Calcutta, Dacca, Rajshahi, Mayurbhanj, Khiching and few others contain numerous metal images and sculptures belonging to the Tāntric cult. That Bengal in the pre-Muhammadan period was practically Buddhist is made obvious by the fact that the worship of Dharma and Mañjuḥṣa still prevails there, and that numerous Buddhist sculptures are being constantly discovered throughout the length and breadth of the province. It is needless to add that the Buddhist images discovered in Bengal, Bihar and Assam are mostly the product of the Tāntric school of the Buddhists.

The wealth of sculptural and bronze remains in Nepal has not yet received the attention it deserved. Nepal is the only country which abounds in rich material for the study of Buddhist iconography, and in Nepal Buddhism can be studied as a living religion. Some of the Buddhist monasteries at Patan are so rich in images that they can be said to constitute small museum by themselves. The stūpa of Bodhnāth alone contains no less than a hundred and eight sculptures executed in a neat manner. Occasional images of Guru Padmasambhava in the peculiar Tibetan technique and costume bespeak the Tibetan character of the temple. Forty-seven images in this famous temple are represented in Yab-yum and the rest are single. About ten of the single images depict the Siddhas of Tibet such as Mila-ras-pa, Mar-pa, Padmasambhava, Naro-pa and others. Although Tibetan in character the temple contains nevertheless some of the purely Indian gods of the Vajrayāna pantheon, such as Ṣaḍakṣarī Lokeśvara, Vāk, Heruka, Yamāntaka and a few others. An old Tibetan tradition declares that in the matter of art Bengal comes first, Nepal second while the Tibetan and Chinese are the worst.

At Simbhu in Nepal one can witness the grandeur of an excellent Buddhist museum where the finest specimens of Buddhist sculptures are preserved round about the Stūpa itself and in the surroundings. At the Macchandara Vahai or the temple of Matsyendranātha the great Nātha Yogin, there can be found 108 different forms of Avalokiteśvara painted on a running panel in colour.<sup>1</sup> Images and forms of deities that are not available in India are to be found in plenty in the Buddhist monasteries in Nepal. Anywhere in Nepal round a central stūpa tiers of small chapels rising from the ground to the top are found to contain first class artistic specimens of Buddhist gods and goddesses. In monasteries which are run by courteous and learned Tāntric monks one can find quite a number of images, sculptures, bronzes, paintings

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1. These 108 forms are illustrated in the Appendix at the end of this volume.

and illuminated manuscripts. It is possible to have an idea of the enormous wealth of cultural remains in Nepal, when it is remembered that the number of monasteries at Kathmandu alone exceeds five hundred.

In Nepal, interesting material for the study of Buddhist iconography is obtained from an entirely unexpected quarter. There is a class of people called the Citrakāras or professional artists. They are so proficient in their art that they can produce an excellent drawing of any Buddhist deity in a few minutes. These artists seem to have a phenomenal memory with regard to the iconographic details such as the number of faces and hands, the pose, the symbols, the weapons and the parental Dhyāni Buddha. They prepare such drawings in the presence of the customer without ever referring to a book or painted specimen, although at home they keep albums full of drawings in black and white and paintings in colour all relating to Buddhist deities. The specimens obtained from a gifted Citrakāra named Virmān are reproduced in the body of the book in large numbers. All line drawings, barring the twenty-four Bodhisattvas, reproduced in this volume are from his drawings in black and white.

The above is a short survey of materials of different kinds that are available to the student of Buddhist iconography. It may be noticed that the images, sculptures, bronzes, drawings, miniatures, and the gods and goddesses represented by these, together with the literature explaining them, all belong to the Tāntric mode of thought and culture. They are brought together under the comprehensive term of Vajrayāna or the "Adamantine Vehicle". It leads therefore to a consideration of that form of Buddhism which is well known as Vajrayāna.

## 2. Vajrayāna Mysticism

Both the Hindus and the Buddhists were alike prolific writers on the Tantras and the literature extant on them is wonderfully extensive. One of the reasons why the word Tantra cannot be defined is that the Tantra comprises an astounding number of subjects along with its own numerous sub-divisions. Whatever was best, whatever was ennobling and whatever was beautiful in India were all incorporated in the Tantra. Tāntric literature contributes a great deal to such sciences as astronomy, astrology, medicine, alchemy, chiromancy, horoscopy, divination, prognosis, Yoga and Hāṭhayoga. The Tantra is an admixture of religion, philosophy, science, superstition, dogmas, psychic exercises and mysticism. In this wonderful literature is locked up much of the cultural history of India, and when this literature is intensively studied, it will reveal a great deal of India's past history and culture, particularly for the period between the 7th century A.D. right upto the Muhammadan conquest. It may here be mentioned that the Tantras, inspite of all their faults, are peculiarly Indian and represent India's contribution to world culture. A literature of this kind is not found in the history and civilisation of any other country in the world.

To understand the rise of Vajrayāna it is necessary to go back to the original teachings of the Buddha. Lord Buddha prescribed two Yānas in the beginning, namely, the Srāvakayāna and the Pratyekabuddhayāna. The Srāvakas were to hear from a Buddha but they had to wait till the advent of another Buddha for their emancipation. In the meanwhile the Srāvakas could teach, but they could neither attain Nirvāna themselves nor help others to attain it. The Pratyekas were eminent men ; they could attain Nirvāna by their own efforts, without the help of a Buddha but they could not impart Nirvāna to others.

Buddhism continued in this state till the rise of the Mahāyāna properly called, the Bodhisattvayāna. The Mahāyānists dismissed the previous Yānas with the contemptuous epithet of Hīnayāna. They claimed that they could not only attain Nirvāna, nay even Buddhahood, with their own unaided efforts, but could also help others to attain these ideals. The distinction between Mahāyāna and Hīnayāna is graphically described in the earliest work, the Mahāyānasūtrālaṅkāra, attributed to the famous Buddhist sage Aśaṅga.

Thus there were three Yānas in Buddhism about 300 A.D. which may approximately be taken as the time of Aśaṅga. But against these three Yānas there were four schools of philosophy in Buddhism, namely, the Sarvāstivāda (Sautrāntika), the Vāhyārthabhaṅga (Vai-bhāṣika), the Vijñānavāda (Yogācāra), and the Śūnyavāda (Madhya-

ma). How these four systems of philosophy were distributed amongst the three Yānas is one of the vital questions of Buddhism. The *Tattva-ratnāvalī* of Advayavajra (12th century A.D.) answers this question in a praiseworthy manner. According to this authority "Three are the Yānas, Śrāvakayāna, Pratyekayāna and Mahāyāna. There are four theories; Vaibhāṣika, Sautrāntika, Yogācāra and Madhyamaka. Śrāvakayāna and Pratyekayāna are explained by the theories of the Vaibhāṣikas. Mahāyāna is of two kinds: Pāramitānaya and Mantranaya. Pāramitānaya is explained by the theories either of Sautrāntika, Yogācāra or Madhyamaka. Mantranaya is explained by the theories of Yogācāra and Madhyamaka only".<sup>1</sup>

Thus Mantranaya commences with the most abstruse theories of Śūnyavāda and Vijñānavāda. Advayavajra in one place says,—“Mantranaya is very abstruse. It concerns men who seek emancipation by deep and solemn methods. It is also very extensive owing to the understanding of such theories as the four symbolic representations. Therefore, the author is not fit to explain it”.<sup>2</sup> Advayavajra cites for his authority a statement which says that the Mantrāsāstra transcends all other Śāstras, because though the Śāstras have the same common object there is no fear of ignorance here. The means are many and the end not difficult of attainment by men whose senses are sharpened to the highest degree. Advayavajra in his *Sekanirṇaya* accepts the Mahāsukha theory, and dilates upon the various stages of the Mahāsukha which according to him is not possible of attainment without the Śakti the embodiment of Karuṇā.<sup>3</sup>

It is hardly necessary now to state that the Buddhism of the Lord Buddha found entirely different expressions as time passed from century to century, so much so, that should Buddha be reborn, he would not be able to recognize Vajrayāna or the Buddhist Tantra as his own handiwork. Though Buddha was antagonistic to all sorts of sacrifices, sorcery, necromancy or magic, he nevertheless is credited by some later authorities with having given instructions on Mudrās, Mandalas, Yoga and Tantra, so that prosperity in this world could be attained by his less advanced disciples who seemed to care more for this world than for the Nirvāna preached by him.<sup>4</sup> India in Buddha's time was such that any religion which dared forbid all kinds of magical practices, could hardly be popular. A clever organiser as Buddha was, he did not fail to notice the importance of incorporating magical practices in his religion to make it popular from all points of view. The Tantras and

1. Adv. p. 14. 2. Adv. p. 21. 3. Adv. p. 28. 4. *Tattvasaṅgraha* of Śāntarakṣita  
“Taduktamantrayogādiniyamād vidhivat kṛtāt. Prajñārogyavibhūtvādidṛṣṭadharmopi  
jāyate. Śloka 3487..

Mantras were all there in the time of Buddha, but unfortunately, we do not possess any connected account of them except a few works on the Dhāraṇīs in which the Chinese were interested in the beginning of the Christian era. These Dhāraṇīs are only unmeaning strings of words which are said to confer great merit when muttered repeatedly for a number of times. Then comes the worship of Buddha in the Prajñāpāramitā with all the paraphernalia of worship such as are found in the Tantras. Then follow the different recensions of the Prajñāpāramitā, its sūtra, hṛdayasūtra, its Dhāraṇī and Mantra the recitation of all of which confers the benefit of reading the whole of the Prajñāpāramitā scripture. This is a very old work and was translated into Chinese in the second century A.D. The Mañjuśrīmūlakalpa appears to be a product of the same period and is full of deities, mudrās, maṇḍalas and Tāntric practices, which became systematized in the Guhyasamāja Tantra in circa 300 A.D.

The Buddhist Tantras belong undoubtedly to Mahāyāna although it is quite possible to infer the presence of magical practices amongst the followers of the early Buddhism.<sup>1</sup> The Tantras were a development of the Yogācāra which was inspired by the Śūnyavāda of the Madhyamakas. Vajrayāna marks a step in advance even of the Yogācāra thought.

The Mahāyāna in the opinion of the Vajrayānists is co-extensive with what they called Dharma which they considered as eternal and to which was given a more important place in later Buddhism, than was assigned to Buddha himself. The Vajrayānists refer to Śūnya in all their writings, but this is not the Śūnya of the Madhyamakas about which neither existence nor non-existence nor a combination of the two nor a negation of the two can be predicated. To the Madhyamakas both the subject and the object are Śūnya in essence; there is no reality either of the mind or of the external world. Obviously, this is a position which was not agreeable to the Vajrayānists because to them a positive aspect in the Śūnya is absolutely necessary. The Yogācāra or the Vijñānavāda goes a little further and the view of Vijñānavāda as formulated by the school is that when emancipation is obtained it does not become Śūnya, but turn into eternal consciousness. Vajrayāna, on the other hand, is characterized as the 'Path which leads to perfect enlightenment' or what they call in Sanskrit 'Anuttara Samyak Sambodhi'. Vajrayāna literally means the adamant path or vehicle, but its technical meaning is the 'Śūnya Vehicle' where Śūnya is used in a special sense to represent Vajra. It is said,—

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1. Bhattacharyya : Buddhist Esoterism, p. 24.



"Śūnyatā is designated as Vajra because it is firm and sound, and cannot be changed, cannot be pierced, cannot be penetrated, cannot be burnt and cannot be destroyed".<sup>1</sup>

The Mahāyānists differ from the Hinayānists who are keen on obtaining liberation for themselves by their own efforts. The Mahāyānists, on the other hand, do not care for their own salvation. They are more solicitous about the deliverance of their fellow creatures than about their own. Their compassion for the sufferings of others actuates them to renounce their comforts, merits and even their right to salvation. The ideal of a Mahāyānist finds expression in the Kāraṇḍavyūha where the ideal Bodhisattva Avalokiteśvara is represented as refusing his well earned Nirvāṇa until all beings of the world were in possession of the Bodhi knowledge and obtained freedom from worldly miseries.<sup>2</sup>

This then may be considered to be the goal of every Bodhisattva, which can be reached by following the tenets either of Śūnyavāda or of Vijñānavāda. The Madhyamaka theory postulated a transcendental state but the Yogācāra added the element of Vijñāna 'consciousness' to Śūnya. The Bodhi mind is a chain of Vijñāna which is changing every moment, the Vijñāna of the previous moment giving rise to the Vijñāna of the succeeding moment with the same memory the same conformations and same qualities, and this process goes on till Vijñāna attains liberation.

Now, this is the sort of emancipation to which the Vijñānavādins led their followers. In this Nirvāṇa, as is already pointed out, there are two elements, Śūnya and Vijñāna. The Vajrayāna which is a direct outcome of the Yogācāra school introduced a new element or the element of Mahāsukha 'eternal bliss' to its conception of liberation. The evolution of Buddhism became complete and found full expression in Vajrayāna.

Vajrayāna introduced many innovations of a revolutionary character. It introduced, for instance, the theory of the five Dhyāni Buddhas as embodiments of the five Skandhas or cosmic elements and formulated the theory of the Kulas or families of the five Dhyāni Buddhas from which deities emerge according to need. It introduced the worship of the Prajñā or Śakti in Buddhism for the first time, and a host of other things including a large number of gods and goddesses, their Sādhanaś

1. Adv. p. 23.

2. Kāraṇḍavyūha, ed. Sāmāntarāmī, pp. 21-22.

for the purpose of visualisation, Mantras, Tantras, Yantras, Mudrās, Maṇḍalas, mystic realizations and psychic exercises of the most subtle character.

It is not possible to trace the origin of Vajrayāna without referring to the Tibetan authorities and ancient Tāntric authors. Tārānāth is reported to have said<sup>1</sup> that Tāntrism existed from very early times and was transmitted in a secret manner from the time of Aśaṅga down to the time of Dharmakīrti. Aśaṅga who was a brother of Vasubandhu (280-360 A.D.) must have flourished circa 300 A.D. and Dharmakīrti who is not mentioned by the Chinese traveller Hiuen T'sang but is referred to with great respect by I-Tsing very probably belonged to a period between 625-675 A.D. Thus it can be seen that during a long period of nearly three hundred years Tāntrism was handed down from Gurus to disciples in an occult manner, before its followers could be numerically strong enough to preach their secret doctrines in public. It seems, therefore, reasonable that the Mahāsiddhas such as Saraha, Nāgārjuna, Luipā, Padmavajra, Anaṅgavajra, Indrabhūti and the rest who were masters of Tantra and were great authors and magicians, were the chief agents to boldly and publicly preach their doctrines and exhort people to follow their tenets, doctrines and practices. Their endeavours combined with their unique personal achievements must have converted a considerable number of people to Vajrayāna faith.

It is rather difficult to point out the source of information from which Tārānāth drew his inspiration, but a perusal of such Tāntric works as the Guhyasiddhi of Padmavajra and the Jñānasiddhi of Indrabhūti makes it possible to infer that it was the Guhyasamāja which was regarded as the most ancient and the most authoritative work of the Tantra school. Padmavajra not only advocates the cause of Tāntric Buddhism but also gives a succinct digest of the work which he calls Śrī-Samāja or the 'Venerable Samāja' in his treatise which is still unpublished. Indrabhūti in his Jñānasiddhi acknowledges the Guhyasamāja as the work of highest authority, and gives a summary of some chapters and the topics dealt with in this work. There is thus hardly any doubt that the Guhyasamāja is the original Saṅgīti which introduced for the first time the tenets of Vajrayāna into Buddhism. It is believed to have been introduced in an Assembly of the faithful by lord Buddha who is here called Sarva-Tathāgata-Kāya-Vāk-Citta. The Guhyasamāja is written in the form of a Saṅgīti and is considered highly authoritative even now amongst the Vajrayānists, and is regarded as one of the Nine Dharmas of Nepal. This is evidently the first work of Vajrayāna, and

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1. Kern : *Manual of Buddhism*, p. 133.

Asaṅga quite conceivably may have had something to do with it, as it is commonly believed that the Tantras were introduced by Asaṅga after being initiated by Maitreya the Coming Buddha in the mysteries of Yantra in the Tuṣṭa heaven.<sup>1</sup>

It cannot be denied that in the very beginnings of Buddhism and even when Mahāyāna sprang up in later times a very strict discipline was enjoined on the followers of the faith. On the monks the rules were very strictly put into operation. For instance, they must not have anything to do with women, must not take any forbidden food. Wine, flesh, fish, appetisers and such objects of enjoyment were specially forbidden. The rules were indeed good and were very attractive in the time of the Buddha. But it is wholly absurd to expect obedience to such strict disciplinary measures from all members of the Saṅgha even in the Buddha's life-time, if not for centuries after his disappearance. And after all, what would be the result? Freedom from births and rebirths was only a possibility, and success at best was only questionable. The members of the Saṅgha must have revolted from time to time against the unnatural rules of discipline imposed on them, and party quarrels were already in evidence in the Second Great Council when the Mahāsāṅghikas were expelled from the Orthodox church by the Sthaviras or Elders, because the latter were unwilling to make any concession on the ten minor points of discipline. Rebellion against the rules on broader and more important matters of discipline must have been in existence amongst a section of the monks but they could not create a party of their own which could sufficiently withstand the criticisms of the orthodox section which was sure to go against them and denounce them as heretics. These monks who saw salvation only in leading a natural life went on devising plans to modify their faith according to their light, probably by writing what is called the original Tantras which were covertly handed down through trusted disciples who could practice their secret rites without let or hindrance. These Tantras are in the form of Saṅgītis and are said to have been delivered by Buddha in an Assembly of Faithful. It is in this Saṅgīti form that all new ideas were introduced into Buddhism and the Saṅgītis were very powerful agencies in the introduction of innovations, because Buddhism would not be prepared to accept anything as true unless spoken by Buddha himself in a public assembly.

The orthodox followers of the faith were sure to challenge anything that had not been sponsored by Buddha, and that seems to be the

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1. For further information refer to introduction to *Guhyasamāja* published in the *Gaekwad's Oriental Series*, (GOS).

reason of the great popularity of the Saṅgīti literature. The original Tantras of Buddhism are written in the Saṅgīti form wherei, are inculcated doctrines which are diametrically opposed to the original teachings of Buddha. Easy methods leading to happiness in this world were held out in this literature, easy paths leading to salvation were shown; great parade was made of the merits accruing from the repetitions of the Mantras, Dhāraṇīs, panegyrics and worship of gods and goddesses. But everywhere even a casual reader can detect a desire on the part of the authors to thwart all unnatural rules and regulations imposed on the followers. These disciplinary regulations, as a consequence gradually slackened down one after another, and ultimately when the Vajrayānists gained in power the secret doctrines no longer remained secret, but were openly preached and practised to the great annoyance of the orthodoxy.

In order to increase the popularity of Vajrayāna the followers included in it all conceivable tenets, dogmas, rites and practices that were calculated to attract more adherents. Thus the leading tenets of Mantrayāna along with Mantras, Maṇḍalas, Mudrās, gods and goddesses were included in Vajrayāna. The earliest work of this class is said to be the Vidyādharapīṭaka which has been characterised by Hiuen Tshang as belonging to the canonical literature of the Mahāsāṅghikas. But this work is not available in original Sanskrit, and it is not possible to say anything with regard to the contents of the text. But with regard to another work the Mañjuśrīmūlakalpa the circumstances are different. This extensive work is published in the *Trivandrum Sanskrit Series* in three volumes. The text forms a part of the ancient Vaipulyasūtras of Mahāyāna and is decidedly the earliest work of Mantrayāna at present available. It is written in the Saṅgīti style in prose and in verse, and in an archaic style closely resembling the Gāthā style, and is written throughout in what is called the Mixed Sanskrit. This work must have been very popular even after the destruction of Buddhism in India as will be evident from the fact that the book was copied only about four hundred years back in a monastery of South India by Ravicandra the head of the Mūlaghoṣa Vihāra.<sup>1</sup> The Mañjuśrīmūlakalpa deals with the formulae and practices which lead both to material prosperity and spiritual regeneration, and belongs to the early centuries of the Christian era but decidedly after the time of the composition of the Amitāyus Sūtra or the Sukhāvati Vyūha which ushered in the conception of Amitābha and Avalokiteśvara for the first time in Mahāyāna. The Amitāyus Sūtra was first translated into Chinese in a period between A.D. 148-170, and hence the time of its composition may be fixed at about 100 A.D.<sup>2</sup>

1. See introduction to the Mañjuśrīmūlakalpa by the editor, Ganapati Shastri.

2. Sukhāvatīvyūha, pp. 1, 28, 32.

The Mañjuśrīmūlakalpa in that case would only be about a hundred years later than the Amitāyus Sūtra. If the Guhyasamāja is accepted as the very first work of the Vajrayāna school it must be admitted that much time must have elapsed between the age of the Mañjuśrīmūlakalpa and that of the Guhyasamāja which is put down in circa 300 A.D.<sup>1</sup>

The beginning of the Saṅgīti in the Mañjuśrīmūlakalpa is in the orthodox style as opposed to the Tāntric style which is decidedly later, and where Bhagavān is introduced in the company of a large number of women instead of an assembly of pious and devout Bodhisattvas only, as in the earlier Saṅgītis. The doctrine of the five Dhyāni Buddhas or even their names, Mudrās, Mantras, families, Śaktis, colour and direction are all absent in the Mañjuśrīmūlakalpa. Moreover, the Mantras and Mudrās which were later systematized in the Vajrayāna work of Guhyasamāja are found scattered in the body of the text of the Mañjuśrīmūlakalpa in a disorganised manner. The Mantras of some of the Dhyāni Buddhas are indeed to be found in the Mañjuśrīmūlakalpa although not exactly in the same meaning and form as in the later Guhyasamāja. The Mañjuśrīmūlakalpa further speaks of Mantrayāna but it does not refer to Vajrayāna which is mentioned for the first time in the Guhyasamāja, the Tantra of Secret Communion. Under the circumstances it is possible to call the Mañjuśrīmūlakalpa as one of the earliest Mahāyāna Sūtra works on which perhaps is based the outward foundation of the Vajrayāna system. Yet one who will read this work carefully will not fail to notice that it is a product behind which there is a history of development of several centuries. And probably, if ever one can go to the root of Mantrayāna one will have to voice the opinion of Śāntarakṣita and Kamalaśīla that instruction on Tantras, Mudrās and Maṇḍalas were delivered by Buddha for the benefit of such followers as would care more for their material prosperity than spiritual.

Vajrayāna thus included in its purview all varieties of attractive tenets, notions, dogmas, theories, rites and practices, and incorporated all that was best in Buddhism and probably in Hinduism also, and owing to this circumstance Vajrayāna attained great fame and popularity. It satisfied everybody, the cultured and the uncultured, the pious and the sinner, the lower and the higher ranks of the people and devotees. Vajrayāna catered to all tastes with equal efficiency, and it had something useful for everybody. Its universal popularity became an established fact.

It is difficult to say from what exact locality Tāntrism took its origin. In the Sādhanaṃālā are mentioned the four Piṭhas or sacred spots of the

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1. See introduction to Guhyasamāja, where this date has been discussed.

Vajrayānists, namely, Kāmākhyā, Sirihatṭa, Pūrṇagiri and Uḍḍiyāna. The Tibetan authorities are of opinion that the Tāntric Buddhism originated from Uḍḍiyāna. The location of Uḍḍiyāna thus is important for the history of the Buddhist Tāntric literature.

Uḍḍiyāna is mentioned in the Sādhnamālā rather frequently. The earliest manuscript of the Sādhnamālā is dated in the Newari Era 285 which is equivalent to A.D. 1165. In this work Uḍḍiyāna is connected with the Sādhana of Kurukullā, Trailokyavaśaṃkara, Mārīcī and Vajrayoginī. The Sādhnamālā also connects Uḍḍiyāna with such Tāntric authors as Saraha. The Jñānasiddhi of Indrabhūti is stated in the last colophon as having started from Uḍḍiyāna (Oḍiyāna).

Uḍḍiyāna being one of the four Pīṭhas sacred to Vajrayoginī should be at least near Kāmākhyā (Kāmarūpa), and Sirihatṭa (Sylhet) in Assam and it is not unusual to think that all these four Pīṭhas received their sanctity from temples dedicated to Vajrayoginī. Thus Uḍḍiyāna has to be located in the Eastern and Assam area.

In the mediæval period when Tantras flourished, Vaṅga and Samatāṭa were the two important centres of culture in Bengal. Vaṅga included the present Dacca, Faridpur and Backerganj districts, while Samatāṭa comprised the present Sylhet, Chittagong, Tipperah and Mymensingh districts. That Vaṅga and Samatāṭa were the two great centres of culture in Bengal is borne out by the numerous Buddhist and Brahmanical images of the Tāntric types discovered in the whole of this region. Numerous old inscriptions, remains of old buildings, coins and terracottas found in these regions, confirm the conclusion that from the Vaṅga-Samatāṭa area radiated different streams of culture to the rest of Eastern India.<sup>1</sup>

In this Vaṅga-Samatāṭa region one of the most important places is the Pargaṇā Vikrampur in the Dacca district. Anyone acquainted with the ancient inscriptions of Bengal will be able to appreciate the importance of Vikrampur which is sometimes mentioned as the seat from which imperial charters were issued. There was a great Buddhist monastery here in the reign of the Candras and the Senas. Atiśa Dipaṅkara, famous in Tibetan history as a great scholar and master of Tāntric lore, is said to have belonged to the royal family of Vikrampur. Vikrampur is recognized even to-day as one of the foremost places of culture in East Bengal.

In this Pargaṇā Vikrampur there is a fairly large and well-populated village which is now known by the rather extraordinary name of

**Vajrayoginī.** Round about this village numerous Vajrayāna images have been discovered, and among them may be noticed images of Jambhala, Parnaśabarī, Vajrasattva and Tārā. The term 'Vajra' in Vajrayoginī is also a familiar Buddhist word. Vajra is equivalent to Śūnya. Vajrayoginī is a Buddhist deity which the Hindus borrowed in the form of Chhinnamastā. Thus the name of the village appears to be unmistakably Buddhist. The village must have derived its name from the temple of Vajrayoginī which was in existence in early times.

It has already been pointed out that the temples dedicated to Vajrayoginī could only be expected at four places, Kāmākhya, Siihatta, Pūrṇagiri and Uddiyāna. Out of these Kāmākhya and Sirihatta, (Sylhet) still retain their original names. Pūrṇagiri which signifies a hill is not identified yet with certainty. But it is possible to spot the fourth place which is connected with Vajrayoginī. Thus it becomes evident that the present village Vajrayoginī was originally known as Uddiyāna but as the deity Vajrayoginī became more popular later, the original name gradually disappeared giving place to the name of the deity. Tāntrism of the Buddhists therefore originated here in Uddiyāna-Vajrayoginī, and thence was transmitted to the rest of India.<sup>1</sup>

One of the chief topics dealt with in Vajrayāna is the deity. These deities are a product of psychic exercises of the most subtle character, and are visualized by the worshipper in the course of intense meditation. These psychic exercises are called the Sādhana a collection of which is published in the Sādhanamālā already referred to. To appreciate Buddhist iconography, therefore, a reference to the Sādhana process of god-realisation is necessary. This process is described in the next section.

### 3. The Psychic Process of Sādhana

The Tāntrics of ancient India were formidable optimists. They intuitively realised that though this universe is composed of matter and spirit, it is the spirit which always dominates over matter, and is undoubtedly more powerful than the latter. There were several schools of thought in ancient India which took it for granted that spirit was supreme and that this spirit should be developed in order that power may be gained. Amongst these schools the Yoga and Tantra were pre-eminent the most influential and popular. The followers of these schools particularly the latter, wanted to achieve through spiritual or psychic power everything that could be achieved in the material sphere. To-day for quick travel the material world presents to us railways,

For further details, see the author's article, entitled The Home of Tāntric Buddhism in B. C. Law Commemoration Volume, Vol. I

aeroplanes and steamers, but the Tāntrics claimed that by spiritual culture the weight of the body can be so reduced that it can fly over space to any distance within the shortest possible time. To-day for information about kinsmen in distant lands people send letters, wires and cables, but the Tāntrics claim that by intense meditation alone they can visualize what is happening in other parts of the world, either by a projection of the mind or by mentally travelling the distance in a few seconds. For conversing with a friend at a long distance the material world provides telephones and wireless instruments but the Tāntrics claim that by psychic exercises they can hear anything from any distance, even the voice of gods and other invisible beings in the firmament. When a man suffers from disease the material world provides doctors, medicines, injections and so forth, but to a Tāntric these are unnecessary. By developing psychic resources of the mind he can cure by a mere glance, or touch or by recitation of Mantras. These extraordinary powers of the mind are called Siddhis.

Thus it can be seen that the Tāntrics recognised long before the present age that psychic culture is of the utmost importance in life, and through these exercises anything that can be accomplished in the material sphere can be achieved in the psychic sphere. This tendency even in the present day is a dominating factor in Indian life, and no one should wonder seeing people running after Sādhus and Sannyāsins leaving aside modern scientific men in many of their difficulties. Occasionally, stories are told of miraculous powers of ascetics over the elements of nature or of their power of curing diseases for which apparently no recognised system of scientific medicine has discovered a cure. There are many such Yogins even now in India moving about in jungles, cities, caves and mountains, possessing wonderful and miraculous powers.

The Tāntrics who were the advocates of psychic culture, by persistent efforts through mental exercises, used to obtain super-normal powers which were known as Siddhis. Those who gained such Siddhis were called Siddhas, and the process through which they obtained Siddhis was called Sādhana. The Yogasūtra which is recognised to be the earliest work in Sanskrit on the subject of psychic exercises, enumerates eight different Siddhis. Later works mention more and the Brahmavaivarta Purāṇa mentions thirty-four kinds of Siddhis including the eight already mentioned in the Yogasūtra.

The Siddhas or those who attain super-normal powers are considered to be of three distinct varieties, the Best, Middling and the Mild. The first class magicians can fulfil all their desires by mere thought, that is to say, as soon as a desire arises in his mind it is instantly fulfilled.



The Middling variety of Siddhas is able to conquer death, commune with gods, enter unperceived into dead bodies or homes of others, move in the air, hear the gods talk, understand all terrestrial truths, obtain conveyances and ornaments; and to bewitch people perform miracles, remove diseases by glance or touch, extract poison, obtain erudition in scriptures, renounce all worldly enjoyments, practise Yoga in all its subdivisions, show compassion to all beings and even obtain omniscience. The Mild or the third class of Siddha obtains fame, long life, conveyances, ornaments, familiarity with the king, popularity with royal personages and people of influence and power, wealth and prosperity, children and family.

The Siddhas of the first and second class were known as Mahāsiddhas 'Great Magicians' and in India their number was recognized as eighty-four. Most of these Mahāsiddhas flourished during the Pala Period of Indian history (8th to 12th centuries A.D.) and were famous because of their uncanny and prodigious feats.

The Sādhana or the process prescribed for attaining the different Siddhis forms the bulk of the Tāntic literature of both the Buddhists and the Hindus. Thousands of Sādhana were written, both in prose and in verse, in Sanskrit and thousands were translated into Tibetan and are now preserved in the pages of the Tibetan Tāngyur. Besides, every Tantric manuscript, cart loads of which are even to-day to be found in public and private collections, describes the Sādhana through which Siddhis are possible of attainment. The Buddhists had a special literature called the Sādhana and they were always written in Sanskrit by many of the well known Tāntic authors and the Mahāsiddhas. This literature is now almost lost in original Sanskrit, but fortunately for us some collections of Sādhana are still extant. These collections were given the names of Sādhanamāla and Sādhanasamuccaya, and a critical edition of all available Sādhana in these two collections is already published in two volumes in the *Gaekwad's Oriental Series* as Nos. 26 and 41. The publication of these Sādhana has revealed a number of hitherto unknown and important facts. The Sādhana revealed that the Buddhists were not lagging behind any other religion in India in the matter of psychic culture as advocated in the Tantras. Secondly, as these Sādhana contain the description of a large number of Buddhist deities it becomes possible to differentiate them from the deities of the Hindu and Jain faiths, and to determine the purpose for which they were made and what they stood for.

The Sādhana being most important for the study of the Buddhist iconography it is necessary to give a general idea of the contents of the Sādhana or the detailed process through which spiritual eminence

or Siddhi is obtained. For this purpose a summarised translation of an elaborate Sādhana in the Sādhanamālā is given here. But before proceeding to translate the Sādhana it may be emphasized that it is a purely psychic process for the realisation and visualisation of the deity with whom the worshipper is asked to identify himself. The Sādhana in all cases is prescribed for the realisation of some god or goddess according to a fixed procedure laid therein.

For describing the contents of the Sādhanas a specimen is here selected which is published as Sādhana No. 98 in the Sādhanamālā of the printed edition, for the realisation of the goddess Tārā, composed by Sthavira Anupama Rakṣita who was a well-known Tāntric author and who flourished before 1165 and whose works, five in number, are preserved in translation in the Tibetan Tanyur. The contents of this Sādhana are given below.

“The worshipper after leaving the bed in the morning should wash his feet and face and after purifying himself should go to a place which is lonely, agreeable, besmeared with scents, strewn with fragrant flowers, and then sit there in an easy pose. Then he should meditate on his heart the orb of the moon which originates from the first syllable -A- and on it think on the form of a beautiful blue lotus. On the filament of the lotus he should meditate on another moon the yellow germ syllable —Tān—as destroying the darkness of ignorance, illuminating innumerable worlds of the ten quarters, and bringing from the firmament innumerable Buddhas and Bodhisattvas.

“Then after an elaborate worship of these great compassionate Buddhas and Bodhisattvas with celestial flowers, incense, scents, garlands, unguents, powders, mendicant dress, umbrellas, flags, bells, banners and the like, the worshipper should confess his sins with the following words; ‘Whatever sinful deeds I have done, caused to be done, or consented to be done, in this endless cycle of creation, everything I confess’.

“Thereafter, meditating on the restraint of wrong deeds he should give his assent to the meritorious deeds of others with the following Mantra: ‘I assent to the virtuous deeds of the Sugatas, Pratyekas, Śrāvakas, the Jinas and their sons the Bodhisattvas, and of the world with all the gods beginning with Brahman’.

“Then he should take refuge in the Three Jewels with the Mantra; ‘I take refuge in the Buddha so long as the Bodhi essence subsists; I take refuge in the Dharma so long as the Bodhi essence subsists; and I take refuge in the Saṅgha so long as the Bodhi essence subsists’.

“Thereafter the adherence to the path of the Tathāgatas should be made with the Mantra: ‘By me shall be followed the path indicated

by the Tathāgatas and naught else’.

“Then a prayer should be uttered with the Mantra : ‘The gods and the Tathāgatas instruct me with such incontrovertible advices on law by which all beings may be freed from the bonds of the world quickly’.

“Then he should meditate on the results of his meritorious deeds with the words ; ‘Whatever merit I have acquired by the seven kinds of extraordinary worship like the confession of sins, etc. all that I devote to gain, at the end, the final Sambodhi’.

“After having finished the seven kinds of extraordinary worship the deities should be dismissed with the formula : —*Oṃ Aḥ Muḥ*— or with the following words : ‘Thou movest now according to Thy will, being besmeared with the sandal paste of Śīlas (conduct), wearing the garments of the Dhyāna (meditation) and strewn with the flowers of the Bodhi (Enlightenment)’.

“Then the worshipper should meditate on the four Brahmas, of Friendship, Joyousness, Compassion and Indifference. Friendship is the love that exists in all beings like the love towards the only son, or like its fruition in their welfare and happiness.

“Compassion again is of what kind ? It is the desire to save all beings from misery and from causes that lead to misery. The desire that I shall even save the beings who are burnt in the great fire of suffering from the three evils and have entered the prison of Saṃsāra is what is called Compassion. Or it is the desire to save all beings suffering from the three evils from the sea of Saṃsāra.

“Muditā or Joyousness is of the following nature. It is the desire in all beings of the world for the attainment of Buddhahood which is unlikely to materialize. Or it is the attraction in all beings towards the virtues that exist in the world and to the enjoyment of spiritual powers arising out of them.

“What is indifference or Upekṣā ? It is the doing of great welfare to all beings, good or bad, by overcoming adverse requests and obstacles. Or it is the desire that comes of its own accord to do good to all beings without the least craving for any return, love or hatred. Or it is the indifference towards the eight human institutions of gain or loss, fame or notoriety, praise or blame, pleasure or pain, and similar things.

“Thus meditating on the Four Brahmas the inherent purity of the phenomenal world should be meditated upon. All phenomena are indeed inherently pure, and therefore, the worshipper should think himself to be pure by nature. This natural purity of all phenomena should be established by the formula : *Oṃ svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho’ham*—. If all phenomena are inherently

pure, where then is the possibility of the cycle of existence ? Because of its being covered up with such thought categories as the subject and the object. The way of purging of this impurity is the meditation on the good path. By this it is made to disappear. Thus is established the inherent purity of all phenomena.

“After meditating on the purity of the phenomenal existence the Śūnyatā of all phenomena should be meditated upon. Here Śūnya means this. He should conceive the entire universe with its mobile and immobile creations as the clear manifestation of non-duality when the mind is devoid of all the extensions of such thought categories as the subject and the object. The Śūnyatā should be established by the formula—Om Śūnyatājñānavajrasvabhāvātmyako’haṁ—.

“Then as previously stated, the worshipper should meditate on his heart the goddess Āryatārā who originates from the yellow germ-syllable—Tām—placed on the orb of the moon with the deer on its lap.

“The worshipper should meditate on goddess Āryatārā as one-faced and two-armed of deep green complexion, fully decked in all ornaments, of youthful appearance, clad in celestial garments, holding on her crown the miniature figure of the parental Dhyāni Buddha Amoghasiddhi. The deity should further be mediated upon as sitting in the ardhaparyāṅka attitude and showing the gift-bestowing signal in the right hand and carrying a full-blown lotus in the left hand.

“The goddess of this description should be meditated upon as long as desired. Then the eternally accomplished Bhagavati should be drawn out from within by the spreading rays that illumine the three worlds, the rays that issue forth from the yellow germ syllable—Tām—placed on the orb of the spotted moon which is enclosed within the filament of a beautiful blue lotus. After thus discovering her, she should be placed on the firmament and should be worshipped with the offerings of scented water and fragrant flowers contained in the vessel inlaid with gems at the feet of the goddess. She should also be worshipped with various rites, external and internal, by means of flowers, incense, light stick, food offerings, scents, garlands, unguents, powders, mendicant dress, umbrella, flags, bell, banner and the like. Thus after repeatedly worshipping her and offering her panegyrics, the Mudrā or the mystic signal should be exhibited. The palms of the hands, should be joined together with the two middle fingers stretched in the form of a needle. The two first fingers should be slightly bent their tips touching the third phalanges of the first fingers. The two third fingers should be concealed within the palm, and the two little fingers should be stretched, This is called the Utpala Mudrā or the signal of the night lotus.

“With this Mudrā the goddess of the essence of knowledge in the front should be propitiated, and then she should be commingled with the goddess of the essence of Time within, and by so doing the non-duality of the two should be meditated upon. Then the rays issuing forth from the yellow germ syllable—Tāñ—placed on the spotless moon will appear to him as illumining the ten quarters, as causing the removal of the poverty and misery of all beings by showers of various gems and as satisfying them by the nectar of advice on the nature of Śūnya.

“Engaging himself in doing good to the world, the worshipper should meditate on the form of goddess Tārā which is identified with the universe. Further, he should meditate repeatedly until tired on the yellow germ syllable and the Bhagavatī contained therein. He who is unable to meditate thus should mutter the Mantra which in this case is—Om Tāre Tuttāre Ture Svāhā—. This is the lord of all Mantras, is endowed with great powers, and is saluted, worshipped and revered by all Tathāgatas.

“After having finished his meditation on the form of Tārā he should think the world as identical with the goddess and should move about thinking his own form as that of the goddess. Generally speaking, to those who meditate on the Bhagavatī in this manner, all the eight supernormal powers fall at their feet, and other small powers come to them as a matter of course. Whoever meditates on the Bhagavatī in the lonely caves of mountains spies her with his own eyes. The Bhagavatī herself gives him his breath, nay more, even the Buddhahood which is most difficult to attain comes to him like a plum on the palm of his hand.”

The above is a summary of the contents of a Sādhana devoted to a single goddess, Tārā, and there are hundreds of such Sādhana for other gods and goddesses. But the important point to be noted in this connection is that the gods have no independent and real existence apart from the mind of the worshipper and the manner of worship. The deities possess no external form but represent purely mental conceptions of the Sādhaka who by means of the Sādhana undergoes a detailed mental exercise for the development of his spiritual or psychic powers.

The discussion in this section leads to a consideration of godhead in Tāntrism in order that the deities treated in this work may be studied in their true perspective.

#### 4. Godhead in Buddhism

There is a great deal of confusion regarding the true nature of a deity whether it is of the Hindu or Buddhist conception. The general belief is that a deity is nothing more than an idol, and therefore, not worthy of any attention. The deities are connected, as all students of Tantra know, with Sādhana and Siddhi, and the conception of godhead therefore is an essentially spiritual or psychic matter.

The Sādhana is concerned with the process for worshipping a particular deity as has been made abundantly clear in the previous section. This consists in meditating in a quiet place and there practising Yoga till a state similar to deep sleep is brought about. In this state of deep sleep the ascetic communes with the Infinite Spirit or the inexhaustible store-house of energy, which is supposed to be the highest creative principle behind the world structure. By this communion the ascetic draws forth energy from that inexhaustible store-house and becomes powerful himself. This process of the realisation of the Infinite Spirit is what is called Sādhana. The deity is part of this psychic process.

The Tantras are, in fact, sciences dealing with psychic matters, and give directions for a variety of psychic exercises. It therefore stands to reason that the Tantra is a science or a Vidyā requiring competent preceptors and efficient disciples. Like all other sciences the Tantra is not also open to all and sundry, but only to those who are initiated into the mysteries of the science, and are competent to follow the prescribed practices with patience and zeal. These are the right type of disciples for Tāntric practices, and may be called the Adhikārins or rightful persons. In many Tāntric works long chapters are devoted to the qualifications of the preceptors and disciples and there are also rules for their respective competence to give or receive initiation.

The Adhikārin must have a certain equipment before he proceeds to receive his initiation in the Tantra from a preceptor. And, in fact, as the Tantra path is an exceedingly difficult path, the disciple is required to have a great deal more equipment than is necessary for pursuing any other Vidyā known to ancient India. First of all, the neophyte must be patient, enduring, devoted and sincere, and he must serve his preceptor with whole-hearted devotion. But the most important equipment necessary for him is that he should be proficient in the art of Yoga and Haṭhayoga without which it is not possible to proceed with any Sādhana worth the name or with any difficult Tāntric practice. The process of the visualisation of the deity requires intensive training as the following account will show.

The difficult psychic process is described in detail and in an elaborate form in the Guhyasamāja which may be called the Bible of the Tāntric

**Buddhists.** A perusal of the book makes it clear that when the Bodhicitta or the Will to Enlightenment mingles with Śūnya or the Infinite Spirit in the highest state of meditation the mind-sky is filled with innumerable visions and scenes until at last, like sparks the individual visualises letters or germ syllables, which gradually assume the shape of deities, first indistinct, then changing into perfect, glorious and living forms, the embodiments of the Infinite Śūnya. They appear in bright, effulgent, gorgeous and divine beauty in form, ornaments and dress. Violent deities in like manner appear before him in the most violent form conceivable, in an awe-inspiring manner with dishevelled hair, blood-shot eyes, bare fangs, decked in ornaments of human skulls, severed heads and human bones, with frightful weapons and dress. These beings both benefic and malefic, are known as deities, and once realised they never leave the ascetic but become instrumental in bestowing on him more and more spiritual and psychic powers.

The process of the evolution of the deity is described in *Tintric* works, where clear-cut statements are made on the origin of the deities and their gradual evolution from the germ syllable. In the *Advayavajrasaṅgraha*, for instance, it is said :

“The form of the deity is an explosion of the Śūnya. It is by nature non-existent. Whenever there is an explosion it must be Śūnya in essence.”<sup>1</sup>

In another place in the same book it is declared :

“From the right perception of Śūnyatā proceeds the germ-syllable ; from the germ-syllable proceeds the conception of an icon, and from the icon its external representations. The whole process therefore is one of dependent origination.”<sup>2</sup>

The equipment necessary for persons competent to worship and realize deities, and the nature of the evolution of the deities have already been indicated. Now it is necessary to state the views of the *Guhyasamāja* regarding the principles of god-realisation, and the various experiences through which the *Sādhaka* has to pass before the deity is realised and visualised. The *Guhyasamāja*<sup>3</sup> calls this process *Upāya* (means) which is recognised as of four kinds, *Sevā*, *Upasādhana*, *Sādhana* and *Mahāsādhana*. *Sevā* (worship) is again sub-divided into two, namely, *Sāmānya* (ordinary) and *Uttama* (excellent). Of these two, the *Sāmānya Sevā* consists of four *Vajras* : first, the conception of Śūnyatā ; second, its transformation into the germ-syllable ; third, its evolution

1. ADV. p 50, lines 7, 8.

2. ADV. p. 51, lines, 6, 7.

3. *Guhyasamāja*, chapter 18, pp. 162, 163.

in the form of a deity, and the fourth, the external representation of the deity.

In the Uttama Sevā (excellent worship) Yoga with its six limbs should be employed. These six limbs are : Pratyāhāra, Dhyāna, Prāṇāyāma, Dhāraṇā, Anusmṛti and Samādhi. Pratyāhāra (control) is here described as the process by which the ten sense-organs are controlled. Dhyāna (meditation) is explained as the conception of the five desired objects through the five Dhyāni Buddhas, namely, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Aksobhya. This Dhyāna is again sub-divided into five kinds : Vitarka (cogitation), Vicāra (thinking), Pṛiti (pleasure), Sukha (happiness), and Ekāgratā (concentration).

Prāṇāyāma (breath control) is the control of the breathing process by which breath which is of the nature of the five Bhūtas (elements) and the five kinds of knowledge, and is like a bright gem, is drawn from inside and placed as a lump at the tip of the nose and is meditated upon.

Dhāraṇā (meditation) is the meditation of one's own Mantra on the heart, and the placing of it on the Prāṇabindu (heart centre) after restraining the jewel of sense-organs. When this is done Nimittas (signs) make their appearance. These signs are of five kinds and appear in succession. The first is the sign of the Maṇḍikā (mirage), the second is that of smoke, the third is of fire-flies, the fourth is of light, and the fifth of constant light like a cloudless sky.

Anusmṛti (memory) is the constant meditation of the object for which the psychic exercise is undertaken, and by this Pratibhāsa (revelation) takes place. After conjoining the two elements Prajñā (knowledge) and Upāya (means) the whole objective world should be conceived as contracted in the form of a lump, and this should be meditated upon in the Bimba (icon-circle). By this process the transcendental knowledge is suddenly realised by the worshipper and is known as Samādhi (visualisation).

For the purpose of visualisation it is necessary that the process should be continued for six months and this is done according to the Guhya-samaja always while enjoying all kinds of desired objects. If within six months the deity does not show itself the process should be repeated thrice while following the rules of restraint duly prescribed. If the deity is not visualised even after this, it should be forced by the practice of Hathayoga. By this Yoga the ascetic most certainly attains the knowledge of the deity.

The above incidentally shows what part is played by Rājayoga and Hathayoga in the process for the realisation of the deity. It shows also that the Tantra begins where Yoga ends. Therefore, the worshippers of the deity must first be adepts in Yoga before they make an attempt



to follow the more advanced science of the Tantra which obviously, is not meant for ordinary people. The conception of godhead in Buddhist as well as in the Hindu Tantra is thus philosophically most profound.

The individual soul is variously called the Bodhisattva (Bodhi Essence), Bodhicitta (Will to Enlightenment), Jīvātman (individual soul) while the Infinite or the universal soul is variously known as Śūnya Brahma and Paramātman. When they combine in the state of the highest meditation and concentration, an artificial condition akin to deep sleep is brought about, and the deity appears in the mind sky in flashes and sparks. The nature of the Jīvātman being finite, it is not possible to realise the Infinite in its entirety, that is to say, the result of the mystic experience of the Jīvātman also remains finite. And as the object for which the worshipper sits in meditation is different in different cases the deity visualised also becomes different. It is the Bhāvanā (desire) of the worshipper which is of the nature of a psychic force that reacts on the Infinite Energy, giving rise to different manifestations according to the nature of the reaction. The nature of this reaction is of illimitable variety and thus the resultant deity also appears in an infinite variety of forms, and this seems to be the chief reason why we find gods and goddesses of different forms in the pantheons of both the Buddhists and the Hindus. The ascetic who visualises a particular deity, generally makes it a rule to record the process by which the visualisation of a particular deity took place, for the benefit of his disciples in order that the latter may realise the deity in the easiest and most efficient manner.

The Infinite Energy is Śūnya in Vajrayana, and this Śūnya is invoked by the worshippers of different classes with different desires and different degrees of mental development. As Śūnya is invoked in for thousand and one purposes, it manifests itself in thousand and one ways, in thousand and one forms, and it is precisely in this manner that the number of deities in the Buddhist pantheon increased to an enormous extent. The psychic exercise prescribed in the case of different deities is different in the Sādhana. The Sādhana become less or more difficult according to the mental capacity of the worshippers, who are generally classified as High, Middling or Low. The regulation of life in the case of the worshippers of different classes becomes more or less stringent according to the degree of psychic progress.

In the realisation of the deity, there are thus three elements, the worshipper, the deity and their connection or identity. These are named in the Tāntric works as the Bodhicitta, the Mantrapuruṣa (Mantra body) and the Ahaṁkāra (identity). The worshipper is called the Bodhisattva (Bodhi essence), and his mind is known as the Bodhi-

citta (Will to Enlightenment). The deity is the embodiment of the cluster of letters contained in a Mantra which are dynamized by excessive concentration and repetition. The sacred words or letters set up strong vibrations and ultimately condense themselves in the form of deities and this is called the Mantrapuruṣa (Mantra body) or Mantra person. But before the Mantra person is visualised there must always be a complete identity between the Bodhicitta and the Mantrapuruṣa. The subject is both interesting and important for the study of gods and goddesses, and therefore merits a detailed treatment.

The Vajrayāna conception of the Bodhi mind appears to be the same as advocated in Yogācāra, an idea of which can be gained by a reference to the Tattvasaṅgraha of Śāntaraksita. The Bodhi mind is like a continuous stream of consciousness which changes every moment, the consciousness of the previous moment giving rise to or causing the consciousness of the succeeding moment. The chain of momentary consciousness which is without a beginning or an end, operating in unison with the all powerful act-force leads it either to degradation or to emancipation according as the actions done are good or bad. The Bodhi mind is by nature surcharged with impurities such as desire, memory, existence, non-existence, subject, object and the rest which are all unreal. To purify this chain of consciousness is the sole aim of the Bodhisattva, but so long as impurities are not removed, it will be subject to a series of transmigrations either in the world of gods or men, or of animals, birds, ghosts and demons.

According as the impurities are removed one after another, the Bodhi mind commences an upward march in the different spiritual spheres, called Bhūmis, and stays in them only so long as it is not qualified to ascend to a higher sphere. The number of Bhūmis are recognized generally as ten and the Sūtra which describes them is called the Daśabhūmika Sūtra. The Bodhi mind obtains emancipation, or in other words when it crosses the ten Bhūmis mentioned above, it is rewarded with omniscience. These Bhūmis are not meant for the Hinayānists but were exclusively designed for the Mahāyānists who are the real Bodhisattvas. No Buddhist will be called a Bodhisattva who has no compassion for suffering humanity or who will not be prepared to sacrifice his all for the benefit of others. The Vajrayānist conception is the same, and it defines Bodhi mind as one where Śūnya and Karuṇā (compassion) work in unison. In the eye of a Vajrayānist the external world has much the same significance as it appears in Yogācāra. The Tantras characterize the external world with its movable and immovable objects like a pot, picture, carriage, house, stone-house, mountains and the rest as reduced by reason to mere appearances, in

the same way as magic and dream are considered to be appearances. Therefore, the Vajrayānists hold that external objects have no greater reality than magic, mirage, shadow or dream, and their reality cannot be proved by reason.

The Mantras or mystic syllables constitute the backbone of Vajrayāna worship, and are of illimitable varieties. The Mantras are mostly unmeaning words but they sometimes reveal the influence of some unknown language. The Vajrayānists maintain that the Mantras are endowed with great powers. "What is there impossible" they say, "For the Mantras to perform if they are applied according to rules?" It is also said that through repeated mutterings of the Mantras such power is generated that it can astonish the whole world. The Mantra has power even to confer Buddhahood or omniscience. The merits that accrue from the repetitions of the Mantra of Mahākāla are so numerous that all the Buddhas taken together cannot count them even if they were to count without cessation for a number of days and nights. By the Dhāraṇī of Avalokiteśvara even an ass can memorize three hundred verses. The Mantra of Ekajātā is said to be so powerful that the moment it is uttered a man becomes free from danger, he is always followed by good fortune and his enemies are all destroyed. The repetition of the Mantra is however to be done with the greatest care, for instance, it should not be muttered too quickly nor too slowly. The mind at the time of repetition should be concentrated on the letters of the Mantra and should be free from all evil thoughts, and the Mantra should not be repeated when the mind is fatigued or tired.

Thus it can be seen that the Vajrayānists believed that the Mantras were endowed with dynamic power. Their power consisted in the arrangement of the syllables, the purity of which is to be guarded with the greatest care. The Mantra is required to be received with proper ceremonies from a competent preceptor. The Mantra is powerful when it comes from a preceptor who is pure, and has repeated it continuously so as to visualize the Mantra person or the deity sacred to the Mantra. The letters of the Mantra can only be dynamized by continual repetition by day and at night until the deity is visualized. When the Mantra becomes powerful the vibrations let loose by the Bodhi mind react on the universal Śūnya which explodes in consequence in the divine form of the deity and appears before his mind sky. According as the calling signal is different in different cases the deity becomes different, and thus its number increases. The deities are nothing but the forms created by the force of word or letter vibrations, and by continuous practice anyone can visualise the deity. The Mantra idea

is not only logically correct but also philosophically profound.

The relation between the caller and the calling deity is one of identification. It is called Ahaṁkāra or the identity of the Bodhi mind with the deity, the manifestation of Śūnya or the ultimate reality. The identity is established with the Mantra "I am the goddess and the goddess is in me". The worshipper should conceive himself as the deity with the same complexion, form and limbs as described in the Sādhana and should, instead of worshipping any external object, worship himself. The Bodhi mind and the deity apparently signify duality but their duality disappears with enlightenment. The Bodhi mind is of the nature of Śūnya and the deity is a manifestation of Śūnya and, therefore, both have the same origin. But to realise that the two are the same requires perfect knowledge. Continuous meditation and austerities enable the worshipper to shed the veil of ignorance which makes one thing appear as two. The Bodhi mind is further called Karuṇā (compassion) and the ultimate reality as Śūnyatā, and when the two commingle, it is called Advaya or non-duality. As copper leaves its dirty colour (and become gold) when it comes in contact with the magic tincture (of alchemy), even so, the body leaves off its attachment, hatred, etc. when it comes in contact with the tincture of Advaya. This Advaya is a form of cognition where the Bodhi mind commingles with Śūnya and becomes one with it. To symbolize this principle Vajrayāna brought in the conception of the Yab-yum form of deities in which the deity appears locked in close embrace with his Śakti or the female counterpart. When the deity is single, it means that the female counterpart has merged into the deity even as salt melts in water. The deity is Śūnya and the female principle is the Bodhi mind, or the first is the ultimate reality and the female is Karuṇā (compassion). The Bodhi mind can become ultimate reality through the one principle of Karuṇā. This Karuṇā is symbolized in the form of Avalokiteśvara, the great compassionate Bodhisattva who sacrificed his Nirvāṇa in order to serve his fellowmen.

From the foregoing even a casual observer can find that the Vajrayānists formulated the principle that behind the creation there is an indomitable will which multiplies in the form of words and gradually they condense themselves in the form of the deity. The female counterpart is a further grossening process. This is the creative process, grossening process and the process of evolution. This process can only be stopped by the principle of Karuṇā (compassion) which gradually leads the Bodhi mind to soar higher and higher, and to become finer and thinner before it merges in Śūnya. According to Vajrayāna, therefore, the

reverse process of involution starts only when the Bodhi mind is surcharged with Karunā or compassion.

### 5. The Pantheon

The word Pantheon is derived from *pan*—all, and *theos*—god and therefore, concerns itself with all gods belonging to a community following the same religion. In Hinayāna or primitive Buddhism there was no pantheon to which worship was offered by any Buddhist. But in Mahāyāna a large number of deities was included and later, in its more advanced form of Vajrayāna this pantheon became surprisingly large with deities of every description. Virtually, there was an epidemic of deification in which every philosophical dogma, ritualistic literature, abstract ideas, human qualities, even desires such as sleeping, yawning, and sneezing were deified or given a deity form.

The varied, extensive, and diversified pantheon of the Northern Buddhists owes its origin to Tāntric Buddhism or Vajrayāna. There are certain indications that Buddhism had no pantheon before Tāntrism was well established. In very early days Buddhism recognised thirty-three gods of the Hindus who were the residents of the Trāyastriṃśa Heaven which is one of the Rūpa heavens. Buddha did not believe in gods or worship, and in the Saundarananda Kāvya of Aśvaghoṣa we find Buddha discouraging his half-brother Nanda to touch his feet in token of worship. He told Nanda that he would not be in the least pleased by Nanda's taking the dust of his feet, but he would bless him if he would follow the precepts of true Saddharma. Buddha was deified in Mahāyāna which considered him to be Lokottara or superhuman.<sup>1</sup> In Buddhist art also Buddha images are not met with in the earlier schools such as Sanchi and Bharhut, and it is believed that the Gracco-Buddhists of Gandhara were the first to carve out his image in stone. This is the view held by the celebrated French archaeologist Professor A. Foucher.<sup>2</sup> In Bharhut and Sanchi scenes connected with the life of Buddha, such as the dream of his mother Māyādevī (fig. 1), and the symbols of Buddha like the Bodhi Tree, his head-dress, his foot-prints (figs. 2, 3, 4, 5), and the rest used to be freely represented, but his actual likeness was regarded as too scared to admit of representation. Dr. Coomaraswamy on the other hand has shown that the Mathura school of sculpture can have an equally strong claim to antiquity and probably for carving out the first image of Buddha. These are great authorities and it is not possible here to examine their theories in detail. For the present work it is immaterial whether the claim for carving out the first image of

1. Kern ; Manual of Buddhism, p. 3.

2. Beginnings of Buddhist Art, p. 127.

Buddha is established in favour of either Gandhara or Mathura. It is enough to know that there are many images of Buddha in these two schools of art.

Besides the sacred symbols connected with Buddha's life and teachings, worship was offered by the Buddhists to numerous other objects. One of the most important among these objects is the Stūpa which is regarded as the embodiment of the Buddhist Universe with all the heavens as conceived in Buddhism. The stūpas received worship even in the life-time of the Buddha and this continued throughout the centuries after his Mahāparinirvāṇa. Such stūpas are found in abundance in the Buddhist countries, and a few celebrated stūpas in Nepal are illustrated herein (Figs. 6, 7, 8). They are the Stūpas of the Svayambhūnātha (*vulgo*-Śimbiu), the Bodhnāth and Kathe Śimbiu. Besides the Stūpas, the Three Jewels of Buddhism, known by the names of the Buddha, Dharma and Saṅgha were conceived in the form of deities and worship was freely offered to them by the Buddhists in both symbolic and human forms. The images of the Holy Triad as obtained in Nepal are here illustrated. (Figs. 9, 10, 11). Out of the three, one Dharma is a goddess.

Later, a number of gods and goddesses are described in the Mañjuśīmūlakalpa which is believed to be an earlier work than the Guhyasamāja which is dated circa A.D. 300<sup>1</sup>. Again in the Prajñāpāramitā Buddha is worshipped elaborately with diverse paraphernalia of worship. But even then it does not seem clear that Buddhism at this time had any conception of a well-defined and well-classified pantheon. It is in the Guhyasamāja that the idea of a pantheon, rationally classified, is properly and systematically crystallised. Here for the first time are found the descriptions of the five Dhyāni Buddhas, their mantras, their mandalas, and their Śaktis or female counterparts. These Dhyāni Buddhas represent the five Skandhas or the five cosmic elements of which the world is composed. They are here described as the progenitors of the five Kulas or families of gods and goddesses. The families owe allegiance to their progenitors who are known as Kuleśas or Lords of Families. In the Guhyasamāja it is said :

"The five Kulas (families) are the Dveṣa (hatred), Moha (delusion), Rāga (attachment), Cīntāmaṇi (Wishing Gem), and Samaya (convention) which conduce to the attainment of all desires and emancipation."<sup>2</sup>

The emanations or offsprings of these Dhyāni Buddhas constitute their families. It is in this way that the Buddhists built a well-classified pantheon with its multiplicity of gods and goddesses, and when these

1. See the discussion on the subject in Guhyasamāja, intro. p. XXXVI—XXXVII.

2. Guhyasamāja : p. 6.




Fig. 1 Maya's Dream  
(*Elmerhat*)

SYMBOL WORSHIP



were represented in art, they were required to show their origin by holding on their heads the miniature figure of their parental Dhyāni Buddha. Every deity almost without exception was given various forms with two, four, six, eight, ten, twelve, sixteen and even more hands, and proportionately one head to three, four, six, and eight heads. They were given different colours, different expressions and different companions according as they were worshipped in the different Tāntric rites and according as they were required to discharge different functions, from curing a disease to the killing of an enemy. The artists had a considerable hand in executing the images and they introduced their own traditions, provincialisms and innovations. The votaries also according as they wanted to have their gods in a powerful form, added extra hands, heads and feet to suit their own ideas and whims, and it is precisely in this way that the deities increased to an amazing number

The Guhyasamāja or the Tantra of Secret Communion which is perhaps the first book inculcating the Vajrayāna philosophy of Mahāsukha is a product of circa 300 A.D. which is the time of Asaṅga. Quite naturally the Tantra could not get publicity as the public mind was not prepared to receive the revolutionary innovations introduced in it. Thus the Tantra went into private hands and was handed down through an unbroken chain of Gurus and disciples for three hundred years in the most secret manner possible. It obtained publicity through the teachings and mystic songs of the Buddhist Vajrācāryyas or Siddhas in about the middle of the 7th century. It is for this reason that references to the pantheon in the general Buddhist literature are not met with as frequently as can be expected, nor the accounts of the Chinese travellers show much acquaintance with the pantheon, when they came to India to investigate the condition of Buddhism in India. Despite this, certain names of Buddhist gods and goddesses are indeed met with in their writings, though they do not pertain to the well classified pantheon referred to above. In the Sukhāvati Vyūha which was translated into Chinese between A.D. 148-170 the name of Amitābha appears for the first time as the presiding deity of the Sukhāvati or the Akaniṣṭha heaven where he is believed to have brought forth Avalokiteśvara into existence.<sup>1</sup> It should be remembered that in the Vajrayāna works also this heaven has been characterized as the abode of all gods and goddesses. In the smaller recension of the Sukhāvati Vyūha which was translated into Chinese between A.D. 384-417 mention is made of two more gods namely Akṣobhya as a

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1. Sukhāvati Vyūha, pp. 1, 28, 32.



Tathāgata and Mañjuśrī as a Bodhisattva. Fa-Hien (A.D. 394-414) mentions the names of Mañjuśrī, Avalokiteśvara, and the future Buddha Maitreya, while Yuan Chwang (629-645 A.D.) refers to the names of Avalokiteśvara, Hārīti, Kṣitigarbha, Maitreya, Mañjuśrī, Padmapāni, Vaiśravaṇa, Śākya Buddha, Śākya Bodhisattva, and Yama together with such deified saints as Aśvaghōṣa, Nāgārjuna, Asaṅga, Sumedhas and others. I-Tsing (671-695 A.D.) mentions the names of Avalokiteśvara, Amitāyus, Hārīti, the Catur-Mahārājikas, Maitreya, Mañjuśrī and Yama besides several others. Śāntideva (695-730 A.D.) in his Śikṣāsamuccaya mentions the names of Akṣobhya as a Tathāgata, Gaganagañja as a Bodhisattva, Siṃhaviṅśatī as a Tathāgata, Cundā, Trisamayārāja, Mārīcī, Siṃhanāda, Mañjughoṣa and many others.<sup>1</sup> After Śāntideva the Tantra of the Buddhists got wide publicity, and the Tāntric works written after his time all referred to the pantheon and described numerous gods, especially the Dhyāni Buddhas a definite product of Tāntric Buddhism. The Sādhana literature which describes the forms of gods and goddesses and lays down the procedure for worshipping them was developed by the Mahāsiddhas or great magicians like Saraha, Nāgārjuna, Śabarīpā, Anaṅgavajra, Indrabhūti and others, although it is very probable that the earliest Sādhana was composed by Asaṅga who flourished in circa 300 A.D. In the Sādhana attributed to Asaṅga the Dhyāni Buddhas and their emanations are referred to.

When a reference is made to the numerous images executed in the different schools of art it also becomes palpable that the Buddhist pantheon was not well developed before the Tantras got wide publicity in about the middle of the 7th century A.D. In the Gandhara school, for instance, besides the Buddha images, there are images of Jambhala Kubera, Indra, Maitreya, Hārīti and several unidentified Bodhisattva images. In the Mathura school which was either contemporaneous or somewhat later than the Gandhara school there are numerous Buddha and Bodhisattva images along with those of Kubera, the Yakṣas and Nāgas. The Mathura school extended to the early Gupta period<sup>2</sup> and here also later Buddhist images of Tāntric flavour are not met with. Not even the images of Avalokiteśvara, Mañjuśrī are to be found in this school. The case of the later Magadha school however, is otherwise. The Magadha school included the images found in Sarnath, Nālandā, Odantapuri, Kurkihar, Gaya and other ancient sites in Bihar. The most flourishing period of the Magadha school

1. Bendall's introduction to Śikṣāsamuccaya, p. V.

2. Vogel : *The Mathura School of Sculpture* in A.S.I. Annual Report, 1906-7, p. 145.

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was contemporaneous with the reign of the Pāla kings of Bengal and lasted till the Muhammadan conquest of Bihar and Bengal in the beginning of the thirteenth century A.D. In the Magadha school are to be found a definite evidence of the existence of a well classified pantheon as conceived in Vajrayāna Buddhism. In most of the images there are figures of five Dhyāni Buddhas on the halo round the head of the principal deity, as also others with miniature figures of Dhyāni Buddhas on the crown to indicate the origin of the deity installed. Again, unlike the Mathura and Gandhara schools there is a distinct dearth of Buddha images in later schools of art, and even when he is represented, he takes the semi-mythical form of Vajrāsana being flanked by Avalokiteśvara and Maitreya on two sides. In the Magadha school therefore Buddha lost his original importance and became similar to the Dhyāni Buddha Akṣobhya, as is evident from the numerous Sādhana dedicated to the worship of Vajrāsana Buddha with the earth touching signal. The Bodhisattva images are also not so stereotyped as they are found either in Gandhara or in Mathura. The Magadha school is characterised by its wide variety of images of gods and goddesses and this will be apparent to any visitor who visits the museums at Sarnath, Nālandā, Patna, or even at Calcutta, and takes a round in the extensive ruins of the Odantapuri Vihāra (Modern Bihar) on the Bakhtiyarpur Bihar Light Railway. The same is the case with the ruins of Gaya, Kurkihar, Sahet-Mahet and Kasia. At Sarnath, the contents of the museum are rich with such interesting and symbolic images as Śaḍakṣarī Lokeśvara, Ucchuṣma Jambhala, Mañjuśrī, Tārā, Vasudhārā, Mārīcī, all the Five Dhyāni Buddhas, Vajrasattva the sixth Dhyāni Buddha and numerous others belonging to the Vajrayāna pantheon. Nālandā images are enriched with the same deities as are found in Sarnath.

The Bengal school which is contemporaneous with the Magadha school is distinguished by the high class of art it developed and for its beauty of execution. Its flourishing period ranged from the 10th century till the conquest of Bengal by the Muhammadans. Many of the specimens of the Bengal school are preserved in the museums at Calcutta, Dacca, Rajshahi, and the Vangiya Sahitya Parishad, and a large number of them are scattered about in the Pargana Vikrampur and in the districts of Dinajpur, Rajshahi, Birbhum and Comilla. In this school many interesting and unique specimens of images belonging to Tāntric Buddhism are met with. From the above it becomes clear that the artists were acquainted with the descriptions of deities as given in the Sādhana literature, because the images and the Dhyānas as given in the Sādhana coincide most remarkably. In this school

are to be found such images as Heruka, Vasudhārā, Jambhala, Arapacana, Khasarpaṇa, Parnaśabarī, Simhanāda, Mañjuvara, Aparā-jitā, Mahāpratisarā, Nairātmā, Ṣaḍakṣarī Lokēśvara, Mahāśrī Tārā, Khadiravanī Tārā along with many others too numerous to mention. Scholars desirous of having more information on the subject are recommended to refer to the excellent work of Dr. N. K. Bhattasali, entitled, *The Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* where incidentally images discovered elsewhere in Eastern Bengal have also been treated. Another monumental work on the subject is R. D. Banerji's *Eastern Indian School of Medieval Sculpture*, published by the Archæological Department of the Government of India.

The images of Buddhist deities found at Ajanta, Elora and the cave temples of Western India show signs of immature Tantra and may be assigned to a period before the 7th century A.D. although some of the paintings and sculptures are of long antiquity. It does not seem that the Tantras were very popular with the Buddhists of Western India or that they were influenced by the teachings of the Tantra which was mainly a product of Eastern India. Had it not been so, the cave temples would have at least exhibited some of the Tāntric deities such as Mañjuśrī, Tārā, Khasarpaṇa, Jambhala, Prajñāpāramitā and others. The Javanese art seems to have been profoundly influenced by the Bengal school, and the images of gods and goddesses as found in the Borobudur temple show that they were acquainted with many deities of the Vajrayāna pantheon. As Vajrayāna was mainly a product of Bengal it is probable that colonists carried their art and religion to Java and Indonesia by the sea route, probably from the sea-port at Tāmralipti or from Chittagong and Orissa. The Prajñāpāramitā image produced in the Javanese school has been acclaimed as one of the finest specimens of eastern art, ancient or modern.

After the destruction of Buddhism from India the priests of the celebrated monasteries of Bengal and Magadha who could save their heads from the hostile sword of the Muhammadans, fled to Nepal which is protected on all sides by the mighty walls of the Himalayan mountains, and took refuge in that country, and thus kept the torch of Buddhism still burning there. The Bengal school of art which was carried by the priests was soon modified into a typical Nepalese art when it came in contact with the native artists, and thus became stereotyped. But after the 18th century it became debased and crude. The general impression of the visitor who inspects the numerous monasteries in Nepal which are the repositories of Buddhist images of diverse kinds, is that the dreamy sweetness and the sublime beauty



Fig. 80 Nāmasaṅgīti Mañjuśrī  
(*Peiping*)

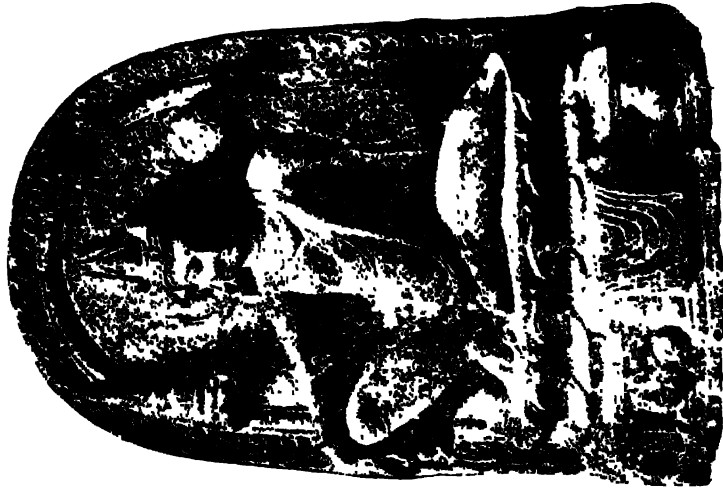


Fig. 81 Vāgīśvara  
(*Indian Museum*)

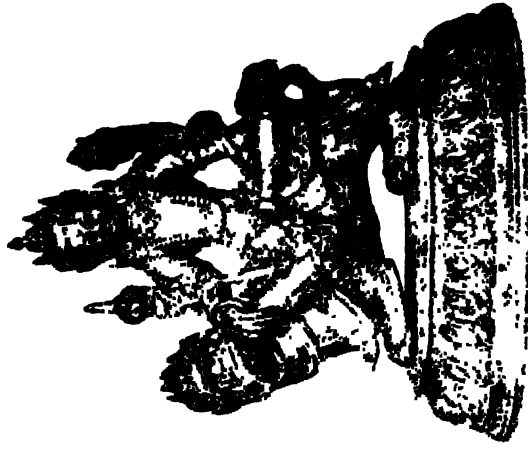


Fig. 82 Vāgīśvara  
(*Nepal*)

of the Bengal school could not be preserved in Nepal, although earlier specimens of really good art are not at all wanting in the Nepal school. The followers of Vajrayāna who went to Nepal in order to make sure of their existence converted a good many Newars of the land to Buddhism and carved out innumerable images of gods and goddesses in stone, metal or wood, so much so, that a student of iconography is overwhelmed at their wealth and variety. It is however curious to note that the origin of almost all the monasteries in Kathmandu, Bhatgaon, and Lalitapattan dates from the 13th century, which shows unmistakably that these monasteries were founded almost immediately after the Muhammadan conquest by the refugees fleeing from Eastern India.

The cumulative evidence of art, history, and literature leads one to believe that the pantheon of the Northern Buddhists was not widely known before the 7th century A.D. nor was the underlying philosophy, which may warrant the formation of a pantheon, well developed before that time, although the origin of it is definitely earlier. This may be explained by the fact that the Guhyasamāja which for the first time inculcated the doctrine of the five Dhyāni Buddhas and their families, was composed in secret and transmitted in an occult manner for about three hundred years. This is one of the many reasons why neither the Guhyasamāja Tantra nor the Dhyāni Buddhas nor the varied pantheon of Vajrayāna could be widely known. It is only in the Sādhana of Asaṅga as included in the Sādhanamālā that a definite reference to the five Dhyāni Buddhas and their families is to be met with, and for that reason it is not improbable to connect Asaṅga with the introduction of the very Guhyasamāja Tantra itself. The subsequent writers only got a glimpse of what filtered through the secret but very popular mystic organisations. After the 7th century secrecy was no longer necessary, as the principles of Vajrayāna were then fully established and widely spread through the teachings and mystic songs of the Siddhas and Mahāsiddhas. The beautiful images produced by the priests and artists made the teachings doubly attractive. Great men came forward to advocate the cause of Vajrayāna. Chairs for the study and teaching of Tantras were founded in the different and famous centres of learning such as Nālandā, Odantapuri, Vikramaśīla and Jagaddala. Eminent scholars like Śāntarakṣita worked as professors of Tantra in the world famous university of Nālandā.

## CHAPTER I

### DHYĀNI AND MORTAL BUDDHAS

The pantheon of the Northern Buddhists revolves round the theory of the five Dhyāni Buddhas. The Buddhists believe that the world is composed of five cosmic elements or Skandhas. The five Skandhas are Rūpa (form), Vedanā (sensation), Sainjñā (name), Saṅskāra (conformation) and Vijñāna (consciousness). These elements are eternal cosmic forces and are without a beginning or an end. These cosmic forces are deified in Vajrayāna as the five Dhyāni Buddhas. In the course of time they were regarded as the five primordial gods responsible for this diversified creation, and thus Vajrayāna took a polytheistic form, although polytheism can hardly apply to a system which considers Śūnya as the One, Indivisible and Ultimate Reality. But so long as form could not be given to Śūnya as an anthropomorphic deity, the system of five Dhyani Buddhas certainly had the flavour of polytheism. The priests and the Vajrayāna authors were conscious of this shortcoming, especially in view of the fact that all the six Hindu systems of philosophy tended to develop a highly monistic philosophy. They tried at first to cure this defect by the theory of the Kulas (families), and Kuleśas (lord of families) of gods and men, and thus divided everything into five groups. For each group, a particular Dhyani Buddha becomes the Kuleśa or the primordial lord, all other groups taking their origin from him. Another grand conception of the Vajrayāna Buddhism is the theory of the highest god Vajradhara, also called Ādibuddha, the primordial monotheistic god who is the embodiment of Śūnya to whom even the Dhyāni Buddhas owe their origin. The theory originated in the Nālandā monastery in about the 10th century.<sup>1</sup> Thereafter, a large number of images of Vajradhara must have been made in the different schools of art. The special Tantra dedicated to Ādibuddha is the Kālacakra Tantra which appears to be the original Tantra in which the doctrine of Ādibuddha was for the first time inculcated. The Kalacakra Tantra thus is a product of the 10th century. Vajradhara was particularly popular in Nepal and Tibet where numerous images

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1 The idea of an Ādibuddha originated in the Nālandā Monastery in the beginning of the 10th Century A.D. See JASB, Vol. II (1833) pp. 57 ff. Also *Vajradhara Vs. Vajrasattva* in JBORS, Vol. IX, pp. 114 ff.



of this primordial god are to be met with. Alexander Csoma de Koros places the introduction of this conception of Ādibuddha in Central India in the latter half of the 10th century. It originated at Nīlandā according to him in the beginning of the 10th century, and no mention of the Ādibuddha cult is made by any writer prior to this time. Homage is paid to Ādibuddha in the shape of a flame of fire which the priests consider as eternal, self-born and self-existent. It is said in the Svayambhū Purāṇa that Ādibuddha first manifested himself in Nepal in the form of a flame of fire, and Mañjuśrī erected a temple over it in order to preserve the flame. This ancient temple is known as the Svayambhū Caitya.

The conception of Vajradhara presupposes Ādibuddha and, therefore, is later than the first half of the 10th century. Vajrasattva, being a regular development of the Bodhisattva Vajrapāṇi emanating from the Dhyāni Buddha Aksobhya, is a little earlier, although the conception of Vajradhara and Vajrasattva are sometimes inextricably mixed up. In Vajrayāna, Ādibuddha is regarded as the highest deity of the Buddhist pantheon, the originator even of the five Dhyāni Buddhas. When represented in human form, he begets the name of Vajradhara and is conceived in two forms, single and Yab-yum. When single, he is bedecked in jewels, gaudy ornaments and dress, sits in the Vajraparyāṅka or the attitude of meditation with the two feet locked with soles of the feet turned upwards. He carries the Vajra in the right hand and the Ghantā (bell) in the left, the two hands being crossed against the chest in what is known as the Vajrahūṅkara Mūdra (Fig 12). The Vajra (thunderbolt) here is the symbol for the ultimate reality called Śūnya while the bell represents Prajñā or wisdom the sounds of which travel far and wide. Sometimes the symbols are shown on a lotus on either side, the Vajra being on the right and the Ghantā in the left (Fig 13). In Yab-yum, his form remains the same as when single except that here he is locked in close embrace by his Śakti or the female counterpart whose name according to Getty is Prajñāpāramitā. The Śakti is somewhat smaller in size, is richly dressed and bedecked in ornaments, carrying the Kartri (knife) and the Kapāla (skull cup) in the right and left hands respectively (Figs. 14, 15). In these figures the Kartri is the symbol for the destruction of ignorance, the Kapāla stands for oneness absolute, while the double form Yab-yum represents that the distinction between duality and non-duality is unreal, and the two mix themselves into one as salt mixes in water. The deity Vajradhara is an embodiment of the highest reality, Śūnya, while Prajñāpāramitā represents Karuṇā (compassion) and in close embrace they turn into one Śūnya in which Karuṇā merges, and the duality ceases. Vajradhara

is widely represented in Tibet. <sup>1</sup>

Vajradhara is described in Buddhist Tāntric works and he has several forms. An important description in the *Niṣpannayogāvali* is given below. This particular form of Vajradhara is three-faced and six-armed.

### Vajradhara

Colour—Reddish White.

Faces—Three.

Arms—Six.

Pose—Tāṇḍava Dance.

Vajradhara is the principal deity in the *Vajrasattva Maṇḍala* in the *Niṣpannayogāvali*. He is described thus :—

“Kūtāgāragarbhe Vajradharaḥ...īśadīakṭānu-viddhasitavarnaḥ...trimukho nīla-raktasavyetaravaktraḥ. sadbhujo vajra-ghantāvirājītabhujābhyām ālingitasvābhaprajñā..... savyakarābhyām kṛpānāṅkuśavarau vāmābhyām kapālapāśabhr̥t .....ardhaparyāṅkena navanātyarasaistāṇḍavi.”  
NSP. p. 8.

“In the innermost chamber of the Maṇḍala there is Vajradhara. His colour is reddish white. He is three-faced. The right face is blue and the left is red. He is six-armed. With the two principal hands carrying the Vajra and the Ghantā he embraces the Prajñā. The two other right hands show the excellent sword and the Aṅkuśa. In the two remaining left hands, he carries the Kapāla and the noose. He stands in the Ardhaparyāṅka and dances the Tāṇḍava dance exhibiting the nine dramatic sentiments”.

Fig. 16 represents a three-faced and six-armed Vajradhara image without the Sakti in the Baroda Museum.

But Vajradhara was not universally accepted as the Ādibuddha or the first creative principle. When the theory of Ādibuddha was fully established the Buddhists seem to have ranged themselves into so many sects as it were, holding different views regarding specific forms which the Ādibuddha should take. Some considered one among the five Dhyāni Buddhas as the Ādibuddha, some acknowledged Vajrasattva as the Ādibuddha. Many others were content to regard the Bodhisattva such as Samantabhadra or Vajrapāṇi as the Ādibuddha. Thus the cult of Ādibuddha was widely distributed amongst the different schools, which gave rise to as many different sects amongst the Tāntric Buddhists.

Vajradhara or the Ādibuddha is supposed to be the originator of the five Dhyāni Buddhas, the progenitors of the five Kulas or families of Buddhist gods and goddesses. Next to Vajradhara the Dhyāni Buddhas or the Tathāgatas are important in Buddhist iconography and, therefore,

1. Getty—GNB, p. 5.

requires treatment in detail. The Guhyasamāja Tantra (Tantra of Secret Communion) was the first to reveal their existence in a Saṅgīti (holy assembly) which is supposed to introduce new ideas into Buddhism.

In the Guhyasamāja <sup>1</sup> the Dhyāni Buddhas are given a Mantra, a colour, a Śakti, a direction, and a guardian of the gate. As these Dhyāni Buddhas are of primary importance in Buddhist iconography, it is necessary to deal with their origin in some detail here. The Guhyasamāja opens in a grandiloquent style with the description of a monster assembly of gods, Tathāgatas, Bodhisattvas, Śāktis, and various other divine beings. The Tathāgatas present in the Assembly requested the Lord Bodhicittavajra to define the Tathāgatamaṇḍala or the magic circle of the five Dhyāni Buddhas and in response to their request, the Lord sat in a special Samādhi (meditation) called the Jñānapradīpa (lamp of knowledge), and his whole form started resounding with the sacred sounds of VAJRADHṚK which is the mantra of the Dveṣa family. No sooner did the words come out, than the sounds transformed themselves into the concrete shape of Akṣobhya with the earth-touching signal (Mudrā).

Then the Lord sat in another meditation and soon became vibrant with the sacred sounds of JINAJIK, the principal mantra of the Moha family. The sounds condensed themselves into the concrete form of Vairocana with the Dharmacakra Mudrā and he was placed in his front in the East.

Next with a third Samādhi (meditation) the Lord became resonant with the word RATNDHṚK the principal mantra of the Cintāmaṇi family and soon became condensed in the human form of Ratnaketu with his favourite signal of Varada (gift bestowing) and was placed to the south of the Lord.

The Lord thereupon took a fourth Samādhi and became resonant with the sacred sound of ĀROLIK, which is the principal mantra of the Vajrarāga family. The vibrations soon grossened themselves in the human form of Amitābha with the signal of Dhyāna (meditation) and he was placed behind the Lord in the west.

Next, the Lord assumed another Samādhi and soon became resonant with the sacred sound of PRAJNADHṚK, the principal Mantra of the Samaya family. The vibrations after condensation gradually assumed the shape of Amoghasiddhi with his characteristic symbol of Abhaya (assurance), and he was placed by the Lord in the north.

Then the Lord sat in a series of special Samādhis, five in number, and became resonant with five different mantras. The vibrations in like

1. Guhyasamāja chapter 1 is entirely devoted to the formation of the Dhyāni Buddha maṇḍala.

manner were condensed in the form of five goddesses as female counterparts of the five Tathāgatas already named and were placed in their appropriate positions.

Thus, the Lord in the first Samādhi became resonant with the sound DVEṢARATI which transformed itself into the form of his own queen and was placed on his own seat.

Next, he became resonant with the sound MOHARATI which took the shape of a goddess and was placed in the eastern direction as the queen of Vairocana.

Thereafter he became vibrant with the sound IRṢYARATI which took the shape of a goddess and was placed in the southern direction as the queen of Ratnasambhava.

Next in another Samādhi the Lord became vibrant with the sound RĀGARATI which soon took the concrete shape of a goddess and was placed in the western direction as the queen of Amitābha.

Then in a further meditation the Lord became resonant with the sound VAJRARATI which took the concrete shape of a goddess and was placed in the northern direction as the queen of Amoghasiddhi.

When all the Tathāgatas were associated with their female counterparts the Lord sat in four more meditations and through these created four guardians of gates for the four cardinal directions.

First, he sat in the Mahāvairocanavajra Samādhi and became resonant with the sound YAMĀNTAKṚT. These sound vibrations soon assumed the concrete shape of a violent deity, fearful to the Tathāgatas, and he was placed at the eastern gate.

Next, he became vibrant with the sound PRAJNANTAKṚT. The sound vibrations soon assumed the form of a violent deity, fearful to the Vajra process, and he was placed at the southern gate.

In a third Samādhi the Lord became vibrant with the sound PADMĀNTAKṚT which soon took the form of a violent deity representing the speech of the Tathāgatas and was placed at the western gate.

Finally, the Lord sat in another Samādhi called the Kayavākittavajra of the Tathāgatas, and became vibrant with the sound VIGHNĀNTAKṚT which soon took the shape of a violent deity representing the body, speech and the mind of the Tathāgatas, and was placed at the northern gate.

The above account as recorded in the Guhyasamāja Tantra marks the beginning of the theory of the five Dhyāni Buddhas, their counterparts, their mantras and the guardian of the gates. The five Dhyāni Buddhas are the corner stones of Buddhist Iconography on which the whole edifice of the Buddhist pantheon is erected. The five Dhyāni Buddhas are the progenitors of the five Kulas or families of deities, and the community worshipping them were known as the Kaulas, and the

process of worship was called *Kulācāra* or family conduct. These *Dhyāni* Buddhas further split themselves up in the form of *Bodhisattva* and their female principals who are responsible for creating everything found in existence. The forms of deities are nothing but the gross forms of the different sounds, and thus the connection of the mantra with the deity is established.

The five *Dhyāni* Buddhas who are the embodiments of the five *Skandhas* or primordial elements are the progenitors of the five families of deities constituting the whole of the Buddhist pantheon. The emanated deities of these *Dhyāni* Buddhas, as a rule, hold the miniature figure of the parental *Dhyāni* Buddha on their heads and are usually of the same colour as that of the *Dhyāni* Buddha and are placed in the same direction as is assigned to their sires. This very plan is followed most scrupulously in almost all the *Maṇḍalas* or magic circles as described in the remarkable work, *Niṣpannayogāvalī* of *Mahāpandita Abhayakara Gupta*.

The names, colours and the symbols of the five *Dhyāni* Buddhas are stated briefly in the following verse occurring in the *Sādhanamālā* :

Jino Vairocana khyāto Ratnasambhava eva ca  
Amitābhamoghasiddhiraksobhyaśca prakīrtitaḥ  
Varṇa amṛtam sitaḥ pīto rakto haritamecakau  
Bodhyaṅgī Varado Dhyānam Mudrā Abhaya-lhūsprāu.

*Sādhanamālā*, p. 568-9

“The Jinas (victorious ones) are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Aksobhya. Their colours are white, yellow, red, green and blue, and they exhibit the Bodhyaṅgi (teaching), Varada (boon), Dhyāna (meditation), Abhaya (protection), and Bhūṣparśa (earth-touching) attitudes of hands respectively.”

The *Dhyāni* Buddhas are a peculiar kind of Buddhas who are not required to pass through the stage of a *Bodhisattva*. They were never anything less than a Buddha. They are always engaged in peaceful meditation, and they voluntarily abstain themselves from the act of creation. To create is the work of their emanations, the Divine *Bodhisattvas*. As has been said already, the *Dhyāni* Buddhas are five in number to which a sixth *Vajrasattva* is sometimes added. The *Guhyasamāja Tantra* makes it clear that all the five *Dhyāni* Buddhas along with their female counterparts and the guardians of gates were known in circa 300 A.D. the time of the introduction of this new Tantra. That the five *Dhyāni* Buddhas might have owed their origin to the theory of the eternity of the five senses, seems to be borne out by a passage in the *Cittavisuddhiprakāraṇa*<sup>1</sup> of the Tantric *Āryadeva*.

1. JASB, 1898 p. 178.

But it may also be possible that the five *Mudrās* which Buddha Śākya-siṃha made sacred by using on memorable occasions and which were constantly depicted in the Buddhistic figures of the different schools of art, gave rise to the five *Dhyāni* Buddhas (Figs 17, 18). Advaya-vajra who flourished in the 11th century, has written in one of his short works that the five *Dhyāni* Buddhas took their origin from the theory of the eternity of the five *Skandhas* (elements), that is to say, that the *Dhyāni* Buddhas represented the five primordial cosmic forces which are responsible for creation. Vajrasattva, the sixth *Dhyāni* Buddha, who is generally regarded as the priest of the five *Dhyāni* Buddhas and is usually represented with the priestly symbols, the Vajra and the *Ghaṇṭā*, is an embodiment of the five *Skandhas* collectively, and undoubtedly a later addition to the pantheon of the Northern Buddhists.

The *Dhyāni* Buddhas are always represented as seated on a full blown lotus, and in the meditative pose with legs crossed, the right foot crossing over and in front of the left, with the soles of both feet turned upwards. The hand that rests on the lap is sometimes empty, but in most cases holds the bowl. The head is bare, the thick clustering curls radiate effulgence like a flame of fire. The eyes are half-closed in meditation showing the mind completely drawn inwards in perfect introspection. The dress consists of an undergarment reaching from the chest to the knee, and secured by a scarf. The body is loosely covered by the habit of a monk, leaving only the right arm bare.

The *Dhyāni* Buddhas are generally represented on the four sides of a *Stūpa* which is the symbol of the Buddhist universe, facing the four cardinal points. Vairocana is the deity of the inner shrine and is, therefore, generally unrepresented. But exceptions to this rule are by no means rare. He is occasionally assigned a place between Ratnasambhava in the south and Akṣobhya in the East. Independent shrines are also dedicated to each of the Buddhas.

The five *Dhyāni* Buddhas are each given a special recognition symbol and a colour. The symbols are extremely important for the purpose of iconographical studies, because the female counterparts and the offsprings of the *Dhyāni* Buddhas invariably display these symbols in order to show their origin. Thus Amitābha is given the Lotus as the recognition symbol. His Śakti Pāṇḍarā and his Bodhisattva Padmapāṇī must exhibit the Lotus symbol in order to show that they are the emanations of Amitābha. Similarly, all the other *Dhyāni* Buddhas also have their own symbols and the name of the family is generally fixed from these symbols; for instance, Amitābha is the progenitor of the Lotus family, Akṣobhya is the leader of the Vajra family, Ratnasambhava is the embodiment of the Jewel family, and so forth.

The Advayavajrasaṅgraha gave special epithets to the Dhyāni Buddhas to indicate their families, although these special epithets are not known from any other source. According to this authority, Amitibha is Padmakulī, Akṣobhya is Vajrakulī, Vairocana is Tathāgatakulī, Ratnasambhava is Ratnakulī and Amoghasiddhi is Karmakulī. The Kula in the case of Vajrasattva is not given for the simple reason that he has neither family nor a special element.

Next to symbols, the colour of the Dhyāni Buddhas is important. Each Dhyāni Buddha has a special colour and this colour is required to be shown by all originating from each. Sometimes in classifying Buddhist deities there is no other sure indication of the parental Dhyāni Buddha except the colour. On the ground of colour alone, and in the absence of positive mention of the parental Dhyāni Buddhas, several deities have been classified in this book in this manner.

A detailed description of the Dhyāni Buddhas along with their female counterparts and their offsprings, the Bodhisattvas, now follows with relevant information regarding their forms and their statues and paintings. Descriptive quotations from Tāntric works have been incorporated to indicate the source of information wherever possible.

## 1. AMITĀBHA

Colour—Red

Vehicle—Peacock

Mudrā—Samādhi

Symbol—Lotus

By far the most ancient among the Dhyāni Buddhas is Amitābha who is said to reside in the Sukhāvati heaven in peaceful meditation. He presides over the current Kalpa (cycle) which is Bhadrakalpa. As a Dhyāni Buddha he does not create. It is his Bodhisattva Padmapāṇi, also known as Avalokiteśvara, who is responsible for creation. The form of Amitābha is described in the Pañcākāra section of the Advayavajrasaṅgraha thus :

“Paścimadale Ravimaṇḍalopari rakta-Hrīḥkārasambhūto raktavarṇo Amitābhaḥ padmacihnaḥ samādhimudrādharāḥ samjñāskandhasvabhāvo rāgaśarīraḥ śukrātmakaḥ padmakulī pratyavekṣaṇājñānalakṣaṇo grīṣ-marturūpāḥ mlarasaśarīraḥ ṭavargātmā pradoṣavān”. ADV. p. 41.

“On the western petal on the disc of the sun there is Amitābha of red colour originating from the red syllable Hrīḥ. He has a lotus as his sign and he exhibits the Samādhi Mudrā in his two hands. He is of the nature of the cosmic element of Saṃjñā (name), is an embodiment of attachment and belongs to the Lotus family. He stands for the vital fluid, and is endowed with the Pratyavekṣaṇā (looking after)

knowledge. He represents the summer season and the acid taste. He presides over the group of letters beginning with *Ta* (cerebrals) and rules over the evening twilight".

When represented on the *Stūpa*, he always faces the West and the Nepalese Buddhists regard him as the fourth *Dhyāni Buddha*. His two hands with palm open lie on his lap, one upon the other forming the *Dhyāna* or the meditative *mudrā*. His colour is red and his *Vāhana* is a pair of peacocks. His recognition symbol is the Lotus.

Images, sculptures, paintings and drawings of this description are found in all Buddhist countries including India, Tibet and China. One miniature painting of the *Dhyāni Buddha* is reproduced in Fig. 19. Besides the two-armed form various other forms are known of this and other *Dhyāni Buddhas*. It may be remembered here that all the five miniatures reproduced here belong to the collection of Dr. Evans-Wentz.

*Amitābha* images are found in abundance in Tibet<sup>1</sup> and in China.<sup>2</sup>

### PĀṆḌARĀ

Colour— Red

Symbol—Lotus

*Pāṇḍarā* is also called *Pāṇḍaravāsini*. According to a *Dhyāna* in the *Advayavajrasaṅgraha* she belongs to the Lotus family which is also the family of the *Dhyāni Buddha Amitābha*. *Pāṇḍarā* thus is the spiritual consort of *Amitābha*. Her form and nature are described as under :—

“*Vāyavyāṁ candramandalopari Pāṁkārābījasambhūtā Pāṇḍaravāsini raktā raktavainā padmacihṇā tejodhātusvarupā padmakulā rāgaraktā.*”

ADV. p. 43.

“In the *Vāyu* (north-west) corner on the orb of the moon there is *Pāṇḍaravāsini* originating from the ( red ) germ syllable *Pāṁ*. She is red in colour and has the *Padma* ( lotus ) as her recognition symbol. She is the embodiment of the element of Fire. She belongs to the Lotus family and is full of attachment.”

Images and paintings of this goddess are rare. She is however known in Nepal in paintings, and some of her statuettes are found in China. Fig. 20 illustrates a Nepalese drawing of the goddess.

*Pāṇḍarā* is represented in Tibet<sup>3</sup> and China<sup>4</sup>. The illustrations of drawings of all the five *Buddhaśaktis*, *Pāṇḍarā* and

1. Gordon : ITL p. 27. Getty—GNB. pp. 38, 39.

2. Clark : TLP, II, pp. 32, 57, 142.

3. Getty : GNB. p. 139.

4. Clark : TLP, II, under the name of *Pāṇḍaravāsini*, pp. 61, 106, 152, 164.



others are reproduced from Wright's *History of Nepal*, Plate VI. These drawings are made by Nepalese painters.

## PADMAPĀṆI

Colour—Red

Symbol—Lotus

Padmapāṇi is the Bodhisattva attached to the Padma (lotus) family which is presided over by the Dhyāni Buddha Amitābha whose spiritual consort is Pāṇḍarā or Pāṇḍaravāsini. The Lotus is the symbol of this family and the colour assigned to this family is red. The Bodhisattva Padmapāṇi begets the red colour and a full-blown lotus as his symbol. Padmapāṇi is fairly well represented in the Buddhist countries of the North including Tibet<sup>1</sup> and China. One of his images is illustrated in Fig. 21<sup>a</sup>.

## 2. AKṢOBHYA

Colour—Blue

Mudrā—Bhūsparśa

Vehicle—Elephant

Symbol—Vajra

Next in importance and antiquity is the Dhyāni Buddha Akṣobhya who is mentioned as a Tathāgata in the smaller recension of the Amitāyus Sūtra which was translated into Chinese between A.D. 384 and 417. Akṣobhya is regarded as the Second Dhyāni Buddha by the Nepalese Buddhists. His description appears almost everywhere in Tāntric literature. The Pañcākāra section of the Advayavajrasaṅgraha perhaps gives the best description thus :

“Sūryamaṇḍalastha-nīla-Hūṁkāraṇiṣpanno dvibhuja ekamukho Bhūsparśamudrādhara vajraparyāṅki..... Viññānaskandhasvabhāvaḥ ..... vajrakulī.....śīśiramadhyāhnakatuśruti-ākāśaśabda-cavargo Akṣobhya-viśuddhaḥ”.

ADV. p. 40-41.

Akṣobhya originates from the blue syllable Hūṁ which is placed on the orb of the sun. He is two-armed and one-faced, exhibits the Bhūsparśa (earth-touching) mudrā and sits in the Vajraparyāṅka (adamantine seat) pose. He represents the primordial cosmic element of Viññāna (consciousness). He is the embodiment of the Vajra family and represents the winter season, noon-time, pungent taste, faculty of hearing, the element of Ether and Sound and the Ca (palatal) group of letters”.

Images, sculptures, statuettes and paintings of Akṣobhya of this description are to be met with everywhere in Buddhist countries especially of the North. When represented in the Stūpa he always

1. Getty : GNB. pp. 61, 62.

2. This and other illustrations of the five Dhyāni Bodhisattvas are in full-size bronzes. All these are to be found in the U Vahal in Nepal.

faces the East. His left hand rests on the lap while the right rests on the right knee with the tips of the fingers touching the ground with palm drawn inwardly. His Vāhana is a pair of elephants and his recognition symbol is the Vajra or the thunderbolt.

Various other forms of Akṣobhya are found in Tāntric works, some four-armed, some six-armed, some standing and some sitting, some single and some in Yab-yum. Some two-armed specimens are reproduced here (Figs. 22, 23).

He is popular in Tibet<sup>1</sup> and China<sup>2</sup>.

( ii )

Colour—Blue

Arms—Eight

Akṣobhya is the principal deity in the Akṣobhya Maṇḍala according to Piṇḍikrama in the Niṣpannayogāvalī. He is described thus :

“Akṣobhyaḥ kṛṣṇo raudraḥ sitaraktasavyetaramukhaḥ savyakṣaiḥ kulacakrapadmāṇi vāmair-ghaṇṭā-Cintāmaṇi-khaḍgāṇ vibhṛāṇaḥ svābha-śparśavajrāliṅgitaḥ”.

NSP. p. 5.

“Akṣobhya is blue in colour and is angry-looking. The colour of his right face is white and that of the left is red. He holds in his right hands the Vajra (family symbol), the discus and the lotus. In the three left hands he carries the bell, the Cintāmaṇi jewel and the sword. With the two principal hands he embraces the Prajñā Sparsāvajrā by name”.

### MĀMAKĪ

Colour—Blue

Symbol—Vajra

According to a Dhyāna in the Advayavajrasaṅgraha, Māmākī belongs to the Vajra family and thus she is the spiritual consort of the Dhyāni Buddha Akṣobhya, the embodiment of the Vajrakula. The description is given below :

“Nairṛtyāṁ candramaṇḍalopari kṛṣṇa-Mām-kārabījasambūtā Māmākī kṛṣṇavarṇā kṛṣṇavajracihnā abdhātusvabhāvā Vajrakulā dve-saraktā”.

ADV. p. 43

“On the orb of the moon in the Nairṛta (south-west) corner there is Māmākī originating from the blue germ syllable Mām. She is blue in colour and has the blue Vajra as her recognition symbol. She is the embodiment of the element of Water and she belongs to the Vajra family. She is full of enmity”.

Māmākī is very rarely represented. There are Nepalese drawings of this goddess, of which one specimen is reproduced here (Fig. 24). She is known in Tibet and China.

1. Gordon : ITL, p. 104 ; Getty : GNB. pp. 36, 37.

2. Clark : TLP, II, pp. 126, 129, 138, 244.

## VAJRAPĀṆI

Colour—Blue

Symbol—Vajra

The Bodhisattva Vajrapāṇi with the Vajra symbol is the spiritual son of the Dhyāni Buddha Akṣobhya who is the progenitor of the Vajra family. His spiritual mother is Māmaki. Vajrapāṇi, when represented, either stands or sits and carries usually a lotus on which is placed the family symbol of Vajra. Sometimes he holds the Vajra against the chest in one of his hands. Some images of his are illustrated here (Figs. 25, 26, 27).

He is known and widely represented in Tibet<sup>1</sup> and China<sup>2</sup>.

## 3. VAIROCANA

Colour—White

Mudrā—Dharmacakra

Vāhana—Dragon

Symbol—Discus

Vairocana is mentioned along with the other Dhyāni Buddhas in the Guhyasamāja which is dated circa 300 A.D. He is regarded as the oldest and the first Dhyāni Buddha by the Nepalese Buddhists and his place is in the sanctum of the Stūpa where he is the master of the whole temple and its contents. Naturally, therefore, he cannot be represented outside the Stūpa, but exception to this rule is frequently met with in the important stūpas of Nepal where he is assigned a place between Akṣobhya in the East and Ratnasambhava in the South. His form is frequently described in Tāntric works, but the description occurring in the Pañcākāra section of the Advayavajrasaṅgraha is full. It is given below :

“Pūrvadale candramāṇḍalopari Ōmkārajah Śuklavarṇa-Vairocanaḥ  
śuklacakraciṇṇaḥ Bodhyaṅgī-mudrādharaḥ rūpaskandhasvabhāvaḥ  
mohasvarūpo vitaviśuddhaḥ tathāgatakulī ādarśatvena pratiṣṭhitaḥ  
Hemantartuviśuddhaḥ madhurarasaśarīraḥ Kavargavyāpī prabhātaśan-  
dhyātmakāyasvabhāvaḥ”.

ADV. p. 41.

“Vairocana originates from the white syllable Ōm placed on the orb of the moon on the eastern petal of the lotus and is white in colour. His recognition symbol is the white Discus. He exhibits the Bodhyaṅgī mudrā and represents the cosmic element of Rūpa (Form). He is of the nature of Moha (delusion) and is without bad companions, he is the embodiment of the Tathāgata family, and is established as an embodiment of Ādarśa (ideal) knowledge. He represents the Hemanta season, the sweet taste, the Ka (guttural) group of letters, and the mornings and evenings of the day”.

1. Getty : GNB. p. 51.

2. Clark : TLP. II, pp. 8, 11, 56, 197, 201.

When represented, Vairocana is white in colour, and his two hands are held against the chest with the tips of the thumb and forefinger of each hand united. His Vāhana is a pair of Dragons or gryphons and his recognition symbol is shown to be the Cakra or the Disc.

Instead of two, he may have many arms, and such descriptions are also met with in the Niṣpannayogāvali. Some of his two-armed images are reproduced here (Figs. 28, 29). His images are found in Tibet<sup>1</sup> and China<sup>2</sup>.

( ii )

Colour—White

Faces—Four

Arms—Eight

When Vairocana is four-faced and eight-armed he is called Vajradhātu and in this form he is described in the Vajradhātu Maṇḍala of the Niṣpannayogāvali with the following words :

“Vairocano vajraparyāṅkena niṣannah śubhrah sita-pīta-rakta-harita-caturvaktro aṣṭabhujah savyavāmābhyāṃ dhṛtasavajrabodhyaṅgi-mudro’ parābhyāṃ dhṛtadhyānamudro dakṣiṇābhyāṃ akṣamālāsara-dharo vāmābhyāṃ cakracāpabhr̥t̥”. NSP. p. 44.

“Vairocana is seated in Vajraparyāṅka and is white in colour. His four faces show white, yellow, red and green colours. He is eight-armed. With the two principal hands holding the Vajra he exhibits the Bodhyaṅgi or the Dharmacakra mudrā. With the second pair of hands he shows the Dhyāna mudrā. The two remaining right hands hold the rosary and the arrow, and with the two remaining left he carries the discus and the bow”.

Vajradhātu Buddha is mentioned in the Chinese collection<sup>1</sup>. The Chinese figure corresponds with the description given here and is illustrated in Fig. 30.

### LOCANĀ

Colour—White

Arms—Two

Symbol—Discus

The Dhyāni Buddhas are all associated with their Śakti or female counterpart and an offspring or Bodhisattva. They fall into a separate group of five; or six, if Vajrasattva is added. Locanā belongs to the Tathāgata family to which the Dhyāni Buddha Vairocana also belongs. Thus Locanā is the Śakti or the female counterpart of the Dhyāni Buddha Vairocana. A short Dhyāna in the Ādvayavajrasaṅgraha describes her form thus :

1. Gordon : ITL, p. 51 ; Getty : GNB, p. 34.

2. Clark : TLP. II, pp. 12, 57. 3. Clark : TLP. Vol. II, p. 115

“Āgneyakoṇadale candramaṇḍalopari śukla-Loṃ-kārajā śuklavarṇā Locanā cakra-cihṇā prthvidhātusvarūpā Tathāgatakulodbhavā mo-haraktā”.

ADV. p. 42.

“On the disc of the moon on the petal in the Agni corner (south-east) there is Locanā originating from the white germ syllable Loṃ. She is white in colour, bears the recognition symbol of the discus, and is the embodiment of the cosmic element of Earth. She belongs to the Tathā-gata family and is steeped in delusion”.

Paintings and sculptures of this goddess are rare. A Nepalese drawing of the goddess is reproduced here in Fig. 31. Locanā is represented in Tibet.<sup>1</sup>

### SAMANTABHADRA

Colour—White

Symbol—Cakra

The Dhyāni Buddhas are the progenitors of the different families and they have each a spiritual consort and spiritual son. These spiritual sons are called the Bodhisattvas. The Bodhisattvas bear the same colour, and the same recognition symbol whether they sit or stand. The Bodhisattva with the Cakra symbol is Samantabhadra and is thus affiliated to the Dhyāni Buddha Vairocana with the Cakra symbol. He belongs to the Tathāgata Kula. When represented, he either stands erect or sits in different sitting attitudes, such as Dhyāna, Lalita or Bhadra poses on a full-blown lotus. He usually holds the stem of a lotus on which the family symbol, the Cakra, is shown.

Samantabhadra is known in Tibet<sup>2</sup> and China<sup>3</sup> and is frequently represented in the Buddhist countries of the North. One of his images is illustrated here in Fig. 32.

### 4. AMOGHASIDDHI

Colour—Green

Mudrā—Abhaya

Vāhana—Garuda

Symbol—Viśvavajra

The Nepalese Buddhists consider him to be the Fifth Dhyāni Buddha in order. His left hand lies open on the lap and the right exhibits the Abhaya (protection) mudrā. His form is described in many places in Tāntric works but the one appearing in the Advayavajrasaṅgraha appears to be the best and is quoted below :

“Uttaradale sūryamaṇḍalopari śyāma-Khaṃ-kārajā śyāmavarnō-  
'moghasiddhiḥ viśva-vajracihṇābhayamudrādharāḥ Samskāraśāstra-

1. Getty ; GNB, p. 139.

2. Getty ; GNB. p. 47.

3. Clark ; TLP, II, pp. 8, 9, 52, 133.

svabhāvo Varṣārturūpaḥ [Karmakulī] piśitāp(ś?)aṣṭiktarasātmakaḥ pavargaviśuddhaḥ ardharātrasvabhāvaḥ." ADV. p. 41-42.

"Amoghasiddhi originates from the green syllable Khaṁ placed on the orb of the sun on the northern petal of the lotus, and is of green colour. His recognition symbol is the Viśvavajra or the double thunderbolt. He exhibits the Abhaya (protection) mudrā and represents the cosmic element of Saṁskāra (conformation). He is the embodiment of the rainy season and is a demon by nature; [he belongs to the Karma family] and he represents the bitter taste, the Pa (labial) group of letters and the middle part of the night."

When represented, his colour is green and he always faces the North. His Vāhana is a pair of Garuḍas and his recognition symbol is the Viśvavajra or the double conventional thunderbolt. Sometimes a serpent with seven hoods forms the background and an umbrella. In front of his shrine, therefore, is found a small square pit which is meant for the snake.

Statues and paintings of this Dhyāni Buddha are found in large numbers in all Buddhist countries especially of the North. Some of them are reproduced here (Figs. 33, 34). He is popular in Tibet<sup>1</sup> and China<sup>2</sup>.

## TĀRĀ

Colour—Green

Symbol—Utpala

Tārā also called Tārīṇī according to a Dhyāna found in the Pañcākāra section of the Advayavajrasaṅgraha belongs to the Karma family to which evidently the Dhyāni Buddha Amoghasiddhi is also associated. The green colour of Tārā also suggests that she is the spiritual consort of Amoghasiddhi of green colour. Her form and nature are given in the following passage :

"Aiśānyāṁ candramaṇḍalopari kanakaśyāma-Tām kārāparīṇatā Tārīṇī śyāmavarṇā syāmanilotpalacihnā vāyudhātusvarūpā Karmakulā īrṣyāraktā." ADV. p. 43.

"In the Iśāna (north-east) corner on the orb of the moon there is Tārīṇī originating from the germ syllable Tām of golden green colour. Her recognition symbol is a green night lotus. She is the embodiment of the element of Air. She belongs to the Karma family and is full of jealousy."

1. Gordon : ITL, p. 27, Getty : GNB. p. 42.

2. Clark : TLP, II, pp. 32, 56, 115, 126, 128, 138, 144.



Fig. 12 ĀDI-BUDDHA, VAJRADHARA  
( *From a Nepalese Painting* )



Fig. 13 Vajradhara  
( Baroda Museum )



Fig. 14 Vajradhara Yab-yum  
( Nepal )



Fig. 15 Vajradhara Yab-yum  
( Side View )



Fig. 16 Vajradhara (Six-armed)  
( Baroda Museum )



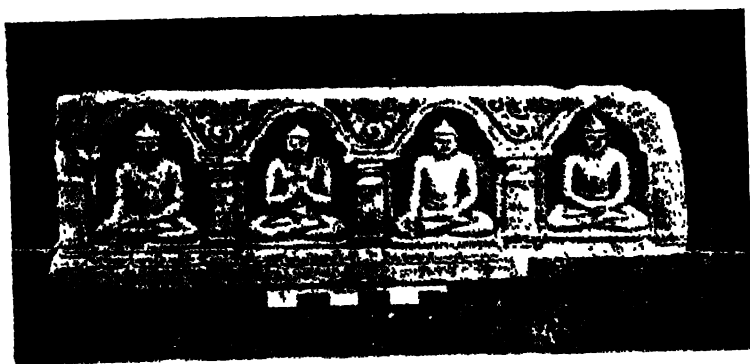


Fig. 17 Buddha in different Mudrās ( *Nalanda* )



Fig. 18 Buddha in different Mudrās ( *Java* )



Fig. 19 Amitābha



Fig. 20 Pāṇḍarā



Fig. 21 Padmapāṇi ( *Nepal* )

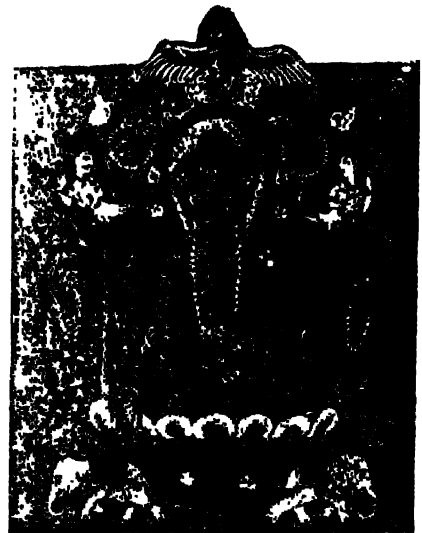


Fig. 22 Akṣobhya



Fig. 25 Vajrapāṇi  
( *Nepal* )

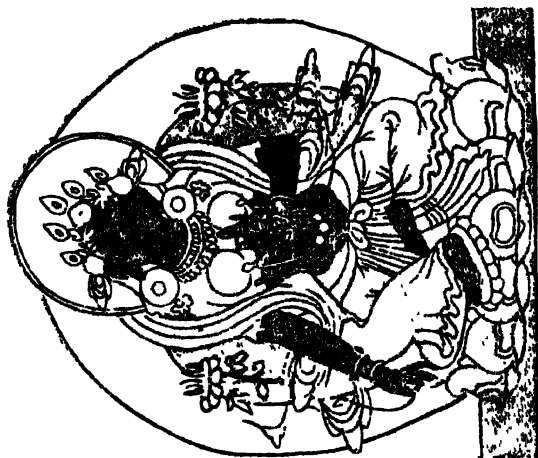


Fig. 24 Māmaki

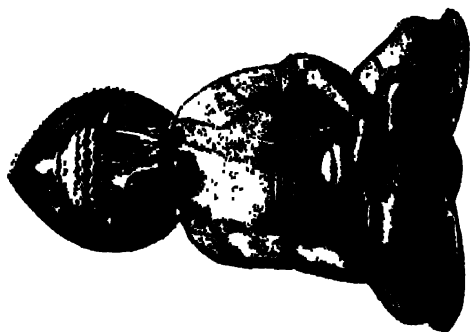


Fig. 23 Akṣobhya  
( *Nepal* )



Fig. 26 Vajrapāṇi  
( *Indian Museum* )



Fig. 27 Vajrapāṇi  
( *Nalanda* )



Fig. 28 Vairocana



Fig. 29 Vairocana  
( *Nepal* )



Fig. 30 Vairocana-Vajradhatu  
( *Peiping* )

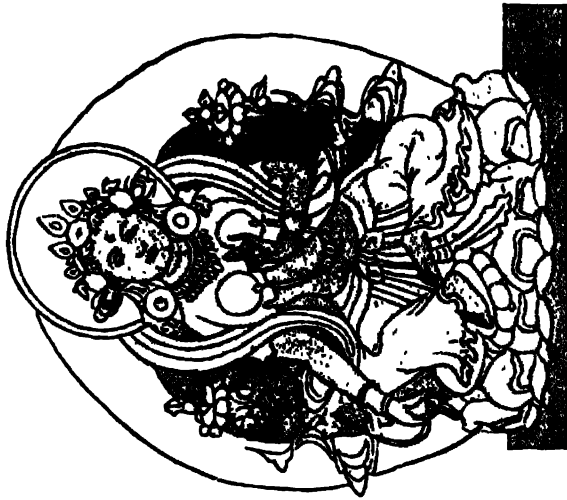


Fig. 31 Locanā



Fig. 32 Samantabhadra  
( *Nepal* )

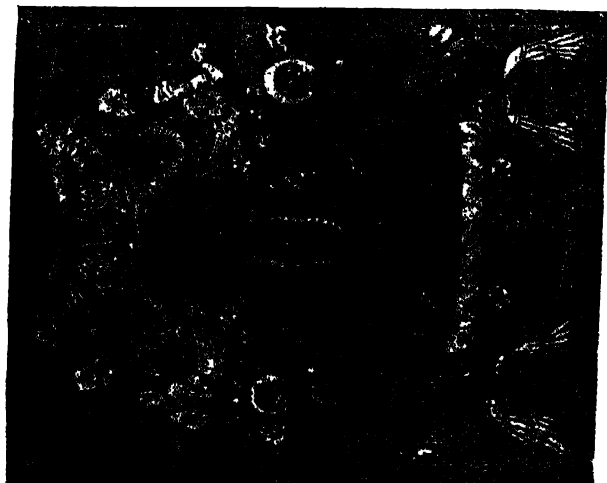


Fig. 33 Amoghasiddhi



Fig. 34 Amoghasiddhi  
( *Népal* )



Fig. 35 Tārā



Fig. 81 Vāgīśvara  
(*Indian Museum*)

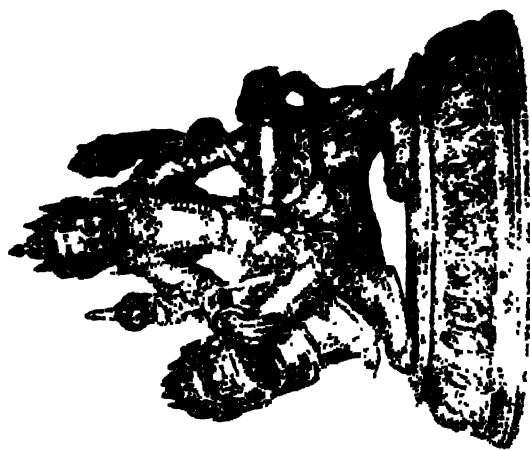


Fig. 82 Vāgīśvara  
(*Nepal*)



Fig. 80 Nāmasaṅgī Mañjuśrī  
(*Peking*)



Fig. 41 Vajrasattva  
(Nepal)

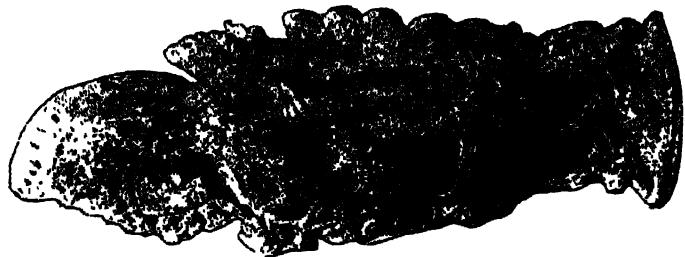


Fig. 40 Ratnapāṇi  
(Nepal)



Fig. 39 Vajradhātvisvarī



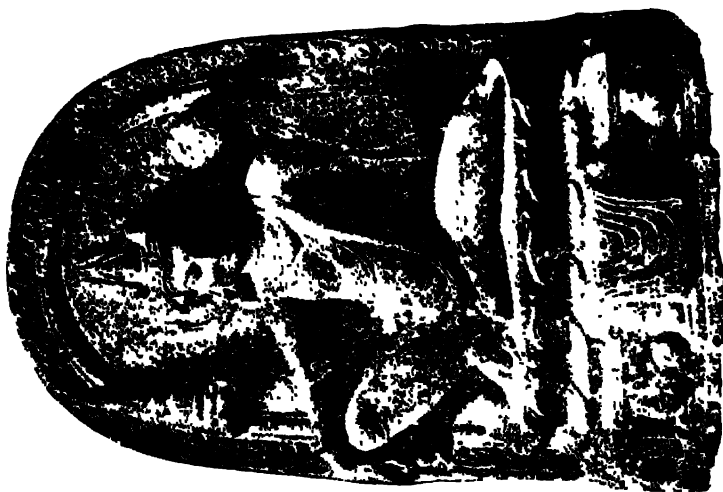


Fig 81 Vāgīśvara  
(*Indian Museum*)



Fig. 80 Nāmasaṅgīti Mañjuśrī  
(*Peking*)

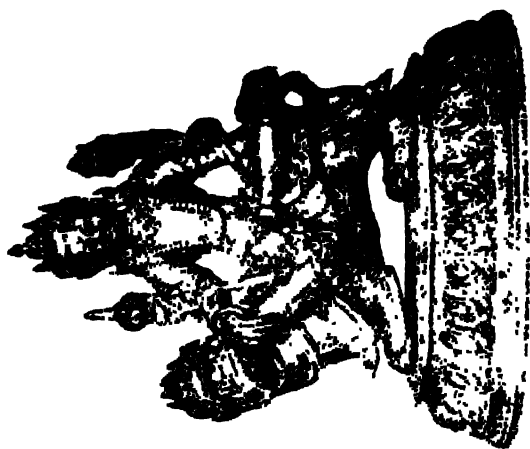
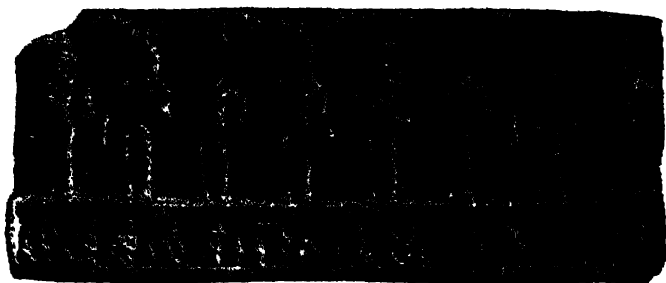


Fig. 82 Vāgīśvara  
(*Nepal*)



**Fig. 45 Seven Mortal Buddhas with Maitreya**  
(*Indian Museum*)



**Fig. 46 Vajrāsana**  
(*Indian Museum*)



Fig. 47 Matucya

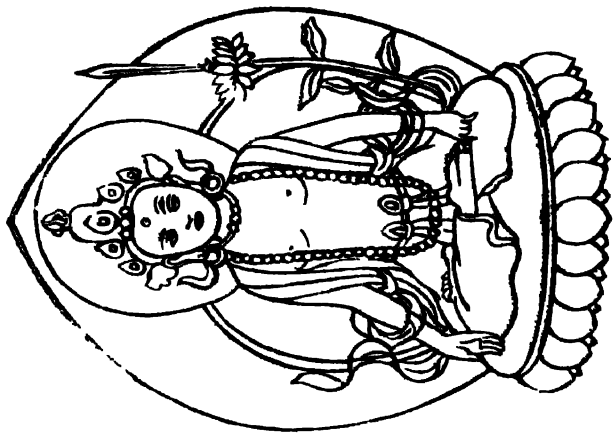


Fig. 48 Samantabhadra



Fig. 49 Akṣayanī



Fig. 50 Aksayamati  
(*Peiping*)

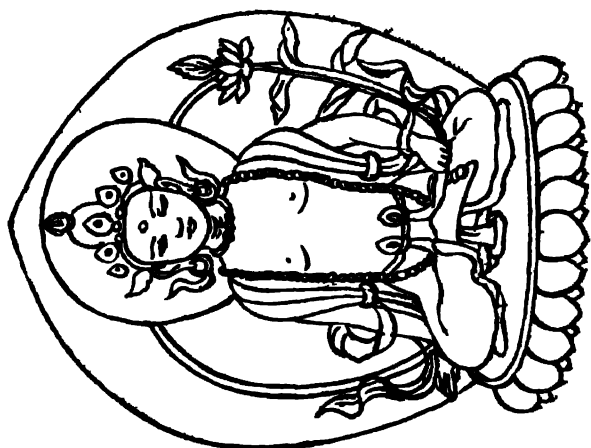


Fig. Kṣi garbha

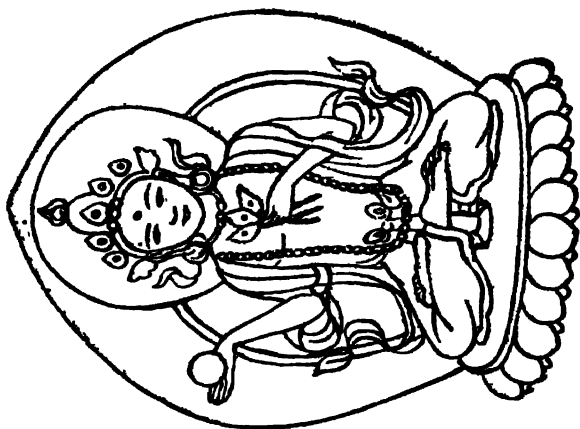


Fig. 52 Akṣagarbha



Fig. 55 Sagarāmatī

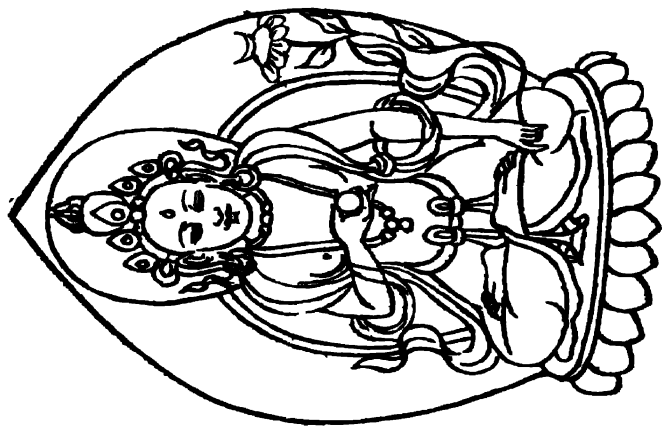


Fig. 54 Ratnapāṇi



Fig. 53 Gaganagaṇjā



Fig. 56 Vajragarbhā



Fig. 57 Avalokiteśvara

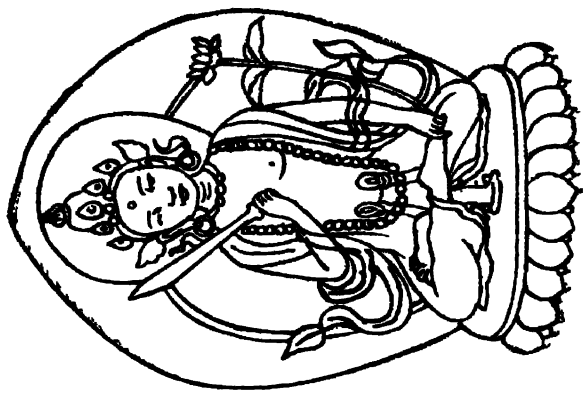


Fig. 58 Mahāsthāmaprāptā

The same remarks apply to her images and paintings which are rare in India. One specimen of her images is illustrated here (Fig. 35). In Tibet<sup>1</sup> and China<sup>2</sup> she is widely known.

### VIŚVAPĀṆĪ

Colour—Green

Symbol—Viśvavajra

Viśvapāṇi, as the name indicates, is the holder of the Viśvavajra or the double thunderbolt which is the symbol of the Dhyāni Buddha Amoghasiddhi, whose spiritual consort is Tārā or Tārinī. They all belong to what is called the Karmakula to which the green colour is assigned. Viśvapāṇi thus is green in colour and shows the Viśvavajra on a lotus. When represented, he may stand erect or sit in different sitting postures. His images are sometimes found, and one specimen is illustrated here (Fig. 36). Viśvapāṇi is known in Tibet<sup>3</sup>.

### 5. RATNASAMBHAVA

Colour—Yellow

Mudrā—Varada

Vāhana—Lion

Symbol—Jewel

The Nepalese Buddhists regard him as the Third Dhyāni Buddha in order, and the earliest mention of his name may be found in the Guhyasamāja which is believed to have been composed circa 300 A.D. He is the progenitor of the Ratnakula, and is described widely in the Buddhist Tāntric works. Out of all descriptions the one given in the Pañcākāra section of the Advayavajrasaṅgraha is perhaps the best. Here Ratnasambhava is described as under :—

“Dakṣiṇadale sūryamandalopari Trāṁ-kārajaḥ pītavarṇo Ratnasambhavo ratnacihnavaradānūdrādharo vedanaśvalbhāva-piśunaśarīraḥ rak-tātmako ratnakulī samatījñānavān vasantaṭṭurūpo lavanaśarīraḥ Tavar-gavyāpī ṭṭiyacaturthapraharātmakaḥ”. ADV. p. 41.

“Ratnasambhava originates from the yellow syllable Trāṁ: placed on the orb of the sun on the southern petal. He is yellow in colour, his recognition symbol is the jewel and he exhibits the Varada (gift-bestowing) Mudrā. He represents the cosmic element of Vedanā (sensation) and is the embodiment of slander (piśuna). He presides over the blood in the human system, and belongs to the Ratna (jewel) family of deities. He possesses the knowledge of Samatā (equality) and presides over the spring season, the saline taste, the Ta (dental) group of letters and the third and fourth parts of the day and night”.

1. Getty : GNB, p. 127.

2. Clark : TLP, II, pp. 60, 107, 171.

3. Getty : GNB, p. 101.

When represented, his colour is yellow, and he always faces the South. His left hand rests on the lap with open palm, and the right exhibits the Varada Mudrā or the gift bestowing attitude. His Vāhana is a pair of lions, and the recognition symbol is the Jewel (Ratnacchaṭā).

He may have more arms than two and in such forms he is described in the Niṣpannayogāvali. Such forms are also represented in the art. Some of his two-armed forms are only illustrated here (Figs. 37, 38). He is widely known and represented in Tibet<sup>1</sup> and China<sup>2</sup>.

### VAJRADHĀTVIŚVARI

Colour—Yellow

Symbol—Jewel

Vajradhātviśvari, according to a statement in the Advayavajrasaṃgraha is the deity of the centre surrounded by the four Buddhaśaktis, Locanā, Tārā, Pāṇḍarā, and Māmaki. She is said to be the embodiment of the highest truth in Mahāyāna Buddhism which is named differently as Tathatā, Sūnyatā, Prajñāpāramitā and so forth<sup>3</sup>. Vajradhātviśvari thus can be taken as the spiritual consort of Ratnasambhava only, with the yellow colour and the jewel as symbol.

Images and paintings of this deity are still rarer than those of the other Buddhaśaktis. One of her Nepalese paintings is illustrated here (Fig. 39). She is known in Tibet<sup>4</sup>.

### RATNAPĀṆI

Colour—Yellow

Symbol—Jewel

Ratnapāṇi, as the name signifies, belongs to the Ratnakula which is presided over by the Dhyāni Buddha Ratnasambhava, whose spiritual consort is Vajradhātviśvari. Ratnapāṇi is of the same nature as the Dhyāni Buddha and when represented, he either stands erect, or sits in different sitting postures. He holds the stalk of a lotus on which appears the Kula symbol which is here the Jewel (Ratnacchaṭā). He is represented sparingly in the Buddhist countries of the North, and a metal image of his found in Nepal is illustrated here (Fig. 40). Ratnapāṇi is known and represented in Tibet<sup>5</sup>.

### 6. VAJRASATTVA

Colour—White

Symbols—Vajra and Ghaṇṭā

Vajrasattva, the Sixth Dhyāni Buddha, is regarded by the Nepal Buddhists as the priest of the Five Dhyāni Buddhas. He is not repre-

1. Getty : GNB, p. 37.

2. Clark : TLP, II, pp. 32, 57, 119, 126.

3. ADV, p. 43.

4. Getty : GNB, p. 139.

5. Getty : GNB, p. 53, 54.



sented in the Stūpa like the other Dhyāni Buddhas, but independent shrines are dedicated to his worship. His worship is always performed in secret and is not open to those who are not initiated into the mysteries of Vajrayāna. Vajrasattva is represented in two forms, single and Yab-yum.

The notable feature of this Dhyāni Buddha is that he wears all ornaments, rich dress and a crown instead of the poor dress of the other Dhyāni Buddhas consisting of three rags (tricīvara). Thus Vajrasattva appears more to be a Bodhisattva than a Dhyāni Buddha.

He sits cross-legged in the meditative pose like the other Dhyāni Buddhas, and exhibits no special Mudrā. He carries the Vajra in his right hand with palm upwards against the chest and the Ghantā (Bell) in the left hand resting against the left thigh. His form is repeatedly described in Tāntric works. The description given in the Advayavajrasaṅgraha is typical and is quoted below :

“Vajrasattvastu Hūmākārajanmā śuklo dvibhuja ekavaktro vajra-vajraghaṇṭādhara Kāśāyasaśarīraḥ śaraḍṛtuviśuddho Yavalavādyātma-kaḥ ardharaṭrataḥ prabhātakālaparyanto Dharmadhātuparanāmā”.

ADV. p. 41.

“Vajrasattva originates from the syllable HŪM and is white in colour. He is two-armed and one-faced and holds in his two hands the Vajra and Vajra-marked Ghantā. He represents the astringent taste, the Autumn season, the letters of the alphabet ya, ra, la, and va, and the part of the night from midnight to day-break. His second name is Dharmadhātu”.

When represented singly, he is exhibited before the public. The Yab-yum form is generally kept secret. When represented in Yab-yum, he is closely associated with his Śakti who is generally known as Vajrasattvātmikā. He carries the Vajra and the Ghantā in the same manner as when single, but the Śakti holds the Kartri in the right hand and the Kapāla in the left (Figs. 41, 42).

He is represented widely in all Buddhist countries of the North. Some of his single and Yab-yum forms are illustrated here (Figs. 43, 44). His white colour suggests that his spiritual sire is Vairocana of white colour. His position amongst the Dhyāni Buddhas is anomalous. Vajrasattva is widely represented in Tibet<sup>1</sup> and China<sup>2</sup>.

1. Getty : GNB, p. 6.

2. Clark : TLP. II, p. 138.

## VAJRASATTVĀTMIKĀ

Colour—White

Symbol—Kartri and Kapāla

Arms—Two

As all the Dhyāni Buddhas have a Śakti each attached to them, even so the Sixth Dhyāni Buddha Vajrasattva also can claim a Śakti. Vajrasattvātmikā thus is the spiritual consort of the Sixth Dhyāni Buddha Vajrasattva. Her Dhyāna is rarely found in Tāntric literature, but her form can be seen from the images where she is in close embrace with Vajrasattva in Yab-yum. In such cases she carries the Kartri in the right hand and Kapāla in the left.

## GHANṬĀPĀNI

Colour—White

Symbol—Ghantā

The Sixth Dhyāni Buddha Vajrasattva and his consort Vajrasattvātmikā claim Ghaṇṭāpāni as their Bodhisattva. The recognition symbol of this Bodhisattva is the Ghantā or the Bell. Like his spiritual sire he must be white in colour. Ghaṇṭāpāni is rarely represented, and his images are very rare in Buddhist countries.

## MORTAL BUDDHAS

Both the Mahāyānists and the Hinayānists hold that a Buddha is one who is endowed with the thirty-two major and eighty minor auspicious marks known as “external characteristics” as enumerated in the Dharmaśaṅgīha, attributed to Nāgārjuna. He must have in addition, three kinds of mental characteristics, namely, the ten Balas or forces, eighteen Āvenika Dharmas or peculiar properties, and the four Varāradhyas or points of self-confidence or assurance.

The Hinayānists, even in their earlier stages, recognised twenty-four bygone Buddhas, each having a peculiar Bodhi tree. The Mahāyānists also give several lists, though not systematically and thirty-two different names have been recovered. The last seven Tathagatas are well known, and are designated by the Mahāyānists as Mānuṣī or Mortal Buddhas. These are, Vipaśyin, Śikhī, Viśvabhū, Krakucchanda, Kanakamuni, Kaśyapa and Śākyasiṃha. The historicity of these Buddhas is still uncertain excepting of course that of the last, but there are good grounds for thinking that Kanakamuni and Krakucchanda really were historical personages.

Attempts have been made to establish a fantastic connection between the last five mortal Buddhas and the five Dhyāni Buddhas and their Bodhisattvas by holding that the Divine Bodhisattvas

discharge their duties of creation through the agency of the five Mortal Buddhas. The theory may be current in Tibet; it may ingeniously establish a new connection and may find strong support from scholars, but it is against all Tāntric traditions of India.

When represented, the last seven Mortal Buddhas appear all alike : they are of one colour and one form, usually sitting cross-legged, with the right hand disposed in the Bhūmiṣparśa Mudrā (earth-touching attitude), which is the Mudrā peculiar to Akṣobhya and as a matter of fact, it is not possible to identify a sculpture of the latter unless it is coloured or if no other identification mark is present. In paintings, the Mortal Buddhas have usually a yellow or golden complexion. The only possible chance of identifying them is when they appear in groups of seven<sup>1</sup>.

Sometimes they are represented as standing, in which case they appear under a distinguishing Bodhi Tree and with a distinguishing Mudrā. The Indian Museum image No. B. G. 83 (Fig. 45) is an image of this kind. It may be noted, however, that Maitreya, the future Buddha, has been added to this group.

## VAJRĀSANA

Gautama, the last of the group of the seven Mortal Buddhas, is widely represented both in sculptures and in paintings. His images date from a period anterior to the birth of Christ and the fascination of Indian sculptors for Buddha images seems never to have diminished. Innumerable images of Buddha in innumerable attitudes and with innumerable expressions have been discovered in India, as in those other countries which came under the influence of Buddhism. Images of Buddha, therefore, are an independent study by themselves.

The Sādhnamālā furnishes us with several descriptions of Buddha Vajrāsana sitting in the Vajraparyāṅka attitude, with his right hand displaying the Bhūmiṣparśa pose. The Dhyāna, as given in one of the Sādhana is quoted below :

“Savyakareṇa Bhūṣparśamudraṁ utsaṅgasthitāvasavyahastaṁ kāṣāya-  
vastrāvaguṇṭhanaṁ nilagauraraktaśyamacatur-Māropari viśva-padma-  
vāsthitaṁ śāntaṁ lakṣaṇavyaṅjanenānvitagātraṁ. Tasya Bhagavato  
dakṣiṇe Maitreya-Bodhisattvaṁ gaurāṁ dvibhujaṁ jaṭāmukutaṇaṁ  
savyakareṇa cāmara-ratnadhāriṇaṁ avasavyena nāgakeśārapuṣpaccha-  
dhāriṇaṁ. Tathā vāmato Lokeśvarāṁ śuklaṁ dakṣiṇakareṇa cāma-

1. Colossal images of the Seven Mortal Buddhas representing them with the Bhūmiṣparśa mudrā appear in one of cave temples at Ellora. Fergusson and Burgess: *Cave Temples of India*, p. 383.

rādharaṁ vāmakareṇa kamaladharaṁ Bhagavanmukhāvlokanāparau ca  
tau bhāvayet.

Iti Vajrāsanaśādhanaṁ samāptam”

Sādhanaṁālā, p. 24.

“The worshipper should meditate himself as (Vajrāsana) who displays the Bhūṣparśa Mudrā in his right hand while the left rests on the lap. He is dressed in red garments and sits on the Vajra-marked double lotus placed on the four Māras of blue, white, red and green colour. He is peaceful in appearance and his body is endowed with all the major and minor auspicious marks.

“To the right of the God is Maitreya Bodhisattva who is white, two-armed, and wears the Jatāmukūṭa (crown of matted hair), and carries the chowrie-Jewel in the right hand, and the Nāgakeśara flower in the left.

“Similarly, to the left of the principal God is Lokeśvara of white complexion, carrying in his right hand the chowrie and the lotus in the left.

“These two gods should be meditated upon as looking towards the face of the (principal) god.....

“Here ends the Śādhana for Vajrāsana”.

Images of this divinity are found in overwhelming numbers in almost all Buddhist centres in India. The Indian Museum image (Fig. 46) is an example of this form of Gautama.

Buddha Śākyasiṁha was conceived in another form which was called by the name of Durgatipariśodhana. This particular form of Śākyasiṁha is described in the Nispannayogāvali of Abhayākara Gupta.

### DURGATIPARIŚODHANA

Colour—Yellow

Face—One

Arms—Two

Mudrā—Dharmacakra

“Śākyasiṁha, the embodiment of Mahāvairocana, is the principal deity in the Durgatipariśodhana Mandala of the Nispannayogāvali. He has been described in a short sentence :

“Cakrasya vedyām viśvasarojasthasiṁhopari śrī-Śākyasiṁho Bhagavān Mahāvairocanaḥ suvarnavarno dhṛtadharmacakramudraḥ.

NSP. p. 66.

“On the centre of the wheel on a lion placed on a double lotus sits the god Śrī Śākyasiṁha, the embodiment of Mahāvairocana of golden yellow colour, displaying in his two hands the Dharmacakra Mudrā”.

Nepalese paintings of the deity are available, but sculptures are not recorded anywhere.

MORTAL BUDDHAŚAKTIS

Like the Dhyāni Buddhas, the Mortal Buddhas have also their respective Buddhaśaktis through whom they obtained the seven Mortal Bodhisattvas. The Buddhaśaktis are :—

- |                |                 |
|----------------|-----------------|
| 1. Vipāśyanti  | 4. Kakudvati    |
| 2. Śikhimālinī | 5. Kanthamālinī |
| 3. Viśvadhara  | 6. Mahidharā    |
| 7. Yasodharā   |                 |

Representation of these are not met with anywhere in India. Only one Statuette of the last Yaśodharā is found in China<sup>1</sup>.

MORTAL BODHISATTVAS

They were brought into existence by their respective Mortal Buddhas and their Śaktis. They are :—

- |                        |                |
|------------------------|----------------|
| 1. Mahāmātī            | 4. Śakamaṅgala |
| 2. Ratnadhara          | 5. Kanakarāja  |
| 3. Ākāśagaṇja          | 6. Dharmadhara |
| 7. Ānanda <sup>2</sup> |                |

The names of Yasodharā and Ānanda are familiar names, the former being the name of Śākyasiṃha's wife and the latter that of his favourite disciple.

The relation between the Mortal Buddhas, their Buddhaśaktis and the Bodhisattvas may be thus shown in a tabular form :—

Mortal Buddha	Mortal Buddhaśakti	Mortal Bodhisattva
Vipāśyī	Vipasyanti	Mahāmātī
Śikhī	Śikhimālinī	Ratnadhara
Viśvabhū	Viśvadhara	Ākāśagaṇja
Krakucchanda	Kakudvati	Śakamaṅgala
Kanakamuni	Kanthamālinī	Kanakarāja
Kaśyapa	Mahidharā	Dharmadhara
Śākyasiṃha	Yaśodharā	Ānanda

1. Clark : TLP, II, p. 171. For the names of the Buddhaśaktis see Oldfield : *Sketches from Nīpal*, Vol II. 163 and 185 ff.

2. Oldfield : *Sketches from Nīpal*, Vol. II, pp. 163 and 185 ff.

## MAITREYA, THE FUTURE BUDDHA

It would not be out of place to mention here the name of Maitreya who partakes of the nature of a Mortal Buddha, though he is not a Buddha yet. He is supposed to be passing the life of a Bodhisattva in the Tuṣita heaven, preparatory to his descent to earth in human form. It is said that he will come to earth full 4000 years after the disappearance of Buddha Gautama for the deliverance of all sentient beings. Asaṅga is said to have visited Maitreya in the Tuṣita heaven and to have been initiated by him into the mysteries of Tantra. He is the only Bodhisattva who is worshipped alike by the Hinayānists and the Mahāyānists and his images can be traced from the Gandhara School down to the present time. Hiuen Tsang records the existence of Maitreya in Udyāna (U-chang-na). The sculptor, in order to ascertain his correct form, is believed to have gone several times to the Tuṣita heaven before carving it.

Maitreya may be represented as a standing figure, adorned with rich ornaments and holding in his right hand the stalk of a lotus. He is distinguished from Padmapāni mainly by the figure of a small Caitya which he bears on his crown. Getty remarks that in Indian sculpture he shows in his hands the usual Dharmacakra-mudrā ; in the left there is a vase, round, oval or pointed, or there may be the stems of flowers which support his two characteristic symbols, the vase and the wheel. Maitreya may also be represented seated as a Buddha, with legs either interlocked or dangling down. His colour is yellow, and his images sometimes bear the figures of the five Dhyāni Buddhas, on the aureole behind. The small Caitya on the crown of Maitreya is said to refer to the belief that a Stūpa in the mount Kukkuṭapāda near Bodh-Gaya covers a spot where Kaśyapa Buddha is lying. When Maitreya would descend to earth he would go direct to the spot, which would open by magic, and receive from Kaśyapa the garments of a Buddha.

The Sādhana-mālā furnishes us with only one description of Maitreya as a principal divinity and several others in which he is represented as a minor god. When as a minor god, he accompanies others, he generally carries the chowrie in the right hand and the Nāgakeśara flower in the left. The Sādhana describing the procedure of his worship has this Dhyāna :

.....Pita'Maiṁ'kārāpariṇataṁ viśvakamalasthitaṁ trimukhaṁ  
caturbhujāṁ kṛṣṇaśukladakṣiṇāvāmamukhaṁ suvarṇagaurāṁ  
sattvaparyaṅkinaṁ vyākhyānamudrādharakaradvyaṁ aparadākṣi-  
ṇāvāmabhujābhyāṁ varadapuṣpitanāgakeśaraṁmañjarīdharaṁ  
nānālāṅkāradharaṁ ātmānaṁ Maitreyarūpaṁ āiaṁbya.....

Maitreyasāadhanam. Sāadhanamālā, p. 560.

"The worshipper should meditate himself as Maitreya who originates from the yellow germ syllable "Maiṁ". He is three-faced, three-eyed, and four-armed. His right and left faces respectively are of blue and white colour. His complexion is yellow like that of gold. He sits in the Paryaṅka attitude on an animal. His two hands are engaged in exhibiting the Vyākhyāna Mudrā and he shows in his other right and left hands the Varada Mudrā and a full-blown Nāgakeśara flower with its branches. He is decked in many ornaments. Meditating thus....

This is the Sādhana for Maitreya."

A Nepalese drawing (Fig. 47) represents this form of Maitreya which follows the Dhyāna in all details except the vehicle. Maitreya is popular in Tibet<sup>1</sup> and his images are found in abundance in China<sup>2</sup>.

1. Gordon : ITL, pp. 104, 107; Getty : GNB, pp. 22, 23.

2. Clark : TLP, II, pp. 7, 9, 59, 143, 195.

## CHAPTER II

### THE BODHISATTVAS

The term Bodhisattva consists of two words *Bodhi* (enlightenment) and *Sattva* (essence) and they represent a class of deities who derive their origin from the five Dhyāni Buddhas representing the five primordial elements. The Bodhisattvas thus connote all the male deities of the Buddhist pantheon, while their female counterparts are known by the generic name of Śaktis. These Śaktis should be distinguished from the Buddhaśaktis who are the queens of the five Dhyāni Buddhas. The Bodhisattvas are sometimes represented in the company of their Śaktis who are seated either beside them or on their laps or in close embrace. Although all the male deities of the Buddhist pantheon can be called the Bodhisattvas, they are nevertheless separated in iconographic studies as an independent group. Thus, in the *Niṣpannayogāvalī*, three distinct groups of sixteen Bodhisattvas are mentioned and it is necessary to refer to them here along with their iconography as found in this excellent book. Amongst the Bodhisattvas, Avalokiteśvara and Mañjuśrī are the chief and have wide popularity not only in this country, but also in other Buddhist countries such as Tibet, China and Japan. As the images of Avalokiteśvara and Mañjuśrī are found in all these countries in large numbers and in a wide variety of forms they require obviously a separate treatment in subsequent chapters.

The *Niṣpannayogāvalī* of Mahāpaṇḍita Abhayākara Gupta mentions altogether three sets<sup>1</sup> of sixteen Bodhisattvas. Some names occur in one or two or all the three lists, which when analysed, give an account of twenty-five Bodhisattvas in all. These three lists are headed in one by Samantabhadra and in two others by Maitreya, the Future Buddha. Images of many of these Bodhisattvas are found in India, but their number is the largest in China as would be seen in the *Two Lamaistic Pantheons* by Walter Eugene Clark. The three lists as given by Abhayākara Gupta are stated below for facility of comparison, before the Bodhisattvas are actually described with the help of the Dhyānas.

List No. 1. Samantabhadra, Akṣayamati, Kṣitigarbha, Ākāśagarbha, Gaganagañja, Ratnapāṇi, Sāgaramati, Vajragarbha, Avalokiteśvara, Mahāsthāmaprāpta, Chandraprabha, Jālinīprabha, Amitaprabha, Pratibhānkūṭa, Sarvaśokatamonirghātamati, Sarvanivaraṇaṣṭakambhin.



List No. 2. Maitreya, Mañjuśrī, Gandhahasti, Jñānaketu, Bhadrāpāla, Sāgeramati, Akṣayamati, Pratibhānakūṭa, Mahāsthāmaprāpta, Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Jālinīrabha, Candraprabha, Amitaprabha, Gaganagañja, Sarvanivaraṇaviṣkambhin.

List No. 3. Maitreya, Amoghadarśin, Apāyāñjaha-Sarvāpāyañjaha, Sarvaśokatamonirghātamati, Gandhahasti, Surāṅgama, Gaganagañja, Jñānaketu, Amitaprabha, Candraprabha, Bhadrāpāla, Jālinīrabha, Vajragarbha, Akṣayamati, Pratibhānakūṭa, Samantabhadra.

### 1. SAMANTABHADRA<sup>1</sup>

Colour—Yellow and Blue

Symbol—Jewel

The Bodhisattva Samantabhadra (Universal Goodness) is important as the leader of the sixteen Bodhisattvas and thus is not a whit less important than the Future Buddha Maitreya who is at the head of the two other lists of Bodhisattvas. Samantabhadra's popularity is further exemplified by frequent mention of his name in the Niṣpannayogāvalī. Samantabhadra is popular both in Tibet and China where his images are frequent and numerous.

He is described several times in the Niṣpannayogāvalī and in several places his form is identical with that of his sire. But there are places where his independent forms are described which are important for the purpose of iconographic studies. These are mentioned here.

In the Dharmadhātuvāgīśvara Maṇḍala Samantabhadra is described as follows :

Samantabhadraḥ pītaḥ savyena varado vimena utpalakhadgadharah.

NSP, p. 58.

“Samantabhadra is yellow in colour, shows the Varada (boon) in the right hand and holds on the left the sword on lotus.”

In the Durgatiparīśodhana Maṇḍala he is described as :

Samantabhadraḥ suvarṇavarṇo ratnamañjaribhṛddakṣiṇapāṇiḥ  
kaṭisthavāmamuṣṭiḥ.

NSP, p. 67.

“Samantabhadra is of golden colour, holds a bunch of jewels in the right hand, while the left rests on the hip.”

Once again Samantabhadra is described in the Kālacakra Maṇḍala. There he is described as :

Samantabhadraḥ nilaḥ savyairvajrakartriparaśūn vāmair-ghaṇṭā-  
kapāla-Brahmaśīrāṁsi dadhānaḥ. Brahmaśīraḥsthāne utpalam vā.  
Dharmavajrāsamāpanno'yaṁ.

NSP, p. 85.

“Samantabhadra is blue in colour and holds in his three right hands the Vajra, the Kartri and the Paraśu, and in the three left hands the

1. For a full description see Getty : GNB, p. 47, f.

Ghaṇṭā, the Kapāla and the severed head of Brahmā. Sometimes the head of Brahmā is replaced by the Utpala. He is embraced by his consort Dharmavajrā."

Although images of Samantabhadra are not rare in India, the bulk of his images are to be met with in China. At least five images of the Bodhisattva are found in Peiping alone.<sup>1</sup> Fig. 48 is a Nepalese drawing of the deity.

Samantabhadra is popular in the Sādhnamālā, although only one description of his is available. In the Lokanātha Sādhana he is described as :

Samantabhadraḥ pitābho ratnotpalavarapradah

Sādhnamālā, p. 49.

"Samantabhadra is of yellowish colour, holds the jewel on a lotus and exhibits the Varada Mudrā in his two hands."

## 2. AKṢAYAMATI

Colour—Yellow

Symbol—Sword or Jar

The second Bodhisattva is Akṣayamati (Indestructible mind) and his name is widely known in the Buddhist ritualistic literature. Akṣayamati is described thrice in the Niṣpannayogāvalī.

In the Mañjuvajra Maṇḍala Akṣayamati is described as :

Akṣayamatīḥ suvarṇavarṇo vāmamustīm hr̥dyavasthāpya savyena  
varadamudraḥ.

NSP, p. 50.

"Akṣayamati is of golden complexion, and shows the clenched left hand against the chest, and exhibits the Varada mudrā in the right."

In the Dharmadhātuvāgīśvara Maṇḍala, he is described somewhat differently as :

Akṣayamatīḥ pītaḥ savyena khadgam vāmenaabhayakamalaṁ  
bibharti.

NSP, p. 58.

"Akṣayamati is yellow in colour and flourishes the sword in the right hand, while he exhibits in the left hand the Abhaya mudrā and the Kamala."

A third description of this Bodhisattva occurs in the Durgatipariśodhana Maṇḍala and he is described in the following words :

Akṣayamatīḥ sito hastābhyāṁ jñānāmṛtakalāśadhārī

NSP, p. 67.

"Akṣayamati is white in colour and with his two hands holds the bowl containing the nectar of knowledge."

1. Clark : TLP, II, pp. 8, 9, 52, 133, 274.

A Chinese statuette<sup>1</sup> depicts him in the form of the Dhyāni Buddha Amoghasiddhi with the right hand raised against the chest in the Abhaya-mudrā and the left resting on the lap. Fig. 49 is a Nepalese drawing of the deity. Fig. 50 illustrates a Chinese specimen.

### 3. KṢITIGARBHA<sup>2</sup>

Colour—Yellow or Green      Symbol—Kalpa Tree on Jar

The third Bodhisattva Kṣitigarbha (matrix of the earth) is rarely represented. He is described twice in the Niṣpannayogāvalī. In one, he is identical with his sire Vairocana with the Cakra symbol. In another, Kṣitigarbha is described in the following words :

Kṣitigarbhaḥ pīto dakṣiṇena kṛtabhūṣparśo vāmenābjastha-kalpa-  
drumadharah. NSP, p. 58.

“Kṣitigarbha is yellow in colour, shows the earth-touching mudrā in the right hand, and a lotus with the wish-giving tree (kalpavṛkṣa) in the left.”

Kṣitigarbha is illustrated four times in the Peiping collection in different forms.<sup>3</sup> He is also found in Tibet.<sup>4</sup> Fig. 51 is a Nepalese drawing of the deity.

Under Lokanātha Sādhana in the Sādhanamālā a further description occurs of the Bodhisattva Kṣitigarbha. Here he is described in verse as :

Kṣitigarbhaḥ śyāmavarṇaḥ kalaśam cābhayaṁ tathā.

Sādhanamālā, p. 49.

“Kṣitigarbha is of green colour, and shows in his two hands the jar and the Abhaya mudrā.”

### 4. ĀKĀŚAGARBHA<sup>5</sup>

Colour—Green

Symbol—Jewel

The Bodhisattva Ākāśagarbha (essence of ether) is also known by the name of Khagarbha, the words “Kha” and “Ākāśa” signify the same thing “Sky”. Ākāśagarbha is the Bodhisattva who lives in the womb of the sky.

Ākāśagarbha is described in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. His form is depicted in the following

1. Clark : TLP, II, p. 132.

2. For further information see Getty : GNB, p. 90, et. seq.

3. Clark : TLP, II, pp. 8, 9, 56, 274.

4. Gordon : ITL, p. 60.

5. For further information see Getty : GNB, p. 101.

words :

Ākāśagarbhaḥ śyāmaḥ savyena sarvaratnavarṣi vāmena cintāmaṇi-  
bhṛt. NSP, p. 58.

“Ākāśagarbha is green in complexion, with the right hands he showers all kind of jewels, and with the left, he holds the Cintāmaṇi (wish-giving) jewel.”

Altogether four illustrations of Ākāśagarbha appear in the two Lamaistic Pantheons. In China, he is represented in three distinct forms.<sup>1</sup> Two statuettes show the lotus in the right hand and the Varada mudrā in the left. The third is three-faced and six-armed while the fourth shows the jewel in the right hand and the Varada mudrā with the jewel in the left. Fig. 52 is a Nepalese drawing of the deity.

Ākāśagarbha is recognized by his second name of Khagarbha in the Sādhana-mālā and under the Lokanātha Sādhana his form is described as follows :

Khagarbho nabhaḥśyamābho cintāmaṇivarapradah.

Sādhana-mālā, p. 49.

“Khagarbha is green as the sky, holds the Cintāmaṇi jewel in one hand and exhibits the Varada mudrā in the other.”

## 5. GAGANAGANJA

Colour—Yellow or Red      Symbol—Kalpa Tree

The Bodhisattva Gaganagaṇja is described four times in the Niṣpanna-yogāvalī. His colour is yellow showing his affiliation to Ratnasambhava of yellow colour with the Varada mudrā and the jewel.

In the Mañjuvajra Maṇḍala he is described as :

Gaganagaṇjaḥ suvarnavarṇo vāme vajramuṣṭiṁ garvena katyām  
nyasya dakṣiṇaṁ gagane bhrāmayan. NSP, p. 50.

“Gaganagaṇja is of golden yellow colour. In the left he holds the Vajra within clenched hand which is proudly placed on the hip, while the right is flourished upwards in the sky.”

The Dharmadhātuvāgiśvara Maṇḍala describes him with the following words :

Gaganagaṇjaḥ pītaḥ savyena Cintāmaṇibhṛd-vāmena bhadraghaṭā-  
valambitakalpavṛkṣaṁ dadhānaḥ. NSP, p. 58.

“Gaganagaṇja is yellow and shows the Cintāmaṇi jewel in the right hand. In the left, he holds the auspicious bowl from which is suspended a Kalpa (wish-giving) tree.”

1. Clark : TLP, II, pp. 8, 9, 56, 273. Also NSP, introduction, p. 25.

A Third description of Gaganagañja occurs in the Durgatipariśodhana Maṇḍala. There his form is as under :

Gaganagañjaḥ sitapītaḥ savyena padmasthadharmagañjadharah kaṭisthavāmahastah. NSP, p. 67.

"Gaganagañja is whitish yellow in complexion. He holds the Dharma-gañja on lotus in the right hand, while his left hand rests on the hip."

Gaganagañja is also represented in the same form as his sire Ratnasambhava of yellow colour. In the Two Lamaistic Pantheons Gaganagañja occurs only once and he is of the same form as his sire Ratnasambhava.<sup>1</sup> Fig. 53 is a Nepalese drawing of the Bodhisattva.

Bodhisattva Gaganagañja is not unknown to the Sādhnamālā. In the Lokanātha Sādhana, a short description of the deity is available. It runs as follows :

Gaganagañjo raktavarṇo nilotpalavarapradah

Sādhnamālā, p. 49.

"Gaganagañja of red colour, holds the blue lotus and exhibits the Varada mudrā in his two hands."

## 6. RATNAPĀṆI\*

Colour—Green

Symbol—Jewel or the Moon

The Bodhisattva Ratnapāṇi (Jewel bearer) is described only once in the Dharmadhātuvāgiśvara Maṇḍala of the Niṣpannayogāvali. Here he is described as :

Ratanapāṇih śyāmo dakṣiṇapāninā ratnam vāmenābjastha-candra-maṇḍalaṁ bibhrāṇaḥ. NSP, p. 58.

"Ratnapāṇi is green in colour, holds the jewel in the right hand, and the disc of the moon on lotus in the left hand."

He is the Bodhisattva of the Dhyāni Buddha Ratnasambhava and as such, he is sometimes represented in Nepal and Tibet. His image is not found in the Chinese collection. Fig. 54 is a Nepalese drawing of the Bodhisattva.

## 7. SĀGARAMATI

Colour—White

Symbol—Sea Wave or Conch

Bodhisattva Sāgaramati (ocean mind) is twice described in the Niṣpannayogāvali. In the Mañjuvāra Maṇḍala, he is described as :

Sāgaramatiḥ sito hastadvayaprasāritaḥ sarvāṅgulibhīstaraṅgābhīnayi NSP, p. 50.

1. Clark : TLP, II, p. 136.

2. For further information see Getty : GNB, pp. 53, 54.

“Sāgaramati is white in colour with both hands outstretched and the fingers displaying the sea-waves.”

In the Dharmadhātuvāgiśvara Maṇḍala he is once again described as :  
Sāgaramatiḥ siṭaḥ savyena śaṁkhaṁvāmena vajrakhadgaṁ dadhānaḥ.  
NSP, p. 58.

“Sāgaramati is white in colour, holds in the right hand the conch, and in the left a sword marked with a Vajra.”

Fig. 55 is a Nepalese drawing of Sāgaramati.

## 8. VAJRAGARBHA

Colour—Blue or Bluish White

Symbol—Daśabhūmika Scripture

The Bodhisattva Vajragarbha (matrix of Thunderbolt) is described twice in the Niṣpannayogāvalī. In the Dharmadhātuvāgiśvara Maṇḍala he is described as :

Vajragarbho nilotpalaḍalavarṇo dakṣiṇeṇa vajraṁ vāmena daśabhūmikapustakadharaḥ.  
NSP, p. 58.

“Vajragarbha is of the colour of the petal of a blue lotus and holds in the right hand the Vajra and in the left the book called the Daśabhūmika.”

In the Durgatipariśodhana Maṇḍala Vajragarbha's form is depicted thus :

Vajragarbho nilasiṭaḥ savyena nilotpalaḍharaḥ kaṭiṇyastavāmamuṣṭiḥ.  
NSP, p. 67.

“Vajragarbha is of bluish white colour and holds the blue lotus in the right hand while the clenched left rests on the hip.”

His images are rare, and he is not represented in the Chinese collection. Fig. 56 is a Nepalese drawing of Vajragarbha.

## 9. AVALOKITEŚVARA

Colour—White

Symbol—Lotus

The Bodhisattva Avalokiteśvara (The Watchful Lord) also called Padmapāni (Lotus bearer) is the spiritual son of the Dhyāni Buddha Amitābha. He is one of the most popular Bodhisattvas of the Buddhist Pantheon having as many as 108 different forms. A separate chapter is devoted to this Bodhisattva in this work. Here only his special form that occurs in the Niṣpannayogāvalī in the list of Sixteen Bodhisattvas will be referred to.

Avalokiteśvara is described in the Dharmadhātuvāgiśvara Maṇḍala as :

Avalokiteśvaraḥ śubhraḥ savyena varado vāmena sarojadharaḥ.  
NSP, p. 58.

“Avalokiteśvara is white in colour ; he displays the Varada mudrā in the right hand and in his left, he holds the lotus.”

Avalokiteśvara is four times illustrated in the Two Lamaistic Pantheons<sup>1</sup>. Fig. 57 is a Nepalese drawing of Avalokiteśvara.

#### 10. MAHĀSTHĀMAPRĀPTA

Colour—White or Yellow

Symbol—Six Lotuses or Sword

The Bodhisattva Mahāsthāmaprāpta (one who has obtained great strength) is described twice in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala he is described as :

Mahāsthāmaprāptaḥ sito vāmena ṣaṭ-vīkaṣita-padmadhārī savyena varadaḥ. NSP, p. 50.

"Mahāsthāmaprāpta is white in colour and holds in his left hand a bunch of six full-blown lotuses, while the right displays the Varada mudrā."

In the Dharmadhātuvāgīśvara Maṇḍala, he is once again described with the following words :

Mahāsthāmaprāptaḥ pītaḥ savyena khadgaṁ vāmena padmaṁ dadhānaḥ. NSP, p. 58.

"Mahāsthāmaprāpta is yellow in colour. He holds the sword in the right hand, and the lotus in the left."

In the Chinese collection, Mahāsthāmaprāpta occurs only once<sup>2</sup>. Fig. 58 is a Nepalese drawing of Mahāsthāmaprāpta.

#### 11. CANDRAPRABHA

Colour—White

Symbol—Moon on Lotus

Bodhisattva Candraprabha (Light of the Moon) is described thrice in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍala he is described as :

Candraprabhaḥ candravarṇo vāmenotpalastha-candramandaladhārī dakṣiṇena varadaḥ. NSP, p. 50.

"Candraprabha is of white colour like the moon. He holds in his left hand the disc of the moon on a lotus, and displays the Varada mudrā in his right."

Candraprabha is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words :

Candraprabhaḥ śubhraḥ savyena vajracakraṁ vāmena padmastha-candramandalaṁ dhātte. NSP, p. 58.

"Candraprabha is white in colour. He holds in his right hand the discus marked with a Vajra, and in the left the disc of the moon on a lotus."

1. Clark : TLP, Vol. II, pp. 7, 11, 161, 195. For further information on Avalokiteśvara and his forms in Tibet, China and Japan, see Getty : GNB, p. 55 f.

2. Clark : TLP, II, p. 160. For further information on the deity see Getty : GNB, p. 115.

In the Durgatipariśodhana Maṇḍaḷa he is described differently as follows :

Candraprabhaḥ śubhraḥ savyena padmasthacandrabimbam bibhrāṇaḥ  
kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

“Candraprabha is white in colour. He holds the moon on a lotus in the right hand while the clenched left rests on the hip.”

Thus the recognition symbol of Candraprabha is the moon on lotus. In the Chinese collection Candraprabha occurs only once<sup>1</sup>. Fig. 59 is a Nepalese drawing of Candraprabha.

## 12. JĀLINIPRABHA

Colour—Red                      Symbol—Sun-disc

The Bodhisattva Jālinīprabha (Light of the Sun) is also known by the name of Sūryaprabha and he is described three times in the Niṣpannayogāvalī. In the Mañjuvajra Maṇḍaḷa he is described as :

Jālinīprabho rakto vāmenotpalastha-sūryamāṇḍaladhārī savyena  
varadaḥ. NSP, p. 50.

“Jālinīprabha is of red colour. He holds the disc of the sun on a lotus in the left hand while the right displays the Varada mudrā.

Jālinīprabha is again described in the Dharmadhātuvāgīśvara Maṇḍaḷa as :

Jālinīprabhaḥ sitaraktaḥ savyenāsiṁ vāmenābjasthasūryaṁ

NSP, p. 58.

“Jālinīprabha is whitish red in complexion. He holds the sword in the right hand and the disc of the sun on a lotus in the left hand.”

In the Durgatipariśodhana Maṇḍaḷa he is described further as :

Jālinīprabho raktaḥ savyena vajrapaṇjaraṁ bibhrāṇaḥ kaṭisthavā-  
muṣṭiḥ. NSP, p. 67.

“Jālinīprabha is red in colour. He holds the Vajrapaṇjara (Vajra marked cage) in the right hand while the clenched left rests on the hip.”

The symbol of Jālinīprabha is the disc of the sun and his red colour suggests that he is the spiritual son of the Dhyāni Buddha Amitābha. In the Chinese collection he is represented as Amitābha.<sup>2</sup> Fig. 60 is a Nepalese drawing of Jālinīprabha.

## 13. AMITAPRABHA

Colour—White or Red                      Symbol—Jar

The Bodhisattva Amitaprabha (Boundless Light) also spelt as Amṛtaprabha (Light of Nectar) is described thrice in the Niṣpannayogā-

1. Clark : TLP, II, p. 147.

2. Clark : TLP, II, p. 132.



vali. Twice he is mentioned as of white colour and only once as red. It thus appears that Amitaprabha should belong to the family of Vairocana because of his white colour. His spiritual father will be Amitābha when he is red in colour.

In the Durgatipariśodhana Maṇḍala, Amṛtaprabha is described as :  
Amṛtaprabhaḥ śubhraḥ mukutoparyamṛtakalaśabhr̥tsavyakaraḥ kaṭi-  
thavāmamuṣṭiḥ. NSP, p. 67.

"Amṛtaprabha is white in colour. In his right hand he holds the jar of nectar on the crown of his head. His clenched left hand rests on the hip."

In the Mañjuvajra Maṇḍala he is once again described as :  
Amitaprabhaḥ raktaḥ hastadvayena abhisekakalaśadhāri.

NSP, p. 50.

"Amitaprabha is of red colour and holds in his two hands the jar required in the bath of initiation."

In the Dharmadhātuvāgīśvara Maṇḍala a further description of the deity appears :

Amitaprabhaḥ sitaḥ savyena viśvapadmaṁ vāmenā-  
bjasthakalaśam bibhṛnaḥ. NSP, p. 59.

"Amitaprabha is of white colour. With the right hand he holds the double lotus and with the left hand a jar on lotus."

The jar of consecration is thus the recognition symbol of the Bodhisattva. Fig. 61 is an illustration of a Nepalese drawing of Amitaprabha.

#### 14. PRATIBHĀNAKŪTA

Colour—Green, Yellow or Red      Symbol—Whip

The Bodhisattva Pratibhānakūta is described thrice in the Niṣpanna-yogāvali. In one he is green in colour, in the second he is yellow and in the third red, thus affiliating himself to the families of Amoghasiddhi, Ratnasambhava and Amitābha.

In the Mañjuvajra Maṇḍala he is described as :

Pratibhānakūtaḥ śyāma utsaṅgavāmamuṣṭir-dakṣiṇena  
choṭikāpradaḥ. NSP, p. 50.

"Pratibhānakūta is of green colour. His clenched left hand is placed on the lap, while he flourishes the whip with the right hand."

His description in the Dharmadhātuvāgīśvara Maṇḍala is as follows :

Pratibhānakūtaḥ pīto dakṣiṇena choṭikāṁ vāmena  
padmasthakṛpāṇam dhatte. NSP, p. 59.

"Pratibhānakūta is of yellow colour. With the right hand he holds the whip and with the left, a sword placed on lotus."

The Durgatipariśodhana Maṇḍala describes his form with the following words :

Pratibhānakūṭo raktaḥ savyenābjasthamukūṭadhāri

kaṭisthavāmamuṣṭiḥ.

NSP, p. 67.

“Pratibhānakūṭa is red in complexion. With the right hand he holds the crown placed on a lotus, while his clenched left hand rests on the hip.”

He is not represented in the Chinese collection, nor are his images found in India. Fig. 62 is a Nepalese drawing of Pratibhānakūṭa.

### 15. SARVAŚOKATAMONIRGHĀTAMATI

Colour—Whitish Yellow, Yellow or Red

Symbol—Staff

This Bodhisattva who destroys all sorrows and inertia is described thrice in the Nispannayogāvalī. He is given twice the yellow colour or the colour of gold or whitish yellow and once the red. Thus the Bodhisattva undoubtedly belongs to the family of the Dhyaṇi Buddha Ratnasambhava, although red suggests Amitābha also.

The Durgatipariśodhana Maṇḍala describes him as :

Sarvaśokatamonirghātamatiḥ sitapītamīśvaranah

daṇḍabhṛtsaṅvyakaraḥ kaṭisthavāmamuṣṭiḥ.

NSP, p. 66.

“Sarvaśokatamonirghātamati is of mixed white and yellow colour. With his right hand he holds the staff while his clenched left hand rests on the hip.”

The Mañjuvajra Maṇḍala describes him with the following words :

Sarvaśokatamonirghātamatiḥ kanakakāntiḥ

hastadvayasamputena prahārābhiniyā.

NSP, p. 50.

“Sarvaśokatamonirghātamati is of golden complexion. With his two hands joined palm to palm, he displays the attitude of striking.”

In the Dharmadhātuvāgiśvara Maṇḍala his description is as under :

Sarvaśokatamonirghātamatiḥ kuṃkumavarṇaḥ savyena

pañcasūcīkakuṭiśaṃ vāmena śaktim dadhānaḥ.

NSP, p. 59.

Sarvaśokatamonirghātamati is of the red colour of Kuṃkuma (vermilion). With his right hand he holds the Vajra with five thongs and with the left, the Śakti (javelin).

In the Chinese collection, this Bodhisattva is illustrated twice as Tamodghātamati and as Śokanirghātamati<sup>1</sup>. Fig. 63 illustrates a Nepalese drawing of Sarvaśokatamonirghātamati.

### 16. SARVANIVARAṆA VIŠKAMBHIN

Colour—White or Blue

Symbol—Sword and Book

Sarvanivaraṇaviškambhin is the Bodhisattva who is the effacer

1. Clark : TLP, II, pp. 135, 192.

of all sins. Two independent forms of this Bodhisattva are described in the *Niṣpannayogāvalī*. His colour is either blue or white and thus he is the spiritual son of Akṣobhya in one psychic school and of Vairocana in another.

The Mañjuvajra Maṇḍala describes him as :

Sarvanivaraṇaviṣkambhī nilaḥ śuklo vā vārṇena bhūṣparśi dakṣiṇe muṣṭitarjanyaṅguṣṭhau saṁmilya praśamābhinayī. NSP, p. 50.

“Sarvanivaraṇaviṣkambhī is of either blue or white colour. With the left hand he displays the Bhūṣparśa (earth-touching) mudrā ; with the thumb and the index finger joined together in the clenched right hand he displays the act of pacification.”

In the Dharmadhātuvāgīśvara Maṇḍala he is described in the following words :

Sarvanivaraṇaviṣkambhī nilaḥ kṛpānabhṛtsavyapānīḥ vārṇena viśva-vajrāṅkapatākādharāḥ. NSP, p. 59.

“Sarvanivaraṇaviṣkambhī is blue in colour. With his right hand he holds the sword and with the left the banner marked with a double thunderbolt.”

This Bodhisattva is also known by his shorter name of Viṣkambhin, and his statuettes occur at least four times in the Chinese collection<sup>1</sup>. He is popular also in Tibet<sup>2</sup>. Fig. 64 is a Nepalese drawing of the Bodhisattva.

This Bodhisattva under his shorter name Viṣkambhin appears also in the *Sādhana-mālā*. In the *Loka-nāthasādhana* his description is as under :

Viṣkambhī tu kṣāravarṇo ratnottamavarapradāḥ

*Sādhana-mālā*, p. 50.

“Viṣkambhin is of the colour of ash, and holds the excellent jewel and the Varada mudrā in his two hands.”

## 17. MAITREYA

Colour—Golden Yellow

Symbol—Nāgakeśara Flower

The Bodhisattva Maitreya who is supposed to be waiting in the Tuṣita heaven in order to come down to earth as the Future Buddha is described several times in the *Niṣpannayogāvalī*. Maitreya heads the list of Bodhisattvas in the Mañjuvajra Maṇḍala. Although he takes the form of his spiritual sires Vairocana and Akṣobhya two of his independent forms are nevertheless available.

In the Mañjuvajra Maṇḍala he is described as :

1. Clark : TLP, II, pp. 7, 11, 52, 274.

2. Gordon : ITL, p. 104 ; Getty : GNB, p. 107.

Maitreyaḥ suvarṇavarṇo dvābhyāṁ kṛtadharmadeśanāmudro varada-savyakaro vāmena sapuṣpaṇāgakeśarapallavadharaḥ. NSP, p. 50.

"Maitreya is of golden colour. With the two principal hands he displays the Dharmacakra mudrā. The other two hands show the Varada mudrā in the right and the twig of a Nāgakeśara with flower in the left."

In the Durgatipariśodhana Maṇḍala his description is as under :

Maitreyaḥ pītaḥ savyakareṇa nāgakeśarakusumaṁ vāmena kuṇḍim dadhānaḥ. NSP, p. 66.

"Maitreya is yellow in colour. He holds in his right hand the flower of Nāgakeśara and with the left the mendicant bowl."

In the Chinese collection his statuettes occur at least six times and he is variously represented<sup>1</sup>. The Nāgakeśara flower is his chief recognition symbol both in China and in India. He is found also in Tibet<sup>2</sup>. Fig. 65 is a Nepalese drawing of the Bodhisattva.

In the Sādhana-mālā his description is simple :

Maitreyaḥ pītavarṇaśca nāgapuṣpavata-pradaḥ. Sādhana-mālā, p. 49.

"Maitreya is yellow in colour and shows the Nāga flower and the Varada mudrā."

## 18. MAÑJUŚRĪ\*

Colour—Golden

Symbol—Sword and Book

Like Avalokiteśvara Mañjuśrī is worshipped in all Buddhist countries and has a variety of forms. Mañjuśrī has several names such as Mañjuvajra, Mañjughoṣa, Dharmadhātuvāgiśvara and so forth. His wide variety of forms, and his legendary origin deserve a separate treatment in a later chapter.

As one of the sixteen Bodhisattvas Mañjuśrī is taken as second in the group headed by Maitreya. Mañjuśrī does not find mention in the list headed by Samantabhadra.

In the Mañjuvajra Maṇḍala Mañjuśrī comes as a Bodhisattva in the third circle of deities surrounding the principal god Mañjuvajra who is represented along with his Prajñā or female counterpart. According to Niṣpannayogāvali, Mañjuśrī should have the same form as the principal deity but he should have no Prajñā.

Thus the form of Mañjuśrī will be of the following description :

Pīṇaśuklasavyetaravakraḥ śadbhujo dakṣiṇaiḥ khaḍgavaradabāṇān vāmaiḥ prajñāpāramitāpustakanilābjadhanuṁṣi bibhṛāṇaḥ.

NSP, p. 48.

1. Clark : TLP, II, pp. 7, 9, 59, 143, 195, 202.

2. Gordon : ITL, pp. 104, 107.

3. For a detailed account of the legendary origin of the deity and his forms in Tibet, China and Japan see Getty : GNB, pp. 112, 113.

“Mañjuśrī is three faced, with the three faces of yellow, blue and white colour. He is endowed with six arms ; in his three right hands he holds the sword, Varada mudrā and the arrow, and in the three left shows the Prajñāpāramitā book, the blue lotus and the bow.”

Next to Avalokiteśvara, Mañjuśrī is important in the Buddhist pantheon as the God of Learning with the sword for destroying ignorance and the book of transcendental wisdom. His images are numerous, and the Chinese collection presents no less than five different statuettes showing his great popularity in China<sup>1</sup>. Fig. 66 illustrates a Nepalese drawing of the Bodhisattva.

Mañjuśrī as one of the eight Bodhisattvas is recognised by the favourite name of Mañjughoṣa (soft voice) and under this name he is described in the Lokanāthasādhana of the Sāadhanamāla. The text is :

Mañjughoṣaḥ kaṇakābhayaḥ khadgapustakadhīraḥ.

Sāadhanamāla, p. 49.

“Mañjughoṣa is of golden colour and he holds in his two hands the sword and the book.”

## 19. GANDHAHASTI

Colour—Green or Whitish Green

Symbol—Elephant's Trunk or Conch

The Bodhisattva Gandhahasti is mentioned in the Niṣpannayogāvalī as belonging to the group of sixteen Bodhisattvas headed by Maitreya and is described in two independent forms. In one prominence is given to the word ‘Hasti’ and in the other to ‘Gandha’.

In the Mañjuvajra Maṇḍala he is described as follows :

Gandhastīḥ śyāmo vīṇa kaṇalasthastikaradhārī

savye varadaḥ.

NSP, p. 50.

“Gandhahasti is green in colour and holds in the left hand the trunk of an elephant on a lotus. The right hand exhibits the Varada mudrā.”

In the Durgatipariśodhana Maṇḍala on the other hand the Bodhisattva is described somewhat differently as :

Gandhastīḥ sitaśyāmaḥ savyena gandhaśaṅkhadharāḥ

kaṭisthavāmamuṣṭīḥ.

NSP, p. 66.

“Gandhahasti is whitish green in colour. He holds in his right hand the conch containing sandal paste. The clenched left is placed on the hip.”

1. Clark : TLP, II, pp. 7, 11, 53, 198, 199

This Bodhisattva is represented only once in the Chinese collection.<sup>1</sup> His images are very rare. Fig. 67 illustrates a Nepalese drawing of the Bodhisattva.

## 20. JÑĀNAKETU

Colour—Yellow or Blue      Symbol—Flag with Cintāmaṇi jewel

The Bodhisattva Jñānaketu is mentioned as one of the sixteen Bodhisattvas under the leadership of Maitreya. Two independent forms of his are described in the Niṣpannayogāvali.

In the Mañjuvajra Maṇḍala he is described as :

Jñānaketuḥ pīto vāmena cintāmanidhvajadhārī  
savyena varadaḥ. NSP, p. 50.

“Jñānaketu is yellow in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The left hand displays the Varada mudrā.”

In the Durgatipariśodhana Maṇḍala he is described somewhat differently as :

Jñānaketu nīlaḥ cintāmanidhvajabhṛddakṣinapāṇiḥ  
kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

“Jñānaketu is blue in colour. He holds in his right hand the flag marked with the Cintāmaṇi jewel. The clenched left hand rests on the hip.”

Jñānaketu occurs only once in the Chinese collection, where his form is identical with his sire Ratnasambhava<sup>2</sup>. Fig. 68 is a Nepalese drawing of the deity.

## 21. BHADRAPĀLA

Colour—Red or White      Symbol—Jewel

The name of Bhadrāpāla occurs in the second list of sixteen Bodhisattvas headed by Maitreya. At least two independent forms of this Bodhisattva are to be found in the Niṣpannayogāvali.

In the Mañjuvajra Maṇḍala his form is described with the following words :

Bhadrāpālo raktavarṇo vāmena ratnabhṛd-dakṣinena varadaḥ.  
NSP, p. 50.

“Bhadrāpāla is of red colour. He holds in his left hand the jewel, while the right displays the Varada mudrā.”

In the Durgatipariśodhana Maṇḍala again he is described somewhat differently as :

Bhadrāpālaḥ śubhrah savyena sajjvālaratnadhārī  
kaṭisthavāmamuṣṭiḥ. NSP, p. 67.

1. Clark : TLP, II, p. 135.

2. Clark : TLP, II, p. 146.

“Bhadrāpāla is white in colour. He holds in his right hand the glistening jewel, while his clenched left hand rests on the hip.”

Bhadrāpāla is represented only once in the Chinese collection and there his form is identical with that of his sire Amitābha<sup>1</sup>. Fig. 69 illustrates a Nepalese drawing of Bhadrāpāla.

## 22. SARVĀPĀYANJĀHA

Colour—White

Symbol—Act of removing sin or goad

Bodhisattva Sarvāpāyāñjaha (Remover of all miseries) is also known by his shorter name of Apāyāñjaha and is described twice in the Niṣpannayogāvalī in two independent forms.

In the Mañjuvajramanḍala this interesting Bodhisattva is described as :

Sarvāpāyāñjahāḥ śuklo hastadvayena pāpakṣepaṇābhinayī.

NSP, p. 50.

“Sarvāpāyāñjaha is white in colour. With his two hands he displays the act of removing all sins.”

In the Durgatipariśodhanamaṇḍala he is described as Apāyāñjaha with the following words :

Apāyāñjahāḥ śveto'ṅkuśabhṛtkaradvayaḥ.

NSP, p. 66.

“Apāyāñjaha is of white colour. With both hands he carries the Aṅkuśa (goad).”

He is represented twice in the Chinese collection. In one he is identical with his spiritual sire Akṣobhya with the Bhūṣparśa mudrā and in another his right hand with open palm rests against the chest while the left shows the act of forbidding. Perhaps this attitude is identical with the act of removing sin<sup>2</sup>. Fig. 70 is a Nepalese drawing of the deity. Fig. 71 illustrates his Chinese statuette.

## 23. AMOGHADARŚIN

Colour—Yellow

Symbol—Lotus

The name of Bodhisattva Amoghadarśin appears in the third list of sixteen Bodhisattvas headed by Maitreya in the Niṣpannayogāvalī. The Durgatipariśodhanamaṇḍala contains the only one description as available in the work. There his form is described in the following words :

Amoghadarśi pītaḥ sanetrāmbhojabhṛd-dakṣiṇakaraḥ

kaṭisthavāmamuṣṭiḥ

NSP, p. 66.

1. Clark : TLP, II, p. 147.

2. Clark : TLP, II, pp. 143, 169.

"Amoghadarśi is yellow in colour. In his right hand he holds the lotus with its central core, while the clenched left rests on the hip."

Amoghadarśin's statuette occurs thrice in the Chinese collection<sup>1</sup>. Fig. 72 is a Nepalese drawing of Bodhisattva Amoghadarśin.

## 24. SURAṄGAMA

Colour—White

Symbol—Sword

Surāṅgama's name occurs in the third list of the sixteen Bodhisattvas headed by Maitreya. In the Nīṣpannayogāvalī his name is referred to twice only and his single independent form is described in the Durgatipariśodhanamāṇḍala as under :

Surāṅgamaḥ śubhrah savyena asidharaḥ kaṭisthavāmamuṣṭiḥ

NSP, p. 67.

"Surāṅgama is white in colour. He holds the sword in the right hand, while the clenched left is placed on the hip."

In the Chinese collection Surāṅgama is represented only once, and that too in a different form<sup>2</sup>. Fig. 73 illustrates a Nepalese drawing of the Bodhisattva Surāṅgama.

## 25. VAJRAPĀṆI

Colour—White

Symbol—Vajra

The Bodhisattva Vajrapāṇi although not included in the three lists of Bodhisattvas as available in the Nīṣpannayogāvalī, is nevertheless important as one of the eight principal Bodhisattvas enumerated in the Sādhnamālā in Sādhana No. 18 for Lokanātha. This list of eight Bodhisattvas is also headed by Maitreya and consists of :

- |                |                  |
|----------------|------------------|
| 1. Maitreya    | 5. Mañjughoṣa    |
| 2. Kṣitigarbha | 6. Gaganagañja   |
| 3. Vajrapāṇi   | 7. Viṣkambhin    |
| 4. Khagarbha   | 8. Samantabhadra |

The description of Vajrapāṇi also occurs under the Lokanāthasādhana in the Sādhnamālā. A half verse here describes Vajrapāṇi :

Vajrapāṇiśca śuklābho vajrahasto varapradah.

Sādhnamālā, p. 49.

"Vajrapāṇi is of white colour, carries the Vajra in one hand and displays the Abhaya mudrā in the other."

1. Clark : TLP, II, pp. 20, 143, 247.

2. Clark : TLP, II, p. 135.



This Bodhisattva of the Dhyāni Buddha Akṣobhya is popular in China and at least five statuettes are noted in the *Two Lamaistic Pantheons*, Vol. II.<sup>1</sup> Tibetan specimens<sup>2</sup> of his image are also found.

### GENERAL REMARKS

This Chapter on the Bodhisattvas cannot be closed without a reference to a very important passage in the Niṣpannayogāvalī, where the Bodhisattvas are connected with their spiritual sires, whose forms they assume. In the Vajradhātumaṇḍala<sup>3</sup> it is said that the four Bodhisattvas :

- |                |                              |
|----------------|------------------------------|
| 1. Maitreya    | 3. Sarvāpāyāñjaha            |
| 2. Amoghadarśī | 4. Sarvaśokatamonirghātamati |

have the same form as that of the eastern Dhyāni Buddha Akṣobhya of blue colour.

The four Bodhisattvas :

- |                |                |
|----------------|----------------|
| 1. Gandhahasti | 3. Gaganagañja |
| 2. Surāṅgama   | 4. Jñānaketu   |

have the same form as that of the southern Dhyāni Buddha Ratnasambhava of yellow colour.

The four Bodhisattvas :

- |                  |                 |
|------------------|-----------------|
| 1. Amitaprabha   | 3. Bhadrāpāla   |
| 2. Chandraprabha | 4. Jālinīprabha |

have the same form as that of the western Dhyāni Buddha Amitābha of red colour.

The four Bodhisattvas :

- |                |                   |
|----------------|-------------------|
| 1. Vajragarbha | 3. Pratibhānakūta |
| 2. Aksayamati  | 4. Samantabhadra  |

have the same form as that of the northern Dhyāni Buddha Amoghasiddhi of green colour.

Although this is a valuable iconographic information, it should, however, be noted that these are not absolute laws, but the views of only certain psychic schools of Buddhist Tantra. Be it noted, however, that the Central Dhyāni Buddha Vairocana has no place in this classification and none of the sixteen Bodhisattvas is affiliated to him. Nevertheless, the information as given in the Vajradhātumaṇḍala of the Niṣpannayogāvalī will be found to be of value in identifying some of the Chinese statuettes where Bodhisattvas are given Dhyāni Buddha forms.

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1. Op. Cit. pp. 8, 11, 56, 197, 201. For further details see Getty : GNB, pp. 50-51.
  2. Gordon : ITL, p. 64.
  3. NSP, p. 45.

### CHAPTER III

## BODHISATTVA MAÑJUŚRĪ

There is no doubt that the place assigned to Mañjuśrī in the Buddhist pantheon is one of the very highest. The Mahāyānists consider him to be one of the greatest Bodhisattvas. They believe that the worship of Mañjuśrī can confer upon them wisdom, retentive memory, intelligence and eloquence, and enables them to master many sacred scriptures. It is no wonder, therefore, that his worship became widely prevalent amongst the Buddhists of the North. They conceived him in various forms and worshipped him with various mantras. Those who could not form any conception of him according to Tāntric rites, attained perfection only by muttering his numerous mantras.

It is difficult to fix the exact time when Mañjuśrī entered the pantheon of the Northern Buddhists. His images are not found in the Gandhara and Mathura schools of sculpture, and Aśvaghōṣa, Nāgārjuna, Āryadeva do not mention him in their works. His name occurs for the first time in the Āryamañjuśrīmūlakalpa which is obviously a pre-Guhyasamāja work, and then in the Guhyasamāja Tantra which is dated circa 300 A.D. In this work there are at least four<sup>1</sup> references to Mañjuśrī and three<sup>2</sup> to Mañjuvajra. His name also occurs in the Sukhāvatī Vyūha or the Amitāyus Sūtra in its smaller recension<sup>3</sup> which was translated into Chinese between A.D. 384 and 417. Subsequent Buddhist works however give many references to Mañjuśrī, and in the accounts of foreign travellers like Fa-hien<sup>4</sup>, Hiuen-Tsang, I-Tsing, Mañjuśrī also finds mention. His images are to be found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

Many details about Mañjuśrī are to be found in the Svayambhū Purāṇa, dealing with the glories of the Svayambhūkṣetra in Nepal. The Ādibuddha manifested himself here in the shape of a flame of fire, and so it is called the Svayambhūkṣetra (place of the Self-Born). This place is consecrated with a temple of Ādibuddha, and close to it is the Mañjuśrī Hill now known as the Sarasvatīsthāna. The information about Mañjuśrī as gleaned from the Svayambhū Purāṇa is given below in brief.

---

1. Guhyasamāja Tantra, G.O.S., pp. 46, 69, 93, 133.

2. Ibid, pp. 51, 87, 121.

3. Sukhāvatīvyūha, p. 92, App. II.

4. There is a considerable difference of opinion with regard to the divinity of Mañjuśrī mentioned by Fa-Hien. Legge : Travels of Fa-Hien, p. 46.

It is said therein that Mañjuśrī hailed from China, where he was living on mount Pañcaśīrṣa (the Hill of Five Peaks). He was a great saint with many disciples and followers, including Dharmakara, the king of the country. Receiving divine intimation one day that the self-born Lord Ādibuddha, has manifested himself as a flame of fire on a lotus on the waters of Lake Kālihrada in Nepal, he forthwith set out for that country along with a large number of his disciples, his two wives and king Dharmakara, with the intention of paying homage to the deity. When he came to the lake, however, he found a great expanse of water surrounding the god rendering him quite inaccessible, and it was with immense difficulty that he could approach the flame and offer his obeisance. Having at last succeeded in doing so, however, he cast about in his mind for some means of making the god accessible to all and he began a circuit of the lake. When he reached the southern barrier of hills, he lifted his sword and clove it asunder. The hill was split into two, and the water rushed through that opening, leaving behind a vast stretch of dry land, which is now known as the Nepal Valley. The waters of the Bāghmatī flow down even to this day through that opening, which is still called "Kot-bār" or "sword-cut".

Mañjuśrī lost no time in erecting a temple over the flame of fire and on a hillock nearby he made his own abode, and also a Vihāra (or monastery) still known as the Mañjupattana, for his disciples. Lastly, he made Dharmakara the King of Nepal. These and many other pious deeds are ascribed to Mañjuśrī in the Svayambhū Purāṇa. Putting everything in proper order, Mañjuśrī returned home and soon attained the divine form of a Bodhisattva, leaving his mundane body behind<sup>1</sup>.

From above it appears that Mañjuśrī was a great man who brought civilization to Nepal from China. He had apparently extraordinary engineering skill, and was a great architect. It is not definitely known when he came down to Nepal from China, but there is no doubt that in 300 A.D. he was well-known as a Bodhisattva. He wielded great influence on the minds of the Buddhists, and the Mahāyānists worshipped him in various forms and in various ways. He is known in almost all the countries in the continent of Asia where Buddhism had its sway. Various countries conceived various forms of Mañjuśrī, but there was a definite Indian tradition with regard to the conception

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1. An account of the story recorded in the Svayambhū Purāṇa with many details will be found in R. Mitra : *Sanskrit Buddhist Literature*, pp. 249-258 ; in Hodgson's *Essay*, p. 115 ff. and in Oldfield : *Sketches from Nīpal*, Vol. II, p. 185 ff.

of Mañjuśrī and it is the purpose of this section to deal with the images that are purely Indian or are influenced largely by the Indian tradition.

It has been made abundantly clear that the Buddhists believe that their gods and goddesses affiliate themselves to the families of the five Dhyāni Buddhas, and as such, various attempts were made to assign Mañjuśrī to a particular Dhyāni Buddha. Sometimes in the Sādhana he is made an offspring of Amitābha of red colour, and sometimes of Akṣobhya with the blue colour. Mañjuśrī also shows several colours showing his allegiance to several Kulas or families. The human origin of Mañjuśrī seems to be responsible for this kind of confusion. Mañjuśrī seems to have been deified in the same manner as Aśvaghoṣa, Nāgārjuna, Āryadeva, Asaṅga and many others were regarded as Bodhisattvas in the time of Hiuen Tshang.

Forty-one Sādhana in the Sādhanamālā are devoted to the worship of Mañjuśrī, and in them are described several distinct forms of the Bodhisattva. In finding out the names of the different varieties of Mañjuśrī special stress has been laid on the mantras rather than on the colophons of the Sādhana. It should always be noted that in determining the names of gods the mantras are the safest guides, especially when one deity has several divergent forms. The different forms of Mañjuśrī are described in the following pages one by one having distinct iconographic peculiarities.

In his simplest form Mañjuśrī carries the sword in his right hand and the Prajñāpāramitā manuscript in his left. In representations sometimes the two symbols are placed on lotuses. Sometimes he is accompanied only by Yamāri, sometimes only by his Sakti or female counterpart, sometimes by Sudhanakumāra and Yamāri and sometimes again by the four divinities, Jāliniprabha (also called Sūryyaprabha), Candraprabha, Keśinī and Upakeśinī. Though the last four are required to be present with Arapacana, they are nevertheless found in others also.

Under the general name of Mañjuśrī several of his Chinese images are noticed by Clark in his *Two Lamaistic Pantheons*<sup>1</sup>. A remarkable specimen showing Mañjuśrī in the company of two principal Hindu gods, Gaṇapati and Viṣṇu is found in the Baroda Museum (Fig. 74).

### .. VAJRARAGA

Colour—White                      Mudrā—Samādhi

Āsana—Vajraparyāṅka

Vajrarāga Mañjuśrī is also known by the two names of Vāk and Amitābha Mañjuśrī showing his allegiance to the Dhyāni Buddha Amitābha of red colour. Vajrarāga is one-faced and two-armed. His

1. Clark : TLP, II, pp. 7, 11, 53, 198.

two hands are joined on his lap forming what is called the Samādhi or the Dhyāna mudrā. In this respect he is identical with the Dhyāni Buddha Amitābha whose effigy he bears on his tongue. He differs from the Dhyāni Buddha in respect of his ornaments and dress. Images of this form of Mañjuśrī are not altogether rare in India or in the Buddhist countries of the North. The Sāadhanamālā describes his form in the following Dhyāna :—

Dvibhujaikamukhaṁ sitaṁ vajraparyaṅkopari samādhimudrāhastam  
aśeṣakumārābharaṇabhūṣitaṁ pañcacīrakaṁ Mañjuśrībhattārakaṁ  
niṣpādyā...vajrajihvopari Buddhaṁ Anutābhaṁ vicintya... Oṁ Vākya-  
daṁ namaḥ iti japamantraḥ". Sāadhanamālā, p. 129.

"The worshipper should think himself as Mañjuśrī Bhattāraka who is two-armed and one-faced and has white colour. His two hands are joined in forming the Samādhi mudrā. He is decked in all princely ornaments, wears the five pieces of monkish garments...thus meditating...he should think of the figure of Buddha Amitābha on the adamantine tongue...‘Oṁ Vākya-daṁ namaḥ’ is the Mantra for muttering".

Fig. 75 illustrates a metal statuette of the god in the Baroda Museum. Fig. 76 illustrates a Nepalese drawing. Vajrarāga is known in Tibet<sup>1</sup> and China<sup>2</sup>.

## 2. DHARMADHĀTU VAGIŚVARA

Colour—Reddish White

Faces—Four

Āsana—Lalita

Arms—Eight

Stone or bronze images of Dharmadhātu Vagiśvara are by no means common, but paintings are still made of him by the Citrakāras in Nepal. When represented he is white in colour with four faces, and eight arms, and he bears five jewels on his diadem. He is clad in celestial garments and the leading sentiment displayed by him is one of Śṛṅgāra (amour). The two principal hands carry the bow and the arrow, the second pair has the noose and the goad, the third the book and the sword, and the fourth the Ghaṇṭā and the Vajra. He may also have another form, exhibiting the Dharmacakra mudrā in the first pair of hands instead of the bow and the arrow, and in the second pair the arrow and the vessel instead of the noose and the goad. The Dhyāna describing the former is given below :—

"...Aṣṭabhujaṁ caturmukhaṁ mūlamukhaṁ raktagauraṁ dakṣiṇaṁ  
kuṁkumāruṇaṁ paścimaṁ padmaraktaṁ, uttaraṁ pītaraktaṁ, dvābhy-  
āṁ hastābhyāṁ dhanurbāṇandharaṁ, aparābhyāṁ pāśāṅkuśadharaṁ,

1. Gordon : ITL, p. 66 illustrates his statue under the general title of Mañjuśrī.

2. Clark : TLP, II, pp. 120, 227.

punaraparābhyāṁ Prajñāpāramitāpustakakhadgadharaṁ, tathāparābhyāṁ ghaṇṭāvajradharaṁ mahārāgaśṛṅgārarasojjalaṁ lalitāsanasthaṁ viśva-padmacandre divyavastrābharaṇaṁ Amitābhajaṭāmukutaṇaṁ...

Sādhana-mālā, p. 128.

"The worshipper should think himself as the god Dharmadhātu-vāgīśvara who is eight-armed, four-faced and of reddish-white colour. His right face is red, the face behind is of lotus-red colour, and the left is of yellowish red colour. He holds the bow and the arrow in one pair of hands, the noose and the goad in another pair, the Prajñāpāramitā manuscript and the sword in the third and the Ghaṇṭā and the Vajra in the fourth. He displays the sentiment of Śṛṅgāra (amour), and sits on the moon on a double lotus in the Lalita attitude. He is decked in celestial garments and ornaments and bears on his Jātāmukuta (crown of matted hair) the effigy of Amitābha".

(ii)

Colour—Golden Yellow

Faces—Four

Arms—Eight

Mañjuhoṣa is the principal deity in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogīvali. His form may be given briefly as follows :

"Mañjuhoṣo Vajraparyāṅki... suvarṇavarṇaḥ... pīta-nīla-rakta-sita-mūla-savyapaścimavāmamukho aṣṭabhujo dvābhyāṁ Dharmacakramudraḥ savyaiḥ kṛpāna-bāna-vajrāṇi vāmaiḥ prajñāpāramitāpustakacāpavajra-ghaṇṭā vibhiraṇaḥ". NSP, p. 54.

"Mañjuhoṣa sits in the Vajraparyāṅka attitude.....is of golden colour..... His four faces show the yellow colour in the first, blue in the right, red behind, and white left. He is eight-armed. With the two principal hands he exhibits the Dharmacakra Mudrā. The remaining right hands show the sword, the arrow and the Vajra, while the remaining left carry the Prajñāpāramitā manuscript, the bow and the bell".

Three of his images are known to the Chinese collection of Peiping.<sup>1</sup> He is also found in Tibet<sup>2</sup>.

### 3. MANJUGHOṢA

Colour—Golden Yellow

Mudrā—Vyākhyāna

Vāhana—Lion

Symbol—Lotus in the left

Four Sādhana in the Sādhana-mālā describe this variety of Mañjuśrī, which is known by the name of Mañjuhoṣa. When represented, he closely resembles Mañjuvajra, with the difference that the

1. TLP, II, pp. 115, 124, 241, 262.

2. Getty : GNB, PL. XXXV, 6 is a good illustration of this form.



Fig. 61 Amitaprabha



Fig. 60 Jāliniprabha



Fig. 59 Candraprabha



Fig. 62 Pratiḥṇakūa

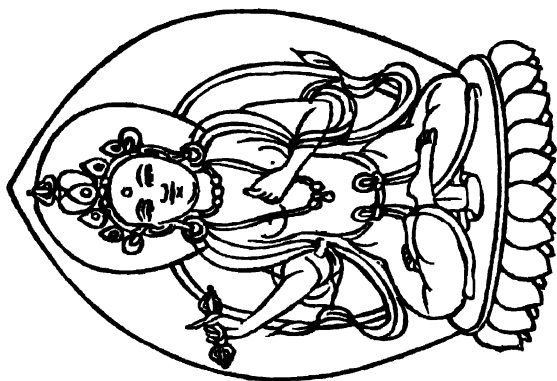


Fig. 63 Sarvaśokatamonirghātamati



Fig. 64 Sarvanivaraṇaśambhī





Fig. 67 Gandhahasti

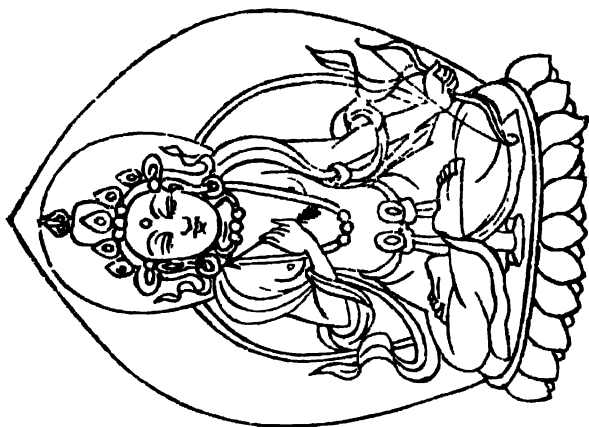


Fig. 66 Mañjuśrī



Fig. 65 Maitreya

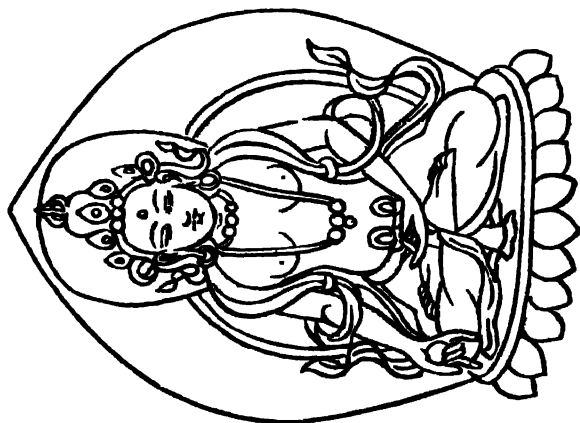


Fig. 68 Jñānaketu

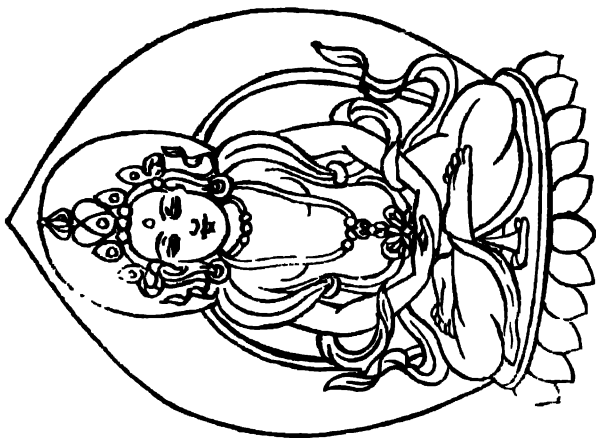


Fig. 69 Bhadrapāla



Fig. 70 Sarvāpāyāñjaha



Fig. 71 Sarvāpāyāñjaha  
( *Peiping* )



Fig. 72 Amoghadaśiñ

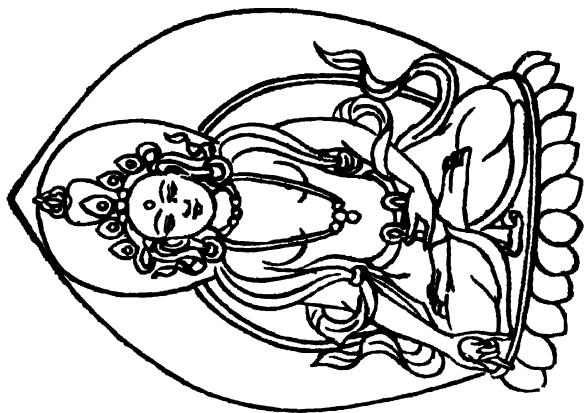


Fig. 73 Surāṅgana



Fig. 74 Mañjuśrī with  
Gaṇapati and Viṣṇu  
(*Baroda Museum*)



Fig 75 Vajrarāga  
(*Baroda Museum*)

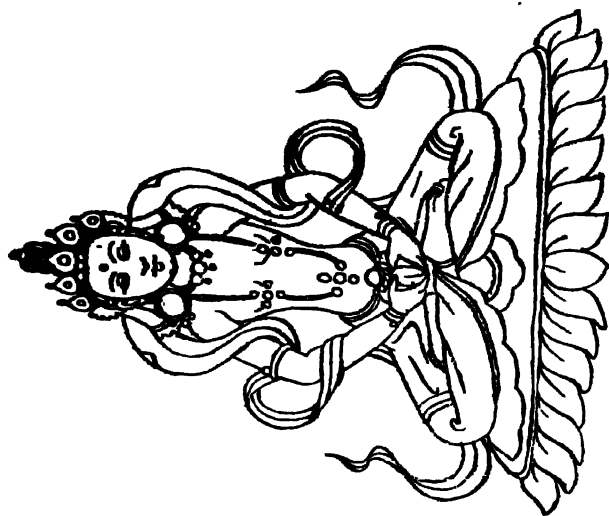


Fig. 76 Vajrarāga



Fig. 77 Siddhaikavira  
(Sarnath)



Fig. 78 Vajranaga



Fig. 79 Nāmasaṅgīti Mañjuśrī



Fig. 80 Nāmasaṅgīti Mañjuśrī  
(*Peiping*)

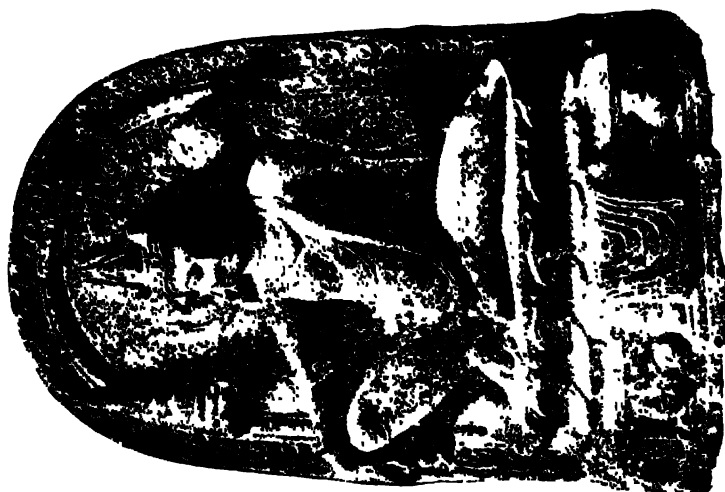


Fig. 81 Vāgīśvara  
(*Indian Museum*)

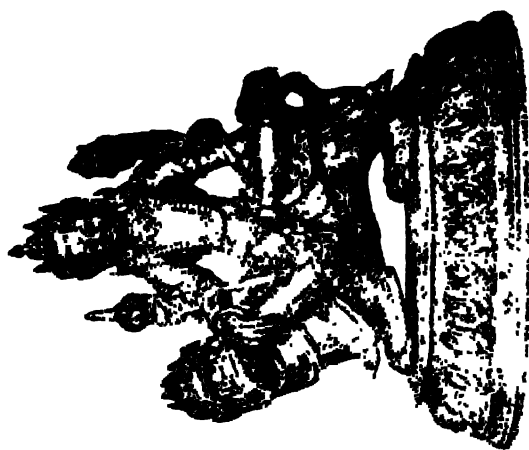


Fig. 82 Vāgīśvara  
(*Nepal*)

lotus here does not bear the book. It may also be pointed out that Mañjuḥoṣa should have the lotus only in his left, but Mañjuvara may have it on either side bearing the book. His complexion is golden yellow, he rides a lion, and is decked in all sorts of ornaments. He is two-armed and displays the Vyākhyāna mudrā, and in his left there is the lotus. He is sometimes accompanied by Yamāri in the left and Sudhanakumāra in the right. The Dhyāna as found in one of the Sādhanaś is given below :—

“Mañjuḥoṣarūpam-ātmānaṁ paśyet sūhasthaṁ kanakagauravarṇaṁ sarvālāṅkārabhūṣitaṁ Vyākhyānamudrāvyagrakaraṁ vāmapārśve utpaladharam Akṣobhyamukutinam. Daksine Sudhanakumāraṁ vāme Yamāntakaṁ paśyet...mantraṁ japeṭ Oṁ Vāgīśvara Mūḥ.” Sādhanaśālā, p. 109.

The worshipper should meditate himself as the deity Mañjuḥoṣa who rides a lion, and is of golden yellow colour. He is decked in all ornaments, and his hands are engaged in forming the Vyākhyāna (teaching) mudrā. He displays the night lotus in his left, and bears the image of Akṣobhya on his crown. On his right there is Sudhanakumāra and on the left Yamāntaka... The Mantra Oṁ Vāgīśvara Mūḥ should be muttered.

Some of the Sādhanaś mention that he should sit in Lālitasana on the back of a lion while others are silent about the attitude or Āsana. It is thus possible to conclude that he may sit in other attitudes also, such as the Vajraparyāṅka or the Ardhaparyāṅka. His colour is generally yellow, but he may have the colour of Kuṅkuma as well.

#### 4. SIDDHAIKAVIRA

Colour—White      Mudrā—Varada  
Symbol—Lotus

Four Sādhanaś in the Sādhanaśālā describe the form of Siddhaikavira and in one of these he is said to bear the image of the Dhyāna Buddha Akṣobhya on his crown (Mauli) thus showing the family connection with Akṣobhya the progenitor of the Vajra family. When represented, his left hand holds the blue lotus while the right displays the Varada mudrā. The Dhyāna in the Sādhanaśālā describes his form in the following words :

“Siddhaikavīro Bhagavān candramandalasthaḥ candropāśrayaḥ jagadudyotakīri dvibhuja ekamukhaḥ śuklaḥ vajraparyāṅki divyālāṅkārabhūṣitaḥ pañcavirakaśekharaḥ.... vāme—nilotpaladharaḥ daksine varadaḥ...tato Bhagavato maulau Akṣobhyaṁ devatyāḥ pūjāṁ kurvanti”.

Sādhanaśālā, p. 140.

“God Siddhaikavira sits on the orb of the moon, is supported by the moon, and illumines the world. He is two-armed, one-faced and

of white colour. He sits in the Vajraparyāṅka attitude, and is decked in celestial ornaments. His head is decorated with the effigies of the five Dhyāni Buddhas...He carries the Utpala in the left hand and exhibits the Varada mudrā in the right. The goddesses pay homage to Akṣobhya who is on the crown of the God".

In another Sādhana the description of the Maṇḍala for Mañjuśrī is given. The god in the form of Siddhaikavīra is painted red and is placed in the centre. He is accompanied by four deities, Jāliniprabha, Candraprabha, Kaśinī and Upakṣinī. These four deities more often accompany Arapacana, another form of Mañjuśrī which will be described later. The Sādhana's are not generally explicit as to the Āsana of the god. In Saranath his image is shown in a standing attitude (Fig. 77).

A confusion is likely to arise between the forms of Lokanātha and Siddhaikavīra if they are both represented without companions and without the figure of the parental Dhyāni Buddha on their crown, for both these deities have the same symbol, the lotus and the same mudrā, the Varada pose. In that case the image would most likely be identified as that of Lokanātha, who happens to be widely represented. Images of Siddhaikavīra, it may be added, are extremely rare.

## 5. VAJRĀNĀṅGA

Colour—Yellow

Āsana—Pratyālīdha

Hands—Six or Four

This form of Mañjuśrī bearing the image of Akṣobhya on the crown is known as Vajrānāga, who is worshipped in the Tāntric rite of Vaśikarana, or bewitching men and women. His complexion is yellow, he is in the prime of youth, and bears the image of Akṣobhya on his crown. The two principal hands hold the fully expanded bow of flowers charged with the arrow of a lotus bud. The four remaining hands carry the sword and the looking-glass in the two right hands, while the two left carry the lotus and the Aśoka bough with red flowers. In another Sādhana the Aśoka bough is replaced by Kaṅkelli flowers. He may have an alternative form with four hands, in which case the hands carrying the mirror and the Aśoka bough are dropped. The Dhyāna describing the six-armed variety of Vajrānāga is given below :

Vajrānāganāmā Ārya-Maṅjughoṣaṁ pītavarnaṁ śaḍbhujāṁ mūla-bhujibhyāṁ ākarnapūritaraktotpalakalikāśarayukta-kusumadhanurdharaṁ ; dakṣiṇadvayena khaḷgadarpanabhṛtaṁ vāmayugalenendīvararaktāśokapallavadharaṁ ; Akṣobhyādhiṣṭhita-jāṭāmukutināṁ pratyālīdhapadaṁ śoḍaśavarsākāraṁ mahāśṛṅgāramūrtiṁ paśyet".

Sāghanamālā, p. 124.



"The worshipper should think himself as Ārya-Mañjughoṣa in the form of Vajrānaṅga with yellow complexion, and six arms. With the two principal hands he draws to the ear the bow of flowers charged with an arrow of a red lotus bud; the two remaining right hands carry the sword and the mirror, while the two left hold the lotus and the Aśoka bough with red flowers. He bears the image of Akṣobhya on his Jaṭāmukuta, stands in the Pratyālidha attitude, appears a youth of sixteen years and displays the intense Śṛṅgāra Rasa".

Vajrānaṅga as the name implies, is the Buddhist God of Love,—the prototype of the Hindu God Madana—in the Buddhist Pantheon. The flowery bow and the arrow of flowers are strikingly common to both. Unlike the Hindu Anaṅga, however, several other weapons besides these are also attributed to the Buddhist God of Love, and an account is given below of how he makes use of them.

It is said in the Sādhana-mālā that in the act of bewitching a woman, the worshipper should imagine himself as piercing her bosom with the arrow of the lotus bud. The woman falls flat on the ground in a swoon, whereupon the worshipper should visualise her legs as being tied by the chain which is the bow. Then he should imagine that the noose of the lotus stalk is flung round her neck, and she is drawn to his side. Thereupon, he should think that he is striking her with the Aśoka bough, is frightening her with the sword, and subsequently he has only to confront her with the mirror by which she is completely subjugated<sup>1</sup>. Fig. 78 illustrates a Nepalese drawing of the deity.

## 6. NĀMASAṅGITI MAÑJUŚRĪ

Colour—Reddish white

Asana—Vajraparyāṅka

Faces—Three

Arms—Four

This form of Mañjuśrī with the effigy of the Dhyāni Buddha Akṣobhya on the crown is known as Nāmasaṅgīti Mañjuśrī, to whom only one Sādhana in the Sādhana-mālā is assigned. In this Sādhana he is described as three-faced and four-armed, and as bearing the image of Akṣobhya on the crown. The first or the principal face is red, the second blue and the third white. Of his four hands, the first pair holds the bow and the arrow and the second the book and the sword. He sits in the Vajraparyāṅka attitude on the lotus. The Dhyāna describes him in the following terms :

"...Rakta-gaurāṁ padma-candropari vajraparyāṅka-ṇiṣaṇṇaḥ ; prathamamukhaṁ raktaṁ, dakṣiṇaṁ nīlaṁ, vāma śuklaṁ iti trimukhaṁ, hastacatuṣṭayaṇa yathāyogaṁ Prajñākhaḍgadhanurbhāṇayoginaṁ ratna-

1. Sādhana-mālā, p 123.

kirītinam dvātriṃśallakṣaṇānuvyañjanavirājitaṃ kumārābharanabhūṣitaṃ  
ātmanam vibhāvya tadanu sarva-Tathāgatābhiṣekapūrvakam Akṣo-  
bhyamaulinam ātmanam vicintya... Sādhana-mālā, p. 159-160.

"The worshipper should meditate himself as Āryanāmasaṅgīti, who is reddish white in colour and sits in the Vajraparyāṅka attitude on the orb of the moon on a lotus. His principal face is red, the right blue and the left white and thus he is three-faced. In his four hands he carries the Prajñā(pāramitā), the sword, the bow and the arrow according to custom. He wears a bejewelled crown and is endowed with the thirty-two major and eighty minor auspicious marks. He appears a prince with princely ornaments.....Then the worshipper after offering Abhiṣeka to all the Tathāgatas, should further meditate himself as bearing the effigy of Aksobhya on the crown."

Rare are the images of this form of Mañjuśrī. Fig. 79 illustrates a Nepalese drawing of the deity.

Nāmasaṅgīti Mañjuśrī is known in China<sup>1</sup>. Fig 80 illustrates his statuette in China.

## 7. VĀGĪŚVARA

Colour—Red or Yellow

Āsana—Ardhaparyāṅka

Vāhana—Lion

Symbol—Utpala

Vāgīśvara is the tutelary deity of the Nepalese Buddhists and is widely worshipped in Nepal. The fact that innumerable prayer-wheels in Nepalese temples bear, in monumental Newari characters, the mantra "Om Vāgīśvara Mūḥ" stands witness to his popularity.

One of the Sādhana describes him as red in colour with all princely ornaments, and as seated on a lion in the Ardhaparyāṅka attitude. He carries the Utpala in his left hand, and the right is disposed in a graceful attitude. He may have a yellow variety, which is known as the Mahārājajīla Mañjuśrī, and the Dhyāna describing that form has already been quoted and translated by Professor Foucher. The red variety of Vāgīśvara is described in the Dhyāna thus :

"Pañcavīrakāśekharam kumāram sarvābharanabhūṣitaṃ kuṅkuma-  
runam vāmenotpalam daksinena līlayā sthitaṃ śiṃhāsanastham ātmā-  
nam kumārārūpena cintayet...Om Vāgīśvara Mūḥ".

Sādhana-mālā, p. 105.

"The worshipper should think himself as Vāgīśvara whose head is beautified by the images of the five Dhyāni Buddhas. He looks a prince, is decked in all ornaments, and has the complexion of Kuṅkuma. He carries the night lotus in his left hand while the

1. Clark : TLP, II, p. 263.

right is displayed artistically. He rides a lion and possesses princely grace...Om Vāgiśvara Mūh.

The Indian Museum image (Fig. 81) of this divinity carries a bell in the right hand, and sits on a lion throne instead of a lion. The other image in bronze (Fig. 82) is a recent one, and represents the god somewhat differently. Vāgiśvara statuettes are found in Tibet<sup>1</sup>.

## 8. MANJUVARA

Colour—Golden Yellow      Mudra—Dharmacakra

Āsana—Lalita or Ardhaparyāṅka      Symbol—Prajñāpāramitā on lotus

Two Sādhana in the Sādhanamālā are devoted to the worship of Mañjuvara who is widely represented. He is yellow in colour, sits on the back of a lion, in the Lalita or the Ardhaparyāṅka attitude, and displays the sentiment of Śṛṅgīra (amour) lavishly. His two hands are joined against the chest in forming the Dharmacakra mudrā which is the eternal symbol of instruction on the secrets of Dharma. He holds the stalk of one or two lotuses on which appears the Prajñāpāramitā manuscript. The text of the Dhyāna in one of the Sādhana is given below :

“Taptakāñcanābhaṁ pañcavīrakakumīraṁ Dharmacakramudrā-saṁyuktaṁ Prajñāpāramitānvitotpalaḥhāriṇaṁ śiṁhasthaṁ lalitākṣepaṁ sarvālaṅkārabhūṣitaṁ...Om Mañjuvara Hūṁ”. Sādhanamālā, p. 111.

“The worshipper should think himself as god Mañjuvara of golden yellow colour with head decorated with the images of the five Dhyāni Buddhas. His hands display the Dharmacakra mudrā and he shows the blue lotus bearing the Prajñāpāramitā manuscript. He rides a lion, sits thereon in the Lalita attitude and is decked in all ornaments ...Om Mañjuvara Hūṁ”.

According to a second Sādhana Mañjuvara should have the lotus in his left hand with the Prajñāpāramitā on it. He may sit in the Ardhaparyāṅka attitude and may be accompanied with the fierce god Yamāntaka of blue colour, whose face distorted with bare fangs is terrible to behold. Yamāntaka carries the staff in one of his hands and touches the feet of Mañjuvara with the other.

The image (Fig. 83) discovered at Bara in the district of Birbhum in Bengal<sup>2</sup> probably represents this form of Mañjuśrī, with the miniature figures of the five Dhyāni Buddhas over the head, and of the two

1. Gordon : ITL, p. 68 under the title of Mahārājalilā Mañjuśrī.

2. This image was first identified as that of the Hindu goddess, Bhuvanēśvari in the Birbhum Bibarana. ( in Bengali ), then as that of Siṃhanāda Lokēśvara in A. S. I. Eastern Circle, Annual Report. 1920-21, p. 27 and later on as that of Mañjuśrī in *Ibid*, Plate 1, Fig. 2.

divinities to the right and left of him. The figure to the right probably represents Sudhanakumāra and the figure to the left is Yamāntaka. The principal god here displays the Dharmacakra mudrā and from under his left armpit rises a lotus which bears the Prajñāpāramitā manuscript as required by the Sīdhana. The lotus to the right is added in order to maintain the balance with the lotus to the left.

The lion vehicle of Mañjuvara is sometimes absent, and in later images he may be found sitting in the Paryāṅka or any other attitude (Fig. 84). The lotus to the right which is not expressly required by the Sādhana sometimes bears the book (Fig. 85), and sometimes the sword in order to preserve the balance in a better way (Fig. 86). One of the two Indian Museum images of Mañjuvara has on either side of the god two feminine figures which no doubt represent the two wives of Mañjuśrī, Keśinī and Upakeśinī. Mañjuvara is well known in Tibet<sup>1</sup>.

## 9. MAÑJUVAJRA

( i )

Colour—Red

Faces—Three

Arms—Six

Variety—Yab-yum

The form of Mañjuśrī called by the name of Mañjuvajra is somewhat popular amongst the Tāntric Buddhists. Several of his forms are described both in the Sādhanamālā and the Niṣpannayogāvalī of Abhayākara Gupta. In the Sādhanamālā the colour of his body including the principal face is red like Kuṅkuma, the right face is blue and the left white. He has six arms of which the principal pair is engaged in embracing his female counterpart. The remaining four hands carry the sword, the arrow, the bow and the night lotus. He sits in Vajrāsana or in the Vajraparyāṅka attitude on the orb of the moon supported by a lotus. The Dhyāna is in verse and may be quoted as follows :—

Kuṅkumārūnasānmūrtir-nīlasitatayānanah I  
Bhujadvayasamāśīṣṭa-svābhavidyādharāsyadhṛk II  
Khaḍgabānabhujāncāpa-nīlotpalaparigrahaḥ I  
Viśvadalābjacandīasthaḥ vajrāsanaśaśiprabhaḥ II

Sādhanamālā, p. 163.

“...His handsome body is red like Kuṅkuma and he is endowed with three faces of (Kuṅkuma) blue and white colour. He embraces his Svābhā Prajñā with two arms, of which one touches her face. He carries the Khaḍga, the arrow, the bow, and the blue Utpala, sits on the moon on a double lotus in Vajrāsana, and is radiant like the moon.”

1. Gordon : IFL., p. 68 under the title of Dharmacakra Mañjuśrī, Getty : GNB, pl XXXV.

Mañjuvajra is represented in Tibet<sup>1</sup>.

( ii )

Colour—Golden Yellow

Faces—Three

Arms—Six

Mañjuvajra is the principal deity of the Mañjuvajra Maṇḍala in the Niṣpannayogāvalī. His form has been described thus :

“*Simhōpari sattvaparyāṅkaniṣaṇṇo Bhagavān Vairocanasvalbhāvo Mañjuvajrah kamanīyakanakakāntiḥ... pīta-nīla-śukla-savyetaravaktrah śadbhujo dakṣiṇaiḥ khadgavaradabāṇān vāmāiḥ Prajñāpāramitāpustakānīlābjadhanuṃṣi vibhṛāṇaḥ.*”

NSP, p. 48.

“God Mañjuvajra is seated on the back of a lion, is of beautiful golden colour and resembles Vairocana. His three faces have yellow, blue and white colour. He is six-armed. In the three right hands he holds the sword, the Varada mudrā and the arrow. In the three left likewise he carries the Prajñāpāramitā manuscript, the blue lotus and the bow.”

( iii )

Colour—Red

Arms—Six

Mañjuvajra is the principal deity in a second Maṇḍala dedicated to Mañjuvajra in the Niṣpannayogāvalī. Here he is identified with the Sixth Dhyāni Buddha Vajrasattva. The Kuleśa of this god is Aksobhya according to a definite statement in the Maṇḍala. He is described thus :

“*Bhagavān Vajrasattvo Mañjuvajra-rūpaḥ kuṅkumīrunaḥ kṛṣṇa-sitasavyetaravadanaḥ pradhānabhujaḥ svābha-prajñālingatōṣa-reṇḍīvaracāpadharaḥ*”...

NSP, p. 2.

“The god Vajrasattva in the form of Mañjuvajra is red like vermilion. His right face is blue and the left white. With the two principal hands he embraces his Prajñā ; in the others he carries the sword, the arrow, the lotus and the bow.”

Under the name of Mañjuśrī his different forms are to be found in the Chinese collection<sup>2</sup>. Fig. 87 illustrates an eight-armed Mañjuvajra with the Śakti in the Baroda Museum. It is both remarkable and beautiful.

## 10. MANJUKUMĀRA

Colour—Red

Vāhana—Animal

Faces—Three

Arms—Six

Only one Sādhana is assigned to this form of Mañjuśrī in the Sādhanamālā, which depicts him as three-faced and six-armed, riding

1. Gordon : ITL, p. 66 with the Śakti under the title of Mañjunātha.

2. Clark : TLP, II, pp. 7, 11, 53, 198, 199.

on an animal. In his three left hands he carries the Prajñāpāramitā, the Utpala and the bow while the three right show the sword, the arrow, and the Varada pose. The extract is given below :

“Mañjukumāraṁ trimukhaṁ saḍbhujāṁ kuṅkumārūṇaṁ nīlasitadākṣiṇetaravadanaṁ sattvaparyaṅkinaṁ Khadgabānavaradaṁ dakṣiṇakaratrayaṁ, Prajñāpāramitāpustakanīlotpalacāpavad-vāmakaratrayaṁ saṣṭrīṅgārakumārābhārananivasanādikaṁ nānāpuṣpamahāśobhācīratrayavirājitaṁ Tathāgataparamāṇu-parighatitaṁ ātmānaṁ dhyātvā...”

Sādhanaṁālā, p. 151.

“The worshipper should think himself as god Mañjukumāra, who is three-faced and six-armed, of red Kuṅkuma, colour. His right and left faces have (respectively) the blue and white colour. He is seated on an animal. His three right hands hold the sword, the arrow and the Varada pose, while the three left carry the Prajñāpāramitā, blue Utpala and the bow. He is decked in princely ornaments and dress as befitting the Śrīṅgāra (amour) sentiment he displays. He wears the three rags of a mendicant, which are richly decorated with various kinds of flowers. His body is composed of the particles of the Tathāgatas...Thus meditating...”

Mañjukumāra is not known either in sculptures or in ancient paintings. Fig. 88 illustrates a drawing from Nepal.

## 11. ARAPACANA

Colour—White or red

Āsana—Vajraparyaṅka

Companions—Four

Symbols—Book and Sword

Eight Sādhana in the Sādhanaṁālā describe the form of this divinity, which is sometimes white and sometimes red. He sits always in the Vajraparyaṅka attitude, but when he sits on an animal he is called Prajñācakra. He is accompanied by the four divinities, Keśinī, Upakeśinī, Candraprabha and Sūryaprabha, and as the group of five originates from the five syllables, ‘A’, ‘R’, ‘P’, ‘C’ and ‘N’, the principal god is called Arapacana. When represented, the four companions of Arapacana resemble the principal god in all respects.

None of the forms of Mañjuśrī is so widely represented both in stone and in bronze as Arapacana. He is accompanied by his four attendants, but in some instances the companions are entirely absent. In one of the sculptures (Fig. 89) preserved in the Dacca Museum<sup>1</sup> the four Dhyāni Buddhas, Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi (besides the usual four companions), are pictured on the aureole behind, the centre at the top being occupied

1. Bhattasālī : IBBS, p. 26f, Pl. VII, b.

by one of the companion deities resembling the principal god. The Java figure (Fig. 90) belongs to this class and shows the four companions as required by the Sādhana<sup>1</sup>.

The Nepal bronze (Fig. 91) does not carry the book against the chest, but holds the stem of a lotus, which bears the book. The Baroda bronze (Fig. 92) also does likewise. Both these are without companions.

Arapacana is also called Sadyonubhava-Arapacana, or Sadyonubhava-Mañjuśrī. He is resplendent like the full moon, has a smiling face, is decked in all sorts of princely ornaments, and sits on a double lotus in the Vajraparyāṅka attitude. He brandishes the sword in his right hand, while his left holds the Prajñāpāramitā book against his chest. Jālinikumāra (or Sūryaprabha) is in front of him, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All these four divinities are replicas of the principal god. The Dhyāna in one of the Sādhana describes the principal god in the following terms :

“...Khaḍgapustakadhāriṇaṁ ākuñcitapañcacīraṁ, raktavastrayugayutaṁ śṛṅgāraśādhāriṇaṁ smitavikāsītavadanaṁ Śāśāṅkakāntitulyaśobhaṁ viśvalakamalaśtabaddhaparyāṅkaṁ Sadyonubhavārapacanarūpaṁ ātmānaṁ-ikṣeta”.

Sāghanamālā, p. 121.

“The worshipper should think himself as Sadyonubhava-Arapacana, who carries the Khadga and the book, and wears the five cīrakas (rags) which are slightly folded. His garments are of red colour, which befits the Śṛṅgāra Rasa he displays. His face is radiant with a smile, and is resplendent like the moon. He sits on a double lotus in the Vajraparyāṅka attitude...”

This Sādhana further adds that the principal god should originate from the first syllable “A”, Jālinikumāra from the syllable “R”, Candraprabha from “P”, Keśinī from “C” and Upakeśinī from “N”. Mañjuśrī should be in the middle, Jālinikumāra in front, Candraprabha behind, Keśinī to the right and Upakeśinī to the left. All of them should have white colour and should be identical with the principal god in appearance.

Arapacana is popular in Tibet<sup>2</sup> and China<sup>3</sup>. In Tibet his sword in the right hand is replaced by the bell in a remarkable statuette.

1. First published and identified as Mañjuśrī in Grunwedel : *Buddhist Art in India*, p. 199.

2. Gordon : ITL, p. 68. Getty : GNB, pl. XXXV illustrates a unique image with the Ghaṇṭā in the right hand instead of the sword. By the sound of the holy gong ignorance seems to disappear.

3. Clark : TLP, II, p. 199 illustrates an image of Arapacana under the title of Mañjuśrī.

## 12. STHIRACAKRA

Colour—White

Symbol—Sword

Mudrā—Varada

Companion—Śakti

The Sādhana for the worship of Sthiracakra has one remarkable feature which distinguishes it from the other Sādhana in the Sādhana-mālā, namely, that it does not give the Dhyāna at a stretch, but the information about his form is scattered throughout the Sādhana, which again, is in verse. From the information gleaned from the Sādhana about his form it appears that in one of his hands he carries the sword, which by radiating light destroys the darkness of ignorance, while the other is engaged in bestowing boons of all kinds, or in other words, displays the Varada pose. His colour is white and he is decked in garments of the colour of the bee; he sits on the moon, supported by a lotus, and wears the Cīrakas which makes his body resplendent. He wears princely ornaments and displays the sentiment of passionate love. He is accompanied by a Prajñā, who is beautiful, displays the sentiment of passionate love and laughs profusely.

Images of this form of Mañjuśrī are rarely met with. The Vaṅgiya Sāhitya Parishad (Calcutta) image No. C(d) 8/16 has a faint resemblance with the description given above, and may quite conceivably represent Sthiracakra. The special feature of this image is that the sword appears on a lotus, the stem of which is held in the left hand of the god, while the right hand exhibits the Varada pose. He sits in the Lalitāsana on the moon over a lotus, and is accompanied by his Śakti who according to Indian custom occupies a position to the left of her consort (Fig. 93)<sup>1</sup>.

Sthiracakra is represented in the Chinese Collection<sup>2</sup>.

## 13. VĀDIRĀṬ

Āsana—Ardhaparyāṅka

Vāhana—Tiger

Mudrā—Vyākhyāna

This form of Mañjuśrī is rarely to be met with either in stone or in bronze. One Sādhana only is devoted to the worship of this divinity which shows that this form was not very popular amongst the Vajrayānists. Vādirāṭ is of medium height, neither very short nor very tall, and appears a youth of sixteen years. He sits on the back of a tiger in

1. This image is described in the *Hand book to the Sculptures in the Museum of the Vaṅgiya Sahitya Parishad*, p. 33.

2. Clark : TLP, II, p. 261.



the Ardhaparyāṅka attitude with his left leg slightly raised. He wears all sorts of ornaments, and exhibits the Vyākhyāna mudrā. The Dhyāna which is in verse, describes the form of Vādirāṭ in the following terms :

Svacchaṁ ṣoḍaśavatsarākṛtidharaṁ śīrddūlapṛṣṭhasthitaṁ  
Vyākhyāvyaikulapānīpadmayugalaṁ vāmārdhaparyāṅkinaṁ I  
Dirghaṁ nāpi na cāpi kharvamasamaṁ saundaryarāśyāśrayaṁ  
Ratnasvarṇamaṇīprakāravividhālaṅkāramālākulaṁ II

Śarīmad-Vādirāṭ-Sādhanaṁ samāptaṁ. Kṛtiriyam Paṇḍitaśrī  
Cintāmaṇi-Dattasya". Sādhanamālā, p. 98.

"The worshipper should think himself as (Vādirāṭ), who is handsome in appearance (lit. pure or transparent), and appears a youth of sixteen years. He sits on the back of a tiger. His lotus-like hands are eagerly engaged in displaying the Vyākhyāna mudrā. His left leg is slightly raised in the Ardhaparyāṅka attitude. He is neither tall, nor very short, is unparalled by any, is the receptacle of all beauties in the world, and is decked in various ornaments consisting of jewels, gold, gems and other valuables.

Here ends the Sādhana for Vādirāṭ written by the author Śrī-Cintāmaṇi Datta."

Vādirāṭ is represented in the Chinese Collection<sup>1</sup>.

## CHAPTER IV

### BODHISATTVA AVALOKITEŚVARA

Avalokiteśvara is famous in the Mahāyāna Pantheon as a Bodhisattva emanating from the Dhyāni Buddha, Amitābha, and his Śakti, Pāṇḍarā. As Amitābha and Pāṇḍarā are the presiding Dhyāni Buddha and Buddha-śakti of the present Kalpa (cycle), namely, the Bhadrakalpa. Avalokiteśvara is said to be the Bodhisattva who rules during the period between the disappearance of the Mortal Buddha, Śākyasiṃha, and the advent of the Future Buddha, Maitreya. The *Guṇakāraṇḍavyūha*<sup>1</sup> gives an account of his character, moral teachings and miracles and from it is learnt that he refused Nirvāṇa, until all created beings should be in possession of the Bodhi knowledge and to that end he is still supposed to work and foster spiritual knowledge amongst his fellow creatures. One of the passages in *Kāraṇḍavyūha*<sup>2</sup> characterises him as taking the shape of all gods of all religions, nay, even the shape of the father and mother,—in fact, the form of the worshipped of any and every worshipper, to whom he might impart knowledge of Dharma. By a slow and gradual process, first human beings and then animals and other creatures would advance spiritually to obtain salvation. For all these reasons Avalokiteśvara is characterised as the best of the Saṅgha, the Jewel of the Buddhist Church or Saṅgharatna.

The *Sādhana-mālā* gives altogether thirty-eight Sādhanaś which describe a variety of forms of Avalokiteśvara. Some of these forms have already been described by M. Foucher in his *Etude sur l'Iconographie Bouddhique de l'Inde*, Vol. II with translations in French of the Sanskrit texts of the Sādhanaś.

From the *Sādhana-mālā* and allied works it is possible to individualize at least fifteen different forms of Avalokiteśvara. All these forms are described in the following pages one by one. These fifteen by no means exhaust the forms of Avalokiteśvara since there is evidence that these forms even numbered one hundred and eight, each of them bearing distinct features and distinct names. In the Macchandar Vahal one of the numerous Vihāras of Kāṭhmāṇḍu in Nepal, there are paintings in many colours of one hundred and eight varieties of the Bodhisattva,

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1. R. Mitra : *Sanskrit Buddhist Literature*, p. 95.

2. *Kāraṇḍavyūha* : ed. Sāmāśramī, pp. 21-22.

executed on the wooden panel surrounding the main temple on three sides. These paintings appear to be at least two hundred years old, and they bear inscriptions in old Newari giving the names of deities they depict.

Clearly, from the view point of antiquity, this discovery is of lesser importance than the ones obtained from earlier Tāntric works, but as the overwhelming number of forms is likely to throw a flood of light on the iconography of Avalokiteśvara, a description of all these varieties is given with their respective illustrations in a separate Appendix at the end of this volume.

Out of the fifteen different forms of Avalokiteśvara mentioned above, fourteen bear the figure of Amitābha on the crown, thus clearly revealing their origin. The fifteenth, Vajradharma by name, is said to bear the figures of the five Dhyāni Buddhas on his crown.

Images of Avalokiteśvara are found abundantly in India and Nepal. Out of these the typical ones are described in their appropriate places. Such images are popular both in Tibet<sup>1</sup> as well as in China<sup>2</sup>.

### 1. ŚAḌAKṢARI-LOKEŚVARA

Colour—White

Arms—Four

Mudrā—Añjali

Symbols—Rosary and lotus

Companions—Maṇidhara and Śaḍakṣarī Mahāvidyā

Four Sādhanaś in the Sīdhanamālā are devoted to the worship of this form of Avalokiteśvara, of which two describe him in a group of three. In a third he is accompanied by Śaḍakṣarī Mahāvidyā, and in the fourth he is single. In all these, the form of Lokeśvara is the same. Below is quoted the Dhyāna of the Sādhana describing him in a group of three :

“Ātmānaṁ Lokeśvararūpaṁ sarvālaṅkārabhūṣitaṁ śuklavarnaṁ vāmataḥ padmadharaṁ dakṣiṇato’kṣasūtradharaṁ aparābhyaṁ hastābhyaṁ hr̥di samputāñjalisthitaṁ dhyāyāt. Dakṣiṇe Maṇidharaṁ tattadvarṇabhujīnvitaṁ padmāntaropariṣthaṁ. Vāme tathaiva aparapadmasthāṁ Śaḍakṣarīṁ Mahāvidyāṁ”.

Sādhanamālā, p. 27.

“The worshipper should think himself as [Śaḍakṣarī] Lokeśvara who is decked in all sorts of ornaments, white in colour, and four-armed, carrying the lotus in the left hand and the rosary in the right.

1. Gordon : ITL, p. 44 illustrates a Tibetan drawing of Lokeśvara with eleven heads and eight arms. This form is not described anywhere in Sanskrit. Getty : GNB, pp. 60-64.

2. References to statuettes from China are given at their appropriate places.

The other two hands are joined in forming the *mudrā* of clasped hand against the chest. To his right is Mañidhara, with the same colour and the same hands, sitting on another lotus. To the left is Śaḍakṣari Mahāvidyā with identical form sitting on another lotus".

The Dhyāna of this god has been extracted from the Kāraṇḍavyūha according to a statement in one of the colophons of the Sādhana. The Mantra assigned to this form of Avalokiteśvara is the famous "Om Mañipadme Hūm" consisting of six syllables which are here deified in the form of Śaḍakṣari Mahāvidyā. When Lokeśvara is associated with the Great Knowledge of the Six Syllables, he is called Śaḍakṣari Lokeśvara.

An artistic sculpture (Fig. 94) depicting all the three deities of the Śaḍakṣari group is preserved in the Sarnath Museum<sup>1</sup>. In this group, Śaḍakṣari Lokeśvara is in the middle, the figure to the right is Mañidhara and the female figure to the left is Śaḍakṣari Mahāvidyā. It may be noticed that under the seats of lotuses there are four diminutive figures which represent none else than the four guardians of the gates of the Śaḍakṣari Mandala, as prescribed in the Kāraṇḍavyūha<sup>2</sup>.

Another artistic but mutilated image of the Śaḍakṣari group (Fig. 95) is now to be found in the Indian Museum, Calcutta. In this piece both Mañidhara and Śaḍakṣari Mahāvidyā are shown in the peculiar attitude of sitting known as Virāsana.

A third image (Fig. 96) found in the district of Birbhum by Mr. K. N. Dikshit<sup>3</sup> of the Archaeological Department is also of the Śaḍakṣari group, although it is mutilated beyond recognition. The central figure depicting Śaḍakṣari Lokeśvara has lost two hands bearing the rosary and the lotus, but the marks are still there on the stone. The two hands exhibiting the Añjali *mudrā* hold also the jewel.

Images of Śaḍakṣari Lokeśvara both singly as well as in groups abound in Nepal and almost every monastery in Nepal contains one or more images. A coloured image of this divinity appears in the temple of Bodhnāth a famous place of pilgrimage in Nepal.

Fig. 97 illustrates the principal deity as single in a beautiful bronze now preserved in the Baroda Museum.

When he appears in a group of two in the company of Śaḍakṣari Mahāvidyā, the goddess may have another form depicting her in Virāsana with yellow colour and two hands. Her right hand remains

1. Sarnath Catalogue, No. B (c) 6. Pl. XIV (b)

2. Kāraṇḍavyūha, p. 74.

3. A. S. I. Eastern Circle, Annual Report, 1920-21, p. 27 and illustrated in pl. 1(2).

empty, while the left holds the jewel. The Sarnath Museum image (Fig. 98) although mutilated, must represent this form of Śaḍakṣarī Mahāvidyā who can be readily recognised by the peculiar Āsana which is uncommon in Buddhist iconography.

Another alternative is also prescribed in the Sādhnamālā for all the three deities, and the Sādhana adds : "Sometimes in the Sādhana of Śaḍakṣarī Mahāvidyā, Lokeśvara holds also the lotus bearing the jewel and the book. Mañidhara may hold the jewel and the lotus but should be without the book. Śaḍakṣarī may hold the book and the lotus but should not have the jewel."<sup>1</sup>

## 2 SIMHANĀDA

Colour—White

Āsana—Mahārājalilā

Vāhana—Lion

Symbols—(i) Sword on lotus, (ii) Trisūla entwined by a snake

Four Sādhanaś also are devoted to the worship of Simhanāda, who is regarded by the Mahāyānistś as the curer of all diseases. He is one of the most popular forms of the Bodhisattva Avalokiteśvara, and his images are by no means rare in India. At Patan in Nepal, all the more important monasteries have two images of Simhanāda, either in stone or in bronze, on either side of the stair-case leading to the sanctum. He appears in many forms only slightly different from one another. The four Sādhanaś alike describe him as follows :

"Ātmānaṁ Simhanāda-Lokeśvararūpaṁ bhāvayet, śvetavarṇaṁ trinetraṁ jaṭāmukuṭinaṁ nirbhūṣaṇaṁ vyāghracarmaprābhṛtaṁ siṁhāśanasthaṁ mahārājalilāṁ candrāśanaṁ candraprabhaṁ bhāvayet. Dakṣiṇe sitaphaṇiveṣṭitaṁ trisūlaṁ śvetaṁ, vāme nānāsugandhikusumaparipūritapadmabhājanaṁ. Vārahaśtāt utthaṁ padmopari jvalatkhadgaṁ".  
Sādhnamālā, p. 63.

"The worshipper should think himself as Simhanāda Lokeśvara of white complexion, with three eyes, and the jaṭāmukuṭa (crown of matted hair). He is without ornaments, is clad in tiger-skin, and sits on a lion in the attitude of princely ease. He is seated on the orb of the moon and is radiant like her. In his right there is a white trident entwined by a white snake, and in his left there is a lotus-bowl full of fragrant flowers. From his left hand rises a lotus on which there is a sword burning like fire".

Images of Simhanāda are by no means rare and are rather easy to identify because of clear-cut symbols. Fig. 99 is the famous image.

of *Siṃhanāda* from Mahoba carrying a rosary<sup>1</sup>. Fig. 100 is a Nepalese statue at the gate of a monastery. Fig. 101 illustrates a sculpture from Magadha, while Fig. 102 is a small bronze of *Siṃhanāda* without the lion, from Nepal. *Siṃhanāda* wears no ornaments and this feature of his images differentiates him from *Mañjuśrī* when he is on the back of a lion.

*Siṃhanāda* is popular both in Tibet<sup>2</sup> and in China<sup>3</sup>.

### 3. KHASARPAṆA

Colour—White

Symbol—Lotus

Mudrā—Varada

Āsana—Lalita or Ardhaparyāṅka

Companions—Tārā, Sudhanakumāra, Bhṛkuṭi, Hayagrīva

*Khasarpaṇa* is described in a number of *Sādhana*s in the *Sādhana-mālā*, which fact points to his popularity. The peculiar feature of this god is that he is invariably accompanied by the four divinities Tārā, Sudhanakumāra, Bhṛkuṭi and Hayagrīva. The principal figure is the same as *Lokanātha*, two-armed, and one-faced, carrying the same symbol and exhibiting the same Mudrā; the difference lies in the fact that *Lokanātha* has only two companions, Tārā and Hayagrīva while *Khasarpaṇa* has two in addition, namely, Bhṛkuṭi and Sudhanakumāra. He is of white complexion, and sits either in the Lalita or the Ardhaparyāṅka attitude. Below is given a somewhat lengthy *Dhyāna* describing the god :—

“*Atmānām Bhagavantaṁ dhyāyāt himakarakotikiranāvadātaṁ dehaṁ, ūrdhvaajātmakuṭaṁ Amitābhaśekharaṁ viśvanalinaniṣaṇṇaṁ śaśimaṇḍale, ardhaparyāṅkaniṣaṇṇaṁ sakalālaṅkāradharavigrahaṁ smeramukhaṁ dviraṣṭavarāśadeśiyaṁ dakṣiṇe varadakaraṁ vāmakareṇa sanālakamaladharaṁ, karavigalatpiyūsadhārābhyavahārasikaṁ tadadhaḥ samāropitordhvamukhaṁ mahākukṣiṁ atikṛṣaṁ atīṣṭivaraṇaṁ Sūcimukhaṁ tarpayantaṁ śrīmat-Potalakācalodaranivāsinaṁ karuṇā-snigdha vilokanaṁ śṛṅgārarasaparyupāsitaṁ atīṣantaṁ nānālakṣaṇālaṅkṛtaṁ. Tasya purataḥ-Tārā dakṣiṇapārśve Sudhanakumāraḥ.*

*Tatra Tārā śyāmā, vāmakaravidhṛtaṁ sanālaṁ utpalaṁ dakṣiṇa-kareṇa vikāṣayanti nānālaṅkāravatī abhinavayauvanodbhinnakucabhārā. Sudhanakumāraśca kṛtāñjaliputaḥ kanakāvabhāsīdyutiḥ, kumārārūpadhārī vāmakakṣaviṇ yastapustakaḥ sakalālaṅkāravān.*

*Paścime Bhṛkuṭi Hayagrīva uttare.*

*Tatra Bhṛkuṭi caturbhujā hemaprabhā jāṭakālāpinī, vāme tridaṇḍika-maṇḍaludhārihastā dakṣiṇe vandanābhinayākṣasūtradharakārā trinetrā.*

1. First published by K. N. Dikshit. *Six Sculptures from Mahoba in the A. S. I. Memoir No. 8, pl. Ia, p. 2.*

2. Getty : GNB, pp. 60, 61, 69.

3. Clark : TLP, II, pp. 199, 265. For the Magadha specimen see JRAŚ, 1894, pl. 1.

Hayagrīvo raktavarṇaḥ kharvalambodaraḥ ūrddhvajvalatpiṅgalakeśaḥ  
bhujagayajñopavīti kapilataśmaśruśreṇīparicitamukhamāṇḍalaḥ rakta-  
vartulatrinetraḥ bhr̥kūṭikuṭilabhr̥kaḥ vyāghracarmāmbaraḥ daṇḍā-  
yudhaḥ dakṣiṇakareṇa vandanābhinayī.

Ete sarva eva svanāyakānanapreritadr̥ṣṭāyo yathāśobhaṁ avasthitāś-  
cintanīyāḥ...

Iti Khasarpanasādhanaṁ".

Sādhana-mālā, pp. 39-41.

"The worshipper should think himself as the god (Khasarpaṇa) from whose body radiate rays of a crore of moons. He wears the Jātāmukuta (crown of matted hair), holds the image of Amitābha on his head, and sits on the moon over a double lotus in the Ardhaparyāṅka attitude. He is decked in all sorts of ornaments, has a smiling face, is aged about twice eight years, exhibits the Varada pose in the right hand, and holds the lotus with a stem in the left. He is an expert in distributing the stream of nectar that flows from his hand, and Sūcimukha who stands below with an uplifted face, a protruding belly and very pale appearance receives the same. He resides in the womb of the mount Potalaka, looks beautiful with compassion, is full of the sentiment of Śṛṅgāra (amour), is extremely peaceful and is endowed with various auspicious marks.

"Before him is Tārā and to the right is Sudhanakumāra.

"Here Tārā is green. She causes to blossom with her right hand the lotus flower with a stem held in her left. She has many ornaments and her breasts are oppressively heavy due to adolescence.

"Sudhanakumāra again, has his two hands joined (aṅjali), is resplendent like gold, and has the appearance of a prince. He carries the book under his left arm-pit and is decked in all ornaments.

"To the West of the god is Bhr̥kūṭī and to the North Hayagrīva.

"Here Bhr̥kūṭī has four arms, is resplendent like gold, has matted hair, carries the staff with three horns and the Kamaṇḍalu in the two left hands. The two right show the mudrā of bowing in one and the rosary in the second. She has three eyes.

"Hayagrīva is red in colour and is short, with a protruding belly. His hair rises upwards in the shape of a flame, and he has a snake as his sacred thread. His face is recognised by a deep brown pair of moustaches; his eyes are red and round; his eye-brows are distorted in a frown. He is clad in tiger-skin, has the staff as a weapon, and his right hand exhibits the act of bowing.

"All these deities should be meditated on as disposed in a befitting and artistic manner, with their eyes directed towards the face of the principal deity. Here ends the Sādhana for Khasarpaṇa."

The finest image (Fig. 103) of Khasarpaṇa was discovered by the late N. K. Bhattasali in the Pargana Vikrampur in Eastern Bengal<sup>1</sup>. The sculpture is recognized to be one of the best products of Bengal art. Had the central figure been mutilated like the one reproduced in Fig. 104 it would still be possible to identify Khasarpaṇa by means of the four companions to the right and the left of the principal god. Images of Khasarpaṇa are found in Tibet<sup>2</sup> and China<sup>3</sup>.

#### 4. LOKANĀTHA

Colour—White

Symbol—Lotus

Mudrā—Varada

Four Sādhanaś are devoted to the worship of the Lokanātha form of Avalokiteśvara. He is single in three Sādhanaś and only one Sādhana describes him as accompanied by Tārā and Hayagrīva. The same Sādhana adds further that Lokanātha should be accompanied also by the eight Bodhisattvas : Maitreya, Kṣitigarbha, Vajrapāṇi, Khagarbha, Viṣkambhin, Samantabhadra, Mañjuḥśa, and Gaganagañja, and by the four goddesses : Dhūpā, Puṣpā, Gaṇṭhā, and Dipā, and by the four guardians of the gates : Vajrāṅkuśī, Vajrapāśī, Vajrasphoṭā and Vajraghaṇṭā. In other words the Sādhana gives the constitution of the whole Maṇḍala of Lokanātha. The principal god has two hands and carries the lotus in the left hand and exhibits the Varada pose in the right, exactly like Khasarpaṇa previously described. The Sādhana which is in verse is given below :

“Pūrvavat-kramayogena Lokanāthaṁ śaśiprabhaṁ ।  
 Hriḥkārākṣarasambhūtaṁ jaṭāmukutaṁamanditaṁ ॥  
 Vajradharmajaṭāntaḥsthaṁ aśeṣaroganāśanaṁ ।  
 Varadaṁ dakṣiṇe haste vāme padmadharaṁ tathā ॥  
 Lalitākṣepasaṁsthaṁ tu mahāsaumyaṁ prabhāśvaraṁ ।  
 Varadotpalakarā saumyā Tārā dakṣiṇataḥ sthitā ॥  
 Vandanādandahastastu Hayagrīvo’tha vāmataḥ ।  
 Raktavarno mahāraudro vyāghracarmāmbarapriyaḥ” ॥

Sādhana-mālā, p. 49.

“Following the same procedure as before, the worshipper should think himself as Lokanātha, resplendent like the moon, as springing from the sacred syllable Hriḥ and wearing the Jaṭāmukuta.

“He has within his matted hair the figure of the god, Vajradharma, is the destroyer of all diseases, exhibits the Varada mudrā in the right hand and carries the lotus in the left.

1. Bhattasali : IBBS, p. 24f, Pl. VII a.

2. Gordon : ITL, p. 66.

3. Clark : TLP, II, pp. 202, 264.



“He sits in the Lalita attitude, is peaceful and resplendent. To his right is Tārā, who has a peaceful appearance, exhibits the Varada mudrā and carries the lotus.

“To the left is Hayagrīva, who displays the gesture of bowing and carries the staff in his two hands. He is red in colour, appears terrible and is clad in the garment of tiger-skin”.

Later, the Sādhana adds an account of the deities constituting the Lokanātha Maṇḍala, including the Bodhisattvas and the gate-keepers. The relevant text is given below :

“Tadvaratakāṣṭadale padme Maitreyādiṃ ca vinyaset ।  
 Maitreyaḥ pītavarṇaśca nāgapuṣpavarapradah ॥  
 Kṣitigarbhaḥ śyāmavarṇaḥ kalaśaṃ cābhayaṃ tathā ।  
 Vajrapāṇiśca śuklābho vajrahasto varapradah ॥  
 \* Khagarbho nabhaḥśyāmābho cintāmaṇi-varapradah ।  
 Mañjughoṣaḥ kanakābhaḥ khadgapustakadhārakaḥ ॥  
 Gaganagaṇjo raktavarṇo nilotpalaavarapradah ।  
 Viṣkambhī tu kṣāravārṇo ratnottamavarapradah ॥  
 Samantabhadraḥ pītābhaḥ ratnotpalavarapradah ।  
 Dhūpādicaturdevī ca Vajrāṅkusyādidvāragāḥ ॥  
 Varnāyudhe yathāpūrvam mandalasyānusārataḥ ।  
 Evamvidhaḥ samāyuktaḥ Lokanāthaḥ prabhāvayet ॥”.

Sādhana-mālā, pp. 49-50.

“On the eight petals of the lotus [on which the god sits] should be placed the gods Maitreya and others. Maitreya is yellow in colour, carries the Nāga [keśara] flower and exhibits the Varada pose. Kṣitigarbha is of green colour, carries the Kalaśa and exhibits the Abhaya pose. Vajrapāṇi is whitish in colour, carries the Vajra and exhibits the Abhaya mudrā. Khagarbha has the colour of the blue sky, carries the Cintāmaṇi and exhibits the Varada mudrā. Mañjughoṣa is of golden complexion and carries in his two hands the sword and the book. Gaganagaṇja is of red colour, carries the lotus and exhibits the Varada mudrā. Viṣkambhin is ash-coloured, carries the excellent jewel and exhibits the Varada mudrā. Samantabhadra is yellowish in complexion, carries the jewel on a lotus and exhibits the Varada mudrā. The four goddesses Dhūpā and others (accompany Lokanātha) and the (four goddesses) Vajrāṅkuśī and others guard the gates, their colour and weapons being in accordance with the canons the Maṇḍala. In this way Lokanātha should be meditated upon by the worshipper”.

When represented, Lokanātha is generally alone and is occasionally accompanied by Tārā and Hayagrīva. In paintings of the complete Maṇḍala alone all the companion deities are expected to be

present. Lokanātha may sit in three attitudes according to three different Sādhana; he may have the Lalita, the Paryāṅka or the Vajrāparyāṅka attitude. Out of all images of Lokanātha so far discovered, the one from Mahoba is perhaps the best and the most artistic (Fig. 105). There is a fine bronze of Lokanāth (Fig. 106) in the Baroda Museum. The Sarnath image (Fig. 107) shows the miniature figure of Amitābha in the Samādhi mudrā on the crown. The Nepal image is made of pure ivory (Fig. 108). These last two represent Lokanātha in the standing attitude.

### 5. HĀLĀHALA

Colour—White

Faces—Three

Hands—Six

Companion—Prajñā

Three Sādhana in the Sādhanamālā are devoted to the worship of Hālāhala Lokeśvara. Images of this divinity are rarely to be met with in India, but in Nepal there are some, though they do not strictly follow the Sādhana. The distinguishing feature of Hālāhala is that he is generally accompanied by his Śakti or female energy whom he carries on his lap. The Sādhana all enjoin the presence of the Śakti, but in a stone image from Nepal (Fig. 109), he is represented alone. According to the Sādhana the god should be seated, but the image above referred to represents him in a standing attitude. The Dhyāna contained in one of the Sādhana is in verse and reads as follows :

“Hriḥkārabijaniṣpannam Hālāhalaṁ mahākṛpāṁ I  
 Trinetrāṁ trimukhaṁ caiva jatāmukutamanditaṁ II  
 Prathamāyaṇi sitāṁ niladakṣiṇaṁ vāmalohitaṁ I  
 Śaśāṅkārdhadharaṁ mūrdhni kapālakṛtasekharaṁ II  
 Jatāntaḥsthaḥjinaṁ samyak sarvābharanabhūṣitaṁ I  
 Sitāravindanirbhāsaṁ śṛṅgārarasasundaraṁ II  
 Śadbhujaṁ smeravaktraṁ ca vyāghracarmāmbarapriyaṁ I  
 Varadaṁ dakṣiṇe paṇau dvitiye cāksamālikaṁ II  
 Tṛtiye śaranarttanaṁ ca vāme cāpadharaṁ tathā I  
 Dvitiye sitapadmaṁ ca tṛtiye stanameva ca II

Vāmajānūṇā sitāṁ Svābhadevīm dadhānaṁ. Vāmena kamaladharāṁ dakṣiṇeṇa bhujena Bhagavadāliṅganaparāṁ kusumaśobhitaḥjaṭakalāpāṁ. Dakṣiṇapārśve sarpaveṣitaṁ triśūlaṁ, vāmapārśve padmasthakapālaṁ nānāsugandhikusumaiḥ sampūrṇaṁ, raktapadmacandre lilākṣepasthitaṁ vibhāvayet Bhagavantaṁ.”

Sādhanamālā, pp. 65-66.

"The worshipper should think himself as Hālāhala, the Great Compassionate, originating from the sacred syllable Hrīḥ, with three eyes, three faces and matted hair rising upwards in the shape of a crown. The first (or the principal) face is white, the right blue and the left red. He bears on his head the crescent and the Kapāla. The Jina Amitābha is within his matted hair and he is decked in all ornaments. He is resplendent like the white lotus and appears beautiful by the sentiment of passionate love he displays. He has six arms, a smiling face and is fond of garments of tiger-skin. He displays the Varada mudrā in the first right hand, the second has the rosary, while the third flourishes the arrow. The first left hand carries the bow, the second the white lotus and the third touches the breast (of his Śakti). He carries the Śakti of his own creation on the left lap. She shows the lotus in the left hand and the right is engaged in the act of embracing the god. Her Jaṭā (matted hair) is decorated with flowers. To their right is the Trīśūla entwined by a snake, and on the left is the Kapāla on the lotus, full of fragrant flowers. The god sits in the Lalita attitude on the red lotus".

One image of Hālāhala is found in China<sup>1</sup>.

#### 6. PADMANARTTEŚVARA

##### (1) Eighteen—Armed

Face—One

Arms—Eighteen

Āsana—Dancing in Ardhaparyāṅka

Symbol—Double lotus in all hands

Three Sādhanaś in the Sādhanamālā are devoted to the worship of this variant of Avalokiteśvara, all entirely different and describing three widely different forms of the deity. It is, therefore, necessary that all the three Dhyānaś should be quoted and translated. There is no difficulty in taking the three to refer to Padmanartteśvara, because all doubt is set at rest by the fact that the Mantra, where mentioned, is in all cases the same, and that the Sādhanaś always designate him as Padmanartteśvara.

Images of Padmanartteśvara are rare in India. Fig. 110 illustrates one good example from Nepal. It follows the Dhyāna given below :

"Padmanartteśvarāmnāyena Ārya-Avalokiteśvara-Bhattachakāṁ ātmānaṁ vibhāvayet ekamukhaṁ astādaśabhujaṁ ardhaparyāṅkinaṁ Amitābhajātājūṭamaṇḍalam sarvakaraṁ-viśvapadmādhāriṇaṁ, yoginivṛndaparivṛtaṁ dakṣiṇāvāmapāśvasthita-Tārā-Sudhana-Bhṛkūṭi-Hayagrīvaṁ divyālaṅkāravastabhūṣaṇaṁ..."

Sādhanamālā, p. 77.

1. Clark : TLP, II, 265.

"The worshipper should think himself as Bhaṭṭāraka Avalokiteśvara in the form of Padmanartteśvara, who is one-faced and eighteen-armed. He stands in the Ardhaparyaṅka attitude, and on his Jaṭāmukuta there is an effigy of Amitābha. He carries the double lotus in all his (eighteen) hands and is surrounded by a host of Yoginis. His right and left sides are occupied by Tārā, Sudhana, Bhṛkuṭi and Hayagriva. He is decked in all kinds of divine ornaments and dress".

The Āsana prescribed in the Sādhana is the Ardhaparyaṅka. This Āsana may have two varieties; the ordinary, which is also called the Mahārājalilā, as in the cases of Vāgīśvara and Siṃhanāda, and the dancing variety, (ardhaparyaṅkena nātyastha) as in the cases of Heruka, Vajravārāhi and others. As the word 'nartteśvara' means the "God of Dance" or the "God in a dancing attitude" the Āsana of Padmanartteśvara may be taken as the dancing variety of Ardhaparyaṅka, and this is borne out by the fact that the Nepal image illustrated in Fig. 110 shows the god in this particular attitude. This image hails from the Sarasvatīsthāna or the Mañjuśrī Hill at Svayambhūkṣetra in Nepal. Though the god is here represented with only two of the companion deities, yet the principal figure corresponds in all details, to the description given in the Sādhanamālā.

One statuette of this god is found in China<sup>1</sup>. This Chinese statuette is illustrated in Fig. 111.

## (II) Two-Armed

Colour—Red	Companion—Śakti
Mudrā—Sūci	Symbol—Lotus
Vāhana—Animal	

Another form of Padmanartteśvara is described in a second Sādhana, and the Dhyāna contained therein runs as follows :

"Padmanartteśvaram ātmānaṁ bhāvayet sattvaparyaṅkaniṣaṇṇaṁ dvibhujaikamukhaṁ raktaṁ sakalālaṅkāradharaṁ Amitābhamukutaṁ vāmapārśve Pāṇḍaravāsīnisamāśīṣtaṁ āliṅganābhinayasthitavāmabhujena raktapadmadharaṁ, narttanabhinayena Sūcīmudrayā vikāśayadaparakṣīnakaraṁ...".

Sādhanamālā, p. 75.

"The worshipper should think himself as Padmanartteśvara, who is seated on an animal, is two-armed and one-faced. His colour is red, and he is decked in all kinds of ornaments; he bears the effigy of Amitābha on the crown and is embraced by Pāṇḍaravāsini in the left. His left hand, which carries the lotus, is raised in the act of embracing (the Śakti), while the right shows the Sūcīmudrā in the act of dancing..."

1. Clark : TLP, II, 1.3.

The same Sādhana which contains the Dhyāna quoted above, gives a description of the Maṇḍala, and adds the information that the lotus on which the god sits has eight petals. The petals contain one goddess each. For instance, on the East petal there is Vilokinī, white in colour and carrying the red lotus. The South is occupied by Tārā of green colour, holding the Palāśa and the lotus flowers. Bhūrīnī is in the West, is yellow in complexion and carries the Cakra and the blue lotus. Bhṛkūtī is in the North, with white colour holding the yellow lotus. In the North-East there is Padmavāsīnī, who is yellow in colour and holds the red lotus. The South-East is occupied by Viśvapadmeśvarī, who is sky-coloured and holds the white lotus. The South-West is occupied by Viśvapadmā, who is white and carries the black lotus. In the North-West there is Viśvavajrā of variegated colour holding the double lotus<sup>1</sup>.

Fig. 12 illustrates a Nepalese drawing of the principal deity although it does not agree with the Sādhana in all details.

### (III) Eight-Armed

Colour—Red

Arms—Eight

Āsana—Dancing in Ardhaparyāṅka

One Sādhana in the Sādhanamālā describes an eight-armed form of Padmanartteśvara. The Dhyāna contained therein is given below :

“*Namaḥ Padmanartteśvarāya.*”

Tatra Viśvapadmopari candre rakta-Hrīḥkārāparinataṁ Padmanartteśvaraṁ raktavarnaṁ cakamukhaṁ jaṭāmukutinaṁ trinetraṁ, astabhujāṁ sarvālaṅkārabhūṣitaṁ sarpayajñopavitaṁ ardhaparyāṅkena tāndavaṁ. Prathamabhujadvayena urṭyābhinayaṁ, dvitīyadaśinabhujena hr̥ḍi vikāśayantaṁ sūcimudrāṁ, vamaabhujena raktapadmaṁ śirasi dhṛtaṁ, tṛtīyabhujadvayena vajravaddandatṛiśūladharaṁ. caturtha-bhujadvayena akṣasūtrakunḍikādharāṁ, aṣṭadevīparivṛtaṁ, evambhūtaṁ Padmanartteśvaraṁ Lokanāthaṁ bhāvayet.”

Sādhanamālā, p. 76

“Salutation to Padmanartteśvara !

Here the worshipper should think himself as Padmanartteśvara, on the moon over the double lotus, originating from the sacred syllable Hrīḥ. He is red in colour with one face, the Jaṭāmukuta, three eyes and eight arms. He is decked in all sorts of ornaments, wears the sacred thread of a snake, and dances in the Ardhaparyāṅka attitude. The first pair of hands exhibits the dancing pose; the second right shows the Sūcimudrā against the chest, the second left holds a red lotus over his head; the third pair carries the staff and the Trīśūla, stamped with the Vajra; while the fourth pair carries the

1. Sādhanamālā, pp. 75-76.

rosary and the water-pot. The principal god is surrounded by eight goddesses. In such a manner the god Padmanartteśvara Lokanātha should be meditated upon”.

## 7. HARIHARIHARIVĀHANA

Colour—White

Arms—Six

Vāhana—Siṃha, Garuḍa and Viṣṇu

The composition of the deity is so queer that great difficulty is experienced in recognizing the images of this form of Avalokiteśvara, called by the peculiar name of Hariharivāhana. The Sādhana gives a description of the god, but is practically silent as to why such a special name is given to this particular variety of Lokeśvara. India has not given up till now any image of Hariharivāhana and it is rare even in Nepal. There is only one sculpture at Svayambhūṣeṭra and a bronze in one of the monasteries at Pattan, and both of them follow the Sādhana faithfully. The lion is lowermost, on it rides Garuḍa. On the back of Garuḍa, again, rides the Hindu god Viṣṇu with the four symbols, the conch, the discus, the mace and the lotus. On the shoulder of Viṣṇu rides Lokeśvara. The lion, the Garuḍa and the god Viṣṇu, all have ‘Hari’ as their synonym and because the vehicle of Lokeśvara is composed of three ‘Hari’s, the principal god acquires the name of Hariharivāhana. Two Sādhana in the Sādhanamālā are devoted to the worship of this form of Ārya Avalokiteśvara and the Dhyāna in one of them describes the god in the following terms :

Hariharivāhanodbhavaṁ Bhagavantaṁ Ārya-Avalokiteśvaraṁ  
sarvāṅgaśuklaṁ jaṭāmukutaṁ śāntaveśaṁ dakṣiṇakareṇa Bhagavantaṁ  
Tathāgataṁ sāksinaṁ kurvantaṁ dvitīyena akṣamālādhārīnaṁ tṛtīyena  
duḥkuhakaṁ lokaṁ upadeśayantaṁ vāmena daṇḍadharaṁ dvitīyena  
kṛṣṇājinadharaṁ tṛtīyena kamaṇḍaludharaṁ siṃha-garuḍa-viṣṇu-  
skandhasthitaṁ ātmānaṁ dhyātvā ”

Sādhanamālā, p. 77.

“The worshipper should think himself as the Hariharivāhana form of god Avalokiteśvara, white in all limbs, with the Jaṭāmukuta (crown of matted hair) and clad in graceful garments. He cites the Tathāgata as witness with one of his right hands, carries the rosary in the second, and instructs deluded people with the third. He carries the staff in one of his left hands, the deer-skin in the second and the Kamaṇḍalu in the third. He sits on the shoulder of Viṣṇu below whom there are Garuḍa and the lion. Thus meditating...”

In the drawing of Hariharivāhana illustrated in the Appendix there is a snake below the lion. The snake also has the synonym of 'Hari' in Sanskrit, and that is how a snake is added, although it is not required by the Sādhana. Fig. 113 is a Nepalese drawing of the god and here instead of the deer-skin in one of the left hands, an actual elephant is seen. In other respects the drawing represents the principal god in all details. This deity is also known in China<sup>1</sup>.

## 8. TRAILOKYA VAŚĀṆKARA

Colour—Red

Āsana—Vajraparyāṅka

This variety of Lokeśvara is also known by the name of Uddiyāna or Oḍḍiyāna Lokeśvara or Lokeśvara as worshipped in Uddiyāna which was, in the middle ages, a great centre of Tāntic learning. It has already been shown that there are good grounds for identifying this Uddiyāna with the village of Vajrayoginī in the Pargana Vikrampur in the district of Dacca now in Eastern Pakistan. This form of Lokeśvara does not seem to have been widely represented. There is a bronze image of the god in the Kva Vahal at Pattan in Nepal, but it does not follow the Sādhana in all details. Two Sādhanas in the Sādhanamālā are devoted to the worship of Trailokyavaśāṅkara and the Dhyāna contained in one of them is given below :

“*Lokeśvaraṁ sarvāṅgamahārāgaraktaṁ ekamukhaṁ dvibhujam  
trinetraṁ jatāmukutamāṇḍitaṁ vajrāṅkitapāśāṅkuśahastaṁ raktapadme  
vajraparyāṅkaniṣaṇṇaṁ divyābharanavastravibhūṣitaṁ ātmānaṁ  
vicintya*”.

Sādhanamālā, p. 80.

“The worshipper should think himself as Lokeśvara whose limbs are reddened by the intense sentiment of passion, and who is one-faced, two-armed and three-eyed. He wears a crown of matted hair, and carries in his two hands the noose and the goad stamped with the Vajra. He is seated on a red lotus in the Vajraparyāṅka attitude and is decked in celestial garments and ornaments. Thus meditating...”

The Dhyāna, it may be noticed, does not expressly mention the name of Trailokyavaśāṅkara which is given in the colophon. It further says that the Sādhana is composed by the great Tāntic savant, Sarahapāda, famous in the Middle Ages as one of the eighty-four Mahāsiddhas—‘Great Mystics’. Two illustrations of this form of Avalokiteśvara occurs in the *Two Lamaistic Pantheons* of Clark<sup>2</sup>. Fig. 114 illustrates one of the statuettes in China.

1. Clark : TLP, II, p. 266.

2. Clark : TLP, pp. 219, 266.

## 9. RAKTALOKEŚVARA

## (I) Four—Armed

Colour—Red

Arms—Four

Companions—Tārā and Bhṛkūtī

Two Sādhana in the Sādhana-mālā are devoted to his worship, but the two Dhyānas describe two widely different forms of the god. It is necessary, therefore, to quote and translate both the Dhyānas. One of the Dhyānas describe him thus :

“Dakṣiṇottarapārśve Tārā-Bhṛkūtīdevīdvayasahitaṁ Ārya-Avalokiteśvara-Bhaṭṭārakaṁ raktavarṇaṁ raktamā yāmbārānulepanaṁ pāsāṅ-kuśadhanurbhāṇadharaṁ<sup>1</sup> caturbhujam, raktakusumavatāśokataroradhastāt avasthitaṁ ātmānaṁ vicintayet...

Rakta-Lokeśvarasādhanaṁ”.

Sādhana-mālā, p. 83.

“The worshipper should think himself as Ārya-Avalokiteśvara, who is flanked in his right and left by the two goddesses Tārā and Bhṛkūtī. He is red in colour, wears red garments and is besmeared with red unguents. He carries in his four hands, the noose, the goad, the bow and the arrow, and stands under the Aśoka tree, which has blossomed into red flowers.”

The colophon of the Sādhana attributes to him the name of Rakta-Lokeśvara and this name is given simply because his colour is red. Images of Rakta-Lokeśvara are rare. A few can be seen in the Kva Vahal at Pattan in Nepal. Statuettes of Rakta-Lokeśvara are found in China under the title of Caturbhujā Avalokiteśvara<sup>1</sup>. This Chinese statuette is illustrated in Fig. 115.

## (II) Two—Armed

Colour—Red

Symbol—Lotus

Mudrā—Opening of the Petals

The second Sādhana in the Sādhana-mālā describes a two-armed form of the god Rakta-Lokeśvara. This two-armed form is not met with either in painting or in stone. The Dhyāna contained in the Sādhana-mālā describes this two-armed form in the following words :

“Raktavarṇaṁ Amitābhagarbhajatāmukutadharaṁ vāmakara-grhita-raktapadmaṁ tacca dakṣiṇakarena vikāṣayantaṁ vividhālaṅkāra-vastra-vibhūṣitaṁ...”.

Sādhana-mālā, p. 84.

“The worshipper should think himself as Rakta-Lokeśvara of red colour, having a Jaṭāmukuta (crown of matted hair) bearing the effigy

1. Clark : TLP, II, p. 219.



of Amitābha. He carries the red lotus in the left hand, and opens its petals with the right and is decked in various ornaments and dress..."

A reference may here be made to the Dhyāna of Vajradharma another variety of Lokeśvara, equally unrepresented, whose form will be described later in this chapter. The forms of Rakta-Lokeśvara and Vajradharma are almost identical, with the difference that the Sādhana enjoins for Vajradharma, the Vāhana of a peacock.

## 10. MĀYĀJALAKRAMA

Faces—Five

Hands—Twelve

Āsana—Pratyālidha

Colour—Blue

As the Sādhana for the worship of this particular form of Avalokiteśvara, occurs originally in the Māyājāla Tantra, this peculiar name has been given to the deity. This is the only fierce form of Lokeśvara known to the Indian Buddhists, although fiercer forms are to be met with in the Tibetan Buddhist Iconography. The Dhyana given in the Sādhanamālā describes him in the following terms :

“Bhagavantaṁ Ārya-Avalokiteśvaraṁ kṣnavrnaṁ pratyālidhasthaṁ sūryamandalasthitaṁ pañcamukhaṁ trinetraṁ dvādaśabhujāṁ sita-raktadakṣiṇamukhadvayaṁ tathā pīṭaharitavamamukhadvayaṁ dakṣiṇa-bhujaiḥ ḍamaru-khatvāṅga-aṅkuśa-pāśa-vajra-śaradharaiḥ, vama-bhujaiḥ tarjanī-kapāla-raktakamala-maṇi-cakra-cāpadharaiḥ damstra-karālasakal-avadanaiḥ śaṁmudropetaṁ sārdrāmundaṁ lālāṅkṛtāśariraiḥ nagnaṁ sarvaṅgasundaraiḥ ātmānaṁ jhātīti pratyākalyaṇa ..”

Sādhanamālā, p. 86.

“The worshipper should think himself as Ārya-Avalokiteśvara, whose colour is blue. He stands in the Pratyālidha attitude, on the orb of the sun. He is five-faced, three-eyed, twelve-armed, with the two right faces of white and red colour, and two left of yellow and green colour. He carries in his right hands 1. the Ḍamaru, 2. the Khatvāṅga, 3. the goad, 4. the noose, 5. the Vajra and 6. the arrow, and in the left hands 1. the raised index finger, 2. the Kapāla, 3. the red lotus, 4. the jewel, 5. the discus, and 6. the bow. His faces look terrible with hare fangs. He wears the six bone ornaments and his person is embellished by the garland of heads. He is nude and appears beautiful in all limbs. Thus quickly meditating...”

One illustration of this form of Lokeśvara occurs in the *Two Lamaistic Pantheons* of Clark<sup>1</sup>. His statue can be seen in Nepal at Svayambhūkṣetra. A Nepalese drawing of this form is illustrated in the Appendix.

1. Clark : TLP, II, p. 267.

## 11. NILAKAṆṬHA

Colour—Yellow      Āsana—Vajraparyaṅka.

Mudrā—Samādhi      Symbol—Bowl of Jewels

Companions—Two serpents on either side

One Sādhana only is devoted to the worship of this form of Lokēśvara, which is almost identical with that of Amitābha, his sire, whose image he bears on his head. Indeed, this mark of descent and the sacred thread he wears, constitute the only points of difference between them. Amitābha being a Dhyāni Buddha, has no father. Nilakaṇṭha, according to the Sādhana, is accompanied by two serpents. The Dhyāna is given below :

“Bhagavantaṁ pītavarnaṁ ardha-candrāṅkitajaṭāmukutinaṁ Amitābhopalakṣitaśīraḥpradeśaṁ raktapadmopariśthitaṁ ; kṛṣṇasārahariṇa-carmani vajraparyaṅkinaṁ samādhimudropari nānāratnaparipūrṇakapāladhārīnaṁ eṇeyacarmakṛtayajñopavīṭinaṁ, vyāghracarmāmbaradharaṁ nīrābharanaṁ Nilakanthaṁ nilagutikāviśiṣṭakanthaṁ ; pārśvadvaye parasparābhisambaddhapuccha-samaniphaṇāviśiṣṭa-Bhagavadavalokanaparordhvamukhakṛṣṇasarpadvayopalakṣitaṁ ātmānaṁ evaṁ vibhāvayet...  
Sādhanamāla, pp. 85-86.

“The worshipper should think himself as the god Nilakaṇṭha, who is yellow in colour and whose Jaṭāmukuta is adorned with the crescent and the effigy of Amitābha. He sits in the Vajraparyaṅka attitude on a red lotus, on which is spread the skin of black antelope. He exhibits the Samādhi mudrā with his two hands carrying the Kapāla (bowl) filled with a variety of gems. His sacred thread is made of the deer-skin (eṇeya-carma). He wears the tiger-skin, and bears no ornaments (on his person). His throat shows the blue pill (of poison). The two sides of the god are occupied by two cobras with jewels on their hoods and tails entwined with each other. They look towards the god. Thus meditating...”

Apparently, the conception of this god has been modelled on the Hindu deity Śiva, who is said to have saved the world from destruction by swallowing the poison that issued from the mouth of Vāsukī, the lord of serpents, while the gods and demons were churning the ocean together. The poison, could it have entered Śiva's stomach, would surely have destroyed him, but it remained in his throat, and as the colour of the poison is said to be blue, there is a blue spot in the white throat of the god. That is the reason why the name Nilakaṇṭha (Blue-throat) has been given to Śiva. As this particular form of Lokēśvara has also the same name, it may well be that its origin was the Hindu god Śiva Nilakaṇṭha.

A confusion is likely to arise in the identification of the images of Nilakanṭha and Vajrarāga, a variety of Mañjuśrī, if their respective sires are not represented. The only point of distinction in that case would be the total absence of ornaments and rich garments in the case of Nilakanṭha. If the image bears princely ornaments and is richly clad, it must be identified as that of Mañjuśrī.

In the temple of Bodhnath in Nepal, a coloured image of this god is found, but here he is alone, without the serpents. The other image, (Fig. 116) hails from the monastery at Sarnath. In this sculpture two tiny figures carrying bowls are seen instead of two serpents.

One statuette of this deity occurs in the Chinese collection<sup>1</sup>.

## 12. SUGATISANDARŚANA

Colour—White      Arms—Six

One short Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna for Sugatisandarśana describes his form in the following words :

“Sugatisandarśana-Lokeśvara-Bhaṭṭārakaṁ śuklavarnaṁ śadbhujam varadābhayaākṣamālādharaṁ dakṣiṇe, vāme padmakundātridaṇḍiharaṁ ca ratnābharanabhūṣitaṁ vratasūtradhāriṇaṁ jaṭāmukuṭaṁ padmopari candramaṇḍalasthitaṁ saumyarūpaṁ bhūvayet”. Sādhanamālā, p. 88.

The worshipper should think himself as Bhaṭṭāraka Sugatisandarśana Lokeśvara white in complexion, six-armed, showing the Varada and Abhaya poses and the rosary in the three right hands, and carrying the lotus, the water-pot and the staff with three horns in the three left hands. He is decked in ornaments and jewels, wears the sacred thread and a crown of matted hair. He stands on the moon over lotus and is peaceful in appearance”.

Fig. 117 illustrates a Nepalese drawing of Sugatisandarśana Lokeśvara which agrees with the Sādhana in major details.

## 13. PRETASANTARPITA

Colour—White      Arms—Six

Only one Sādhana in the Sādhanamālā describes this form of Avalokiteśvara. The Dhyāna describing the form of Pretasantarpita is brief and is worded as follows :

“Jaṭāmukuṭinaṁ śadbhujam prathamabhujadvayena varadau dvitiya-bhujadvayena ratnapustakau tṛtiyabhujadvayena akṣamālātridaṇḍikaṁ, sarvālaṅkārabhūṣitaṁ vratasūtradhāriṇaṁ saumyamūrtiṁ, padmopari candramaṇḍale sthitaṁ śvetavarṇaṁ vibhāvayet”.

Sādhanamālā, p. 89

1. Clark : TLP, II, p. 267.

"The worshipper should think himself as Pretasantarpita Lokeśvara who bears the *Jatāmukuta* (crown of matted hair), is six-armed, exhibits in the first pair of hands the *Varada* poses, carries in the second pair the jewel and the book, and in the third pair holds the rosary and the *Tridandī* (staff with three horns). He is decked in all sorts of ornaments, wears the sacred thread, has a graceful appearance, stands on the orb of the moon on lotus, and is white in colour."

Fig. 118 illustrates a Nepalese drawing of Pretasantarpita Lokeśvara.

#### 14. SUKHĀVATI LOKEŚVARA

Colour—White                      Faces—Three  
Arms—Six                              Āsana—Lalita  
Companion—Śakti

A description of the deity occurs in the *Dharmakośasaṅgraha* of Amṛtānanda. Nepal abounds in images of Sukhāvati Lokeśvara both in stone and in bronze, though his images are not found in any other Buddhist country of the North. The description above referred to runs as follows :

"Trimukhaḥ śvetavarnaḥ sadbhujah dakṣe mudrāḥ, śarakṣepa-japa-mālī-varadāni, vameṣu dhanuḥ-kamala-Tārorūsamarpānīni lalitāsaṇaḥ kamalopari, Vajratārā-Viśvatārā-Padmatārābhīḥ parivṛtaḥ, Upari caityaḥ.

Sukhāvati Lokeśvaraḥ".

"Sukhāvati Lokeśvara is three-faced, white in colour, and six-armed. One of his right hands is in the act of shooting an arrow, the remaining two have the rosary and the *Varada* pose. In two of his left hands he carries the bow and the lotus, and the third is placed on the thigh of *Tārā*. He sits in *Lalitāsana* on the lotus, and is surrounded by the goddesses *Vajratārā*, *Viśvatārā*, *Padmatārā* and the like. There is a *Caitya* on the top".

Fig. 119 illustrates a sculpture from Nepal representing the deity Sukhāvati Lokeśvara. Here the god is in the company of his Śakti but is without the other companions as prescribed.

#### 15. VAJRADHARMA

Colour—Reddish White  
Vāhana—Peacock                      Symbol—Lotus

One *Sādhana* in the *Sādhanamālā* describes this form of Avalokiteśvara. The distinguishing feature of this god is that he rides a peacock. The *Sādhana* in question is entirely in verse, and the

relevant portion containing the description of the form of Vajradharma is given below :

“Taṁ sitaṁ raktavarṇaṁ tu padmarāgasamadyutiṁ I  
 Pañcabuddhamukutadharaṁ haṣṇotphullalocaṇaṁ II  
 Vāmato spardhayā nālaṁ dhṛtvā sodaśapatrakāṁ I  
 Padmaṁ vikāṣayantaṁ hṛdi daksinapāninī II  
 Mayūropari madhyasthe niṣannaṁ candramaṇḍale I  
 Sattvaparyaṅkamābhujya saśṛṅgārarasotsavaṁ II  
 Caityāntaḥsthamahākarma-kūtāgāraṇīhārīnaṁ I  
 Bhāvayet Vajradharmāgryaṁ nityaṁ Bodhiṁ avāpuṇyāt.” II

Sādhanaṁālā, p. 33.

“The worshipper should conceive himself as excellent Vajradharma, of reddish white complexion, bright as the Padmarāga gem, who bears the effigies of the five Dhyāni Buddhas on the crown. His eyes beam with delight ; and he holds with pride the stem of a lotus with sixteen petals in his left hand and with the right causes it to blossom against his chest. He sits on the moon over lotus on the back of a peacock, enjoys his seat of the animal and displays the delightful sentiment of amour. He moves in the sanctum of the Caitya, the place for great performances. He (the worshipper) certainly receives the Bodhi who meditates (upon him) in this manner.”

Fig. 120 illustrates a Nepalese drawing of the deity. A statuette also occurs in the Chinese collection<sup>1</sup>.

## GENERAL

The conception of Avalokiteśvara is as old as the third century B.C. He was first ushered into existence by the Mahāsāṅghikas, about the time of Aśoka, in their work, entitled, *Mahāvastu Avadāna*, where he has been characterised as the “Bhagavān who takes the form of a Bodhisattva, whose duty it is to look round (Avalokita) for the sake of instructing the people and for their constant welfare and happiness”<sup>2</sup>. This Avalokita Bodhisattva no doubt gave rise to the concrete form of Avalokiteśvara, even before the second century A.D. and his images can be traced from the Gupta period onwards. He first appears in the *Sukhāvatī Vyūha*<sup>3</sup>, and a passage in the *Kāraṇḍavyūha* where he is said to manifest in all possible forms of godhead for the sake of the ignorant and to bring salvation to

1. Clark : TLP, II, p. 265.

2. Senart : *Le Mahāvastu*, Vol. II, p. 294.

3. This work was first translated into Chinese between A.D. 148 and 170 while the smaller recension was translated into the same language between A.D. 384 and 417. Max Muller : *Sukhāvatī Vyūha*, introduction, pp. iii-iv.

mankind, accounts undoubtedly for the great number of his forms. As different people belonged to different faiths, this Compassionate Bodhisattva was obliged to assume the shape of all gods of all faiths, nay, even the shape of father and mother. Avalokiteśvara thus is given no less than 108 forms which are painted on the walls of the Macchandar Vahal at Kathmandu in Nepal with inscriptions for the purpose of identification. All these paintings have been copied out by an expert Nepalese artist, and are illustrated in this book in an Appendix. To this a reference may be made for the numerous forms of Avalokiteśvara.

## CHAPTER V

### EMANATIONS OF AMITĀBHA

#### I. GODS

Besides Avalokiteśvara and a few forms of Mañjuśrī already described, only two male divinities in the Sādhana-mālā emanate from the Dhyāni Buddha Amitābha. These are Mahābala and Saptasatīka Hayagrīva. Their parental Dhyāni Buddha, it may be remembered, is distinguished by his red colour, the family symbol of lotus, and the Samādhi mudrā he displays. His offsprings Mahābala and Hayagrīva belong, therefore, to the lotus family and should show the signs characteristic of the family. They are studied below in the order of their importance.

#### 1. MAHĀBALA

Colour—Red

Āsana—Pratyālīdha

Arms—Four

Only one Sādhana in the Sādhana-mālā is devoted to the worship of Mahābala, a fierce emanation of the Dhyāni Buddha Amitābha. The Dhyāna is given below :

“Mahābalaṁ ekamukhaṁ caturbhujāṁ sarvāṅgaraktaṁ ūrdhva-piṅgalasarpāvabaddhakeśaṁ dakṣiṇabhujībhyāṁ sitadanda-sitacāmara-dharaṁ vāmabhujābhyāṁ vandanābhinaya-sapāśatarjanīkaraṁ vyāghra-carmanivasanaṁ śarpābharaṇaṁ pratyālīdhaṁ daṁṣṭrākārālavadaṇaṁ sūryamaṇḍalaprabhāmāliṇaṁ Amitābhamukutinaṁ dhyātvā...”

Sādhana-mālā, p. 507.

“The worshipper should think himself as Mahābala with one face, four arms and red complexion. His brown hair rises upwards and is tied by a snake. He carries in his two right hands the white staff and the chowrie while the two left show the mudrā of bowing and the raised index finger. He is clad in tiger-skin, wears ornaments of snakes and stands in the Pratyālīdha attitude. His face looks terrible with bare fangs and he is bright like the orb of the sun. He holds the effigy of Amitābha on the crown”.

Two statuettes of Mahābala are known to the Chinese collection at Peiping<sup>1</sup>.

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<sup>1</sup> Clark : TLF, II, pp. 49, 217.

## 2. SAPTASATIKA HAYAGRIVA

Colour—Red

Symbols—Vajra and Danda

Special Feature—Horse-head

Hayagriva has several other forms and these will be described at their appropriate places. One of these forms is said to bear the effigy of Amitābha on its crown. This particular form of Hayagrīva, therefore, should refer to the spiritual son of Amitābha with the red colour and the Samādhi mudrā. The present Sādhana describing his form states in the colophon that it is restored from the Saptasatika Kalpa. This particular form of Hayagrīva, therefore, is designated as the Saptasatika Hayagrīva. The Dhyāna contained in the Sādhana is given below :

“Raktavarṇaṁ mahābhayānakaṁ trinetraṁ kapilaśmaśruraudraṁ  
brhadudaraṁ daṁṣṭrākārālinaṁ dantausthakaṁ pālamālinaṁ jātamuku-  
tinaṁ Amitābhaśiraskaṁ. Dvitiyaṁ mukhaṁ bhīmaḥ bhayānakaṁ nilaṁ  
hayānanaṁ hihikāraṇādinaṁ Brahmāndaśikhaśrākrāntaṁ dvitīyena  
bhavāgraparyantaṁ aṣṭanāgopetaṁ kharvavāmanākāraṁ vyāghracarma-  
nivasanaṁ sarvālaṅkārabhūṣitaṁ sakaladevāsuraṁ tarjayantaṁ grhīta-  
vajradandaṁ ..vicintayet”.

Sādhanamālā, p. 509.

“The worshipper should conceive himself as (Saptasatika Hayagrīva) of red complexion, who is terribly awe-inspiring, with three eyes, and a brown beard. He is angry and has protruding belly. His face appears terrible with bare fangs ; he wears a garland of skulls with teeth and lips, is crowned with his Jātā and the figure of Amitābha. His second face is distorted like that of a horse, which is blue in colour and neighs incessantly. He tramples on the top of the world with one leg and the bottom of the world with the other. He wears ornaments of eight serpents, is short and dwarfish, is clad in tiger-skin and decked in all ornaments. He threatens all the gods and Asuras, and holds the Vajra and the staff ( in his two hands)”.

It may be noticed that the Dhyāna is not clear about the number of hands and faces ; but it seems from the description that Hayagrīva is endowed with a principal face, terrible in appearance, over which there is the horse's head. This horse's head over the principal face, is found only in case of Hayagrīva, and distinguishes him from all other Buddhist deities. But when, as a minor god, he accompanies others, the horse's head is not seen as a rule. In such cases, the Daṇḍa or the staff serves as the identification mark. From the Dhyāna it also appears that he is two-armed and carries the Vajra and the Daṇḍa, the Vajra being generally held in the right hand, while



the Daṇḍa is carried in the left. About the name, however, the colophon is certain, and it asserts that this Sādhana has been restored from the Saptasatika Kalpa, that is to say, a ritual work consisting of letters that can make up seven hundred verses in the Anuṣṭubh metre.

Images of Hayagrīva are found in Tibet<sup>1</sup> and China<sup>2</sup>.

## II. GODDESSES

The female divinities that emanate from the Dhyāni Buddha Amitābha are three in number, the most important and popular among them being Kurukullā, to whose worship no less than fourteen Sādhanas are devoted in the Sādhanamālā. Two Sādhanas are devoted to Bhṛkūtī and one Sādhana only to Mahāśītavatī, who is also included in the list of the Pañcaraṅgā deities or the Five Great Protectresses. These goddesses as a rule are not represented in stone or bronze; paintings, however, are made by the Nepalese artists even in modern times.

### 3. KURUKULLĀ

She is one-faced and may have two, four, six or eight arms. When she is six armed, she bears the effigies of the five Dhyāni Buddhas on her crown. When two armed, she is called Śukla Kurukullā, and when she is four-armed she is called by the names of Tārābhava Kurukullā, Uḍḍiyāna Kurukullā, Hevajrakrama Kurukullā and Kalpokta Kurukullā.

• Kurukullā is said to confer success in the Tāntric rite of Vaśikaraṇa or the rite of enchanting men, women, ministers, even kings. Some of the Sādhanas contain many interesting methods of casting spells on different people. The mantra of Kurukullā is "Om Kurukulle Hūm Hrīḥ Svāhā". When this mantra is muttered ten thousand times, all men are bewitched. Thirty thousand times would prove sufficient to subdue a minister, but the subjugation of a king requires no less than a lakh. She can even confer on her devotees the power of subduing all ministers and kings.

Images of Kurukullā are found in Tibet<sup>3</sup> and China<sup>4</sup> and she is very popular in these countries. The different forms of Kurukullā as available in the Sādhanamālā are dealt with in the following pages.

1. Gordon : ITL, pp. 90, 93 ; Getty ; GNB, p. 163 as Hayagrīva.
2. Clark : TLP, II, pp. 59, 164, 172, 198 under the title of Hayagrīva.
3. Getty : GNB, pp. 126, 127.
4. Clark : TLP, II, 105, 239. Also Gordon : ITL, p. 75.

## (I) ŚUKLA KURUKULLĀ

Colour—White      Symbols—Rosary and the Bowl of Lotus  
 Vāhana—Animal      Āsana—Vajraparyāṅka

Only one Sādhana in the Sādhanamālā states the method whereby she should be propitiated. The Dhyāna contained therein is a long one and runs as follows :

“Ātmīnām Bhagāvatiīm akṣasūtrotpalāmṛtakuṇḍīm savyāvasavya-  
 pāṇibhyām dadhānām, tīnetrām Padmadhṛkpramukhaiḥ sarva-Tathā-  
 gataiḥ Viṇādiṣoḍaśadevibhir-abhiṣiktām Amitābha-virājitanānāpuṣpo-  
 paśobhitajatāmukutām śṛṅgārādirasopetām, kiñcit-savyapāṇipallava-  
 sthākṣasūtramālokamānām, kṣīrāmbhodhiśvetavarnābjasthām-amṛtāṅko-  
 pari sattvaparyāṅkāsanasthām, kaṅkaṇa-keyūra-kunḍala-nūpuramuktā-  
 hārādivyavastrādivibhūṣitām nilānantabaddhakeśīm pīyūṣavarṇa-Vāsu-  
 kīkṛtahārām, rakta-Takṣakakṛtakarnograkunḍalām, dūrvāśyāma-Kar-  
 kkoṭakakṛtayajñopavitām, śukla-Padmanāgendrakṛtahārām, mṛṇālavar-  
 na-Mahāpadmakṛtanūpurām, pīta-Śaṅkhapālakṛtakaṅkaṇām, dhūmā  
 bhṛavat-Kulikakṛtakeyūrām, śubhṛavarṇām sravadamṛtavigrahām karu-  
 ṇādracittām bhāvayet.

Śukla-Kurukullā-Sādhanam

Sādhanamālā, pp. 362-363.

“The worshipper should think himself as the goddess (Kurukullā), who carries the rosary and the cup of Utpala full of nectar in the right and left hands respectively. She is three-eyed and is offered bathing water by (the Bodhisattvas) Papmapāṇi and others, by all the Tathāgatas and the sixteen damsels beginning with Viṇā. She wears the Jaṭāmukuta which is decorated with various flowers and the miniature figure of Amitābha. She displays the sentiment of passionate love, and other sentiments, and turns slightly to have a look at the rosary which she carries in her leaf-like hand. She sits on an animal and rests on the nectar-like lap of the white lotus, that rises from the ocean of milk. She is decked in bracelets, armlets, ear-rings, anklets, pearl-necklace, and is clad in celestial garments. Her hair is tied up by the serpent Ananta of blue colour, her necklace is formed by the milk-coloured Vāsuki, and her prominent ear-ornament (Kunḍala) by red Takṣaka, her sacred thread is the green Karkkoṭaka, her girdle is the white Padma the lord of serpents, her Nūpura (anklet) is the serpent Mahāpadma of the colour of the lotus stalk, her bracelet is the yellow Śaṅkhapāla, her armlet is Kulika of the colour of smoky clouds. She is white in colour, and seems to diffuse nectar. She possesses a heart which is melting with compassion.”

This lengthy description is sufficient to give one a vivid picture of the form of Śukla-Kurukullā, which has many features in common with the other varieties to be described briefly hereafter. It is not necessary to quote and translate all the Dhyānas given in the Sādhana-mālā, because that would only serve to increase the bulk of the book unnecessarily.

## (II) TĀRODBHAVA KURUKULLA

Colour—Red

Arms—Four

Āsana—Vajraparyāṅka

Vāhana—Kāmadeva with wife on Rāhu

Five Sādhana's differing but slightly from one another describe this form of Kurukullā designated as Tārodbhava Kurukullā in the Sādhana's. According to the information supplied by the Sādhana's, Tārodbhava is red in colour with red garments, red ornaments and the seat of a red lotus. She has four arms. The two left hands show the Abhaya mudrā and the arrow, and the two right carry the bow and the red lotus. She sits in the Vajraparyāṅka attitude and under the seat appear Kāmadeva and his wife riding on the demon Rāhu. She has a red aureole behind her, she wears the effigy of Amitābha on the crown, and resides in the Kurukullā mountain. She is in the fulness of youth and displays amorous sentiments. Sometimes she is seen charging a flowery arrow on the flowery bow, ready to strike.

Fig. 121 illustrates a recent Nepalese drawing of the deity.

## (III) UDDIYĀNA KURUKULLA

Appearance—Terrible

Colour—Red

Āsana—Ardhaparyāṅka

Vāhana—Corpse

Arms—Four

This form of Kurukullā is called in Sādhana's Uddiyāna Kurukullā or Kurukullā as worshipped in Uddiyāna (mod. Vajrajogini). This form of the goddess looks rather fierce, with the garland of heads, the five skulls on the head, protruding teeth and tongue, garments of tiger-skin, and brown hair rising above her head in the shape of a flame. Her eyes, red, round and moving, are three in number. She is four-armed; the principal pair of hands is engaged in drawing to the full the flowery bow charged with an arrow of red lotus, while the second pair holds the goad of flowers and the red lotus. She is red in colour and sits in the Ardha-paryāṅka attitude on a corpse.

Fig. 122 illustrates one of her statuettes found in Peiping. Here the Vāhana of corpse is present.

## ( IV ) AṢṬABHUJA-KURUKULLĀ

Arms—Eight

Colour—Red

Āsana—Vajraparyāṅka

Mudrā—Trailokyavijaya

As has already been pointed out, Kurukullā may have another form with eight arms which is described in the only Sādhana devoted to her worship. This Sādhana is attributed in the colophon to the great Siddhācāryya Indrabhūti, who flourished about 700 A.D. and who had a daughter even more illustrious than himself, Lakṣmīṅkarā by name, well-versed in the doctrines of both Vajrayāna and Sahajayāna. The goddess described in this Sādhana is not terrible like the six-armed Māyājāla Kurukullā or the four-armed Uddiyāna Kurukullā, but is mild, youthful and compassionate. The most important feature of the Sādhana is that it gives the description of a complete Mandala which comprises the principal goddess and twelve surrounding divinities. For a better understanding of the form of this goddess and of the constitution of the Mandala, it is desirable that the Dhyāna should be quoted in extenso and translated :—

“Kurukullāṁ Bhagavatīm aṣṭabhujāṁ raktavarnāṁ raktāṣṭadala-padmasūrye Vajraparyāṅkaṣaṇuāṁ kūṭāgīramadhyānivāsiniṁ prathamakaradvayena Trailokyavijayamudrādharāṁ, avasiṣṭadakṣiṇakaraīḥ aṅkuśāṁ ākarṇapūrītaśaraṁ varadamudrāṁ dadhānāṁ, pariśiṣṭavāmbhujaiḥ pāśāṁ cāpaṁ utpalāṁ dadhānāṁ, sakalālaṅkāravatīṁ bhāvayet.

Pūrvadale Prasannatārām, dakṣinadale Niṣpannatārām, paścimadale Jayatārām, uttaradale Karṇatārām, aiśānadale Cundām, āgneyadale Aparājītām, nairṛtyadale Pradipatārām, vāyavyadale Gaurītārāṇca dhyāyāt. Etāśca sarvāḥ raktavarnāḥ Pañca-Tathāgatamukutā vajraparyāṅkaṣaṇnā, dakṣinabhujābhyāṁ varadamudrā-ākarṇapūrīta-śara-dharā, vāmbhujābhyāṁ utpalacāpadharāḥ.

Pūrvadvāre Vajraketūṁ lambodarāṁ vikṛtamukhiṁ raktavarnāṁ Akṣobhyamukutām, dakṣinahastābhyāṁ tājany-ankuśadharām, vāmakarābhyāṁ vajraghaṇṭāpāsādhārām.

Dakṣiṇadvāre Aparājītām pītavarnāṁ Ratnasambhavamukutām dakṣinahastābhyāṁ dandāṅkuśadharām, vāmahastābhyāṁ ghaṇṭāpāsādhārām.

Paścimadvāre Ekajātāṁ kṛṣṇavarnāṁ ūrdhvakeśāṁ lambodarāṁ dantāvaṣṭabdhauṣṭhāṁ Amitābamukutām, Dakṣiṇakarābhyāṁ vajrāṅkuśadharāṁ vāmakarābhyāṁ ghaṇṭāpāsādhārām.

Uttaradvāre Vajragandhārīṁ kanakaśyām Amoghasiddhimukutām vikṛtamukhiṁ lambodarām, dakṣiṇabhujābhyāṁ khadgāṅkuśadharām

vāmahujābhyāṃ ghaṇṭapāsādhārāṃ vicintayet.

Etāscatasra āliḍhapadasthāḥ".

Sādhana-nālā, pp. 351-352.

"The worshipper should think himself as goddess Kurukullī, who is eight-armed, red in colour, sits in the Vajraparyāṅka attitude, on the orb of the sun over the lotus with eight petals and resides in the sanctum; she displays the Trailokyavijayamudrā in her first pair of hands, and shows in the other right hands, aṅkuśa, the arrow drawn up to the ear and the Varada pose. In the remaining left hands she holds the noose, the bow and the Utpala; she is decked in all kinds of ornaments.

On the east petal is Prasannatārā, on the south is Nispānnatārā, on the west Jayatārā, on the north Karṇatārā; on the north-east petal is Cundā, on the east Aparājītā, on the south-west Pradīpatārā, and on the north-west is Gaurītārā. All these deities have red colour and the five Dhyāni Buddhas on their crowns. They sit in the Vajraparyāṅka attitude and show in the two right hands the boon and the arrow drawn up to the ear, and in the two left hands the Utpala and the bow.

In the eastern gate is Vajravetālī, who has a protruding belly, distorted face, red complexion, the effigy of Aksobhya on her crown, and carries in the two right hands the Tarjani and the goad, and in the two left the Vajraghaṇṭā and the noose.

In the southern gate is Aparājītā, who is yellow in colour and has the effigy of Ratnasambhava on her crown; she carries in her two right hands the staff and the goad, and in the two left the bell and the noose.

In the western gate is Ekajātā, who is blue in colour with hair rising upwards over head, and a protruding belly; she bites her lips with her teeth, bears the image of Amitābha on her crown and carries in her two right hands the Vajra and the goad, and in the two left the bell and the noose.

In the northern gate is Vajragāndhārī, golden in complexion, who bears the image of Amoghasiddhi on her crown, has a distorted face and protruding belly, and carries in her two right hands the sword and the goad, and in the two left the bell and the noose.

All these four goddesses stand in the Āliḍha attitude".

## (V) MAYĀJĀLAKRAMA KURUKULLĀ

Āsana—Vajraparyāṅka

Arms—Six

Colour—Red

Another form of Kurukullā is known as Mīyājālakrama Kurukullā since the Sādhana describing it is said to have been restored from

the now lost *Māyājāla Tantra* by the Tāntric author *Kṛṣṇācārya*. This form of *Kurukullā* is six-armed. In accordance with the *Sādhana* she sits in the *Vajraparyāṅka* attitude, on the sun over the red lotus of eight petals. She is red in colour and is clad in red garments. She exhibits the *Trailokyavijaya mudrā* in the first pair of hands, shows the *Abhaya mudrā* and the sprout of a white *Kunda* flower in the second, and the rosary and the *Kamaṇḍalu* in the third. She bears the images of the five *Dhyāni Buddhas* on the crown, and sits on the back of the serpent *Takṣaka*. She has another form with six arms, which is not expressly called the *Māyājāla Kurukullā*, and is described in another *Sīdhana*. According to that *Sādhana*, she exhibits the *Trailokyavijaya mudrā* in the first pair of hands, and carries *Aṅkuśa* and the red lotus in the second pair, and the full-drawn bow charged with an arrow in the third. Images of *Kurukullā* are rare.

#### 4. BHRĪKUTĪ

Colour—Yellow

Arms—Four

*Bhrīkuṭī* is another goddess emanating from the *Dhyāni Buddha*, *Amitābha* of red colour. She is already familiar as a companion of *Avalokiteśvara* as minor goddess. When she accompanies *Khasarpaṇa* she is yellow in colour and four-armed. She carries in her two left hands the *Tridandī* and the *Kamaṇḍalu*. One of the two right hands is raised in the attitude of bowing, while the other carries the rosary. *Bhrīkuṭī* is also worshipped as a principal goddess, and two *Sīdhanas* in the *Sādhanamālā* are devoted to her worship. She is described in the following words :

“*Caturbhujaikamukhīm pītām trinetrām navayauvanām Varadākṣasūtradharadakṣinakarām tridaṇḍikamaṇḍaludharavāmakarām Amitābhāmudritām padmacandrāsanasthām Bhagavatiṁ dhyātvā...Bhrīkuṭī-sādhanam.*”

*Sādhanamālā*, p. 341.

“The goddess *Bhrīkuṭī* should be conceived as four-armed, one-faced and yellow in colour, three-eyed and as blooming with youth. She shows the *Varada mudrā* and the rosary in her two right hands, and carries the *Tridaṇḍī* and the *Kamaṇḍalu* in the two left. Her crown is stamped with the effigy of *Amitābha*. She sits on the orb of the moon over a lotus. Thus meditating...”

Another *Sādhana* adds the information that she should be peaceful in appearance and should wear a crown of matted hair. Images of

Bhṛkūtī are rare, but they are known in Tibet<sup>1</sup> and China<sup>2</sup>. Fig. 123 illustrates one of the Peiping images.

### 5. MAHĀŚITAVATĪ

Colour—Red

Arms—Four

Āsana—Ardhaparyāṅka

All the five goddesses constituting the Pañcarakṣā group are said to emanate from one or another of the Dhyāni Buddhas. Mahāśitavatī is affiliated to her parental Dhyāni Buddha Amitābha. The short Sādhana describing her form is as follows :

“Mahāśīta (*śī* sita) vatī caturbhujaikamukhī raktā dakṣinabhujadvaye akṣasūtravaradvatī vāmabhujadvaye vajrāṅkuśahr̥tpradeśasthapustakavatī jimbijā Amitābhamukutī ardhaparyāṅkasthitā nānālaṅkāravatī sūryāsanaprabhā ceti”.

Sādhanamālā, p. 401.

“Mahāśitavatī is four-armed, one-faced, and red in colour. She shows in her two right hands the rosary and the Varada pose, and in her two left hands the Vajra and the Book against the chest. She originates from the syllable ‘Jīm’, bears the effigy of Amitābha on the crown, sits in the Ardhaparyāṅka attitude, and is decked in various ornaments. She sits on the orb of the sun and glows like the sun”.

Images of this goddess are found in Tibet<sup>3</sup> and China<sup>4</sup>.

1. Getty : GNB, pp. 124-125.

2. Clark : TLP, II, pp. 160, 171, 288.

3. Getty : GNB, p. 139.

4. Clark : TLP, II, pp. 206 and 275 under the title of Śitavatī.

CHAPTER VI  
EMANATIONS OF AKṢOBHYA  
I. GODS

The number of deities emanating from the Dhyāni Buddha Akṣobhya is quite large, larger than that of the emanations of any other Dhyāni Buddha. The blue colour of Akṣobhya is associated with the terrible deities in the Sādhnamālā and with the gruesome rites in the Tantras, and the deities emanating from this Dhyāni Buddha are generally of blue colour and terrible in character both in deed and in appearance. With the exception of Jambhala, the God of Wealth, all the male emanations of Akṣobhya have a terrible appearance with distorted face, bare fangs, three blood shot eyes, protruding tongue, garland of severed heads and skulls, tiger-skin and ornaments of snake.

Amongst the deities emanating from the Dhyāni Buddha Akṣobhya Heruka stands pre-eminent. Heruka and his yab-yum form Hevajra are the chief gods in this group and they have numerous forms, many with different names. For the sake of clarity and convenience these forms have been separated for treatment, especially when a characteristic name is supplied by the Sādhana to such forms. The Four Guardians of Gates treated later under the Chapter : 'Collective Deities' are of fierce appearance and figure prominently amongst the offsprings of Akṣobhya. The deities coming under the Vajra Family of Akṣobhya are described below one by one.

I. CAṆḌAROṢAṆA

Colour—Yellow      Arms—Two  
Symbols—Sword and Tarjanipāśa

Caṇḍaroṣaṇa is also called Mahācaṇḍaroṣaṇa, Caṇḍamahāroṣaṇa and Acala. Four Sādhana are devoted to his worship and he is always represented in yab-yum. Prabhākarakīrti is said to be the author of one of the Sādhana the major portion of which is in verse. Another Dhyāna describing the god runs as follows :

“Śrī-Caṇḍamahāroṣaṇaṁ Bhagavantaṁ atasipuṣpasaṅkāśaṁ Acalā-  
paranāmānaṁ dvibhujaṁ kekarākṣaṁ daṁṣṭrāvīkarālamahāghoravada-  
naṁ ratnamaulinaṁ daṁṣṭrānīpīditādharmaṁ muṇḍamālāsīraskaṁ



āraktacakṣurdvayaṃ dakṣiṇe khaḍgadharaṃ tarjanipāśahrdayasthavāma-  
karaṃ sitasarpayaḥṇopavitaṃ vyāghracarmanivasanaṃ nānāratnaviraci-  
tābharanaṃ bhūmilagnavāmacaraṇaṃ iṣadunnatadakṣiṇacaraṇaṃ  
sūryyaprabhāmāliṇaṃ ātmānaṃ vicintya.. Akṣobhyamukūṭiṇaṃ  
dhyāyāt.” Sādhana-mālā, p. 172.

“The worshipper should think himself as Śrī-Candamahāroṣaṇa, whose colour is like that of the Atasī flower and whose second name is Acala. He is one-faced, two-armed and is squint-eyed. His face appears terrible with bare fangs. He wears a jewelled head-dress, bites his lips and wears on his crown a garland of severed heads. His eyes are slightly red, and he carries the sword in his right hand and the noose round the raised index finger against the chest in the left. His sacred thread consists of a white snake; he is clad in tiger-skin and he wears jewels. His left leg touches the ground while the right is slightly raised. He is radiant as the sun and bears on his crown the effigy of Akṣobhya. Thus the god should be meditated upon”.

It should be noticed that the Dhyāna is silent about the Śakti in whose embrace the god should remain in yab-yum, but if the Buddhist priests are to be believed and if the testimony of the Nepalese Citrakīras has any value, it must be assumed that Candaroṣaṇa is always represented in yab-yum and should not be represented singly. Candaroṣaṇa is the most important figure in the celebrated Candamahāroṣaṇa Tantra dedicated to his worship. His worship is always performed in secret and the god is kept secluded from public gaze. Even if there be a bronze image it is practically inaccessible to any one except the initiated.

Fig. 124 illustrates a Nepalese drawing of the deity. As Acala and Acala-Vajrapāṇi he is popular in Tibet<sup>1</sup>.

## 2. HERUKA

Colour—Blue

Arms—Two

Symbols—Vajra and Kapāla

Variety—Single

Heruka is one of the most popular deities of the Buddhist pantheon and a regular Tantra, the Heruka Tantra, is devoted to his worship. Heruka is worshipped singly as well as in yab-yum. When he is in yab-yum he is generally known as Hevajra and in this form he is popular in Tibet. Many of his forms are described in the Sādhana-mālā in its numerous Sādhanas, and the additional ones are derived from the Niṣpannayogāvalī of Abhayākara Gupta.

1. Getty : GNB, pp. 52 and 170.

In the *Sādhana*mālā the worship of Heruka is said to confer Buddhahood on his worshippers, and he is said to destroy all the Māras (mischievous beings) of the world. A Dhyāna in verse in the *Sādhana*mālā describes his form in the following words :

Śavasthaṁ ardhaparyāṅkaṁ naracarmasuvāsaṁ I  
 Bhasmoddhūlitagātraṇca sphuradvajraṇca dakṣiṇaṁ II  
 Calatpatākākhaṭvāṅgaṁ vāme raktakarotakaṁ I  
 Śatārdhamuṇḍamālābhīḥ kṛtāhāraṁanoramaṁ II  
 Iṣaddaṁṣṭrākārālāsyāṁ raktanetraṁ vilāsiṇaṁ  
 Piṅgorddhvakeśaṁ Akṣobhyamukutaṁ karnakuṇḍalaṁ II  
 Asthyābharāṇaśobhaṁ tu śiraḥ-pañcakaṭapālakaṁ I  
 Buddhatvadāyinaṁ dhyāyāt jaganmāranivāraṇaṁ II

*Sādhana*mālā, p. 473.

“The worshipper should conceive himself as the god (Heruka) who stands on a corpse in the *Ardhaparyāṅka* attitude. He is well clad in human skin and his body is besmeared with ashes. He wields the Vajra in the right hand and from his left shoulder hangs the *Khaṭvāṅga* with a flowing banner, like a sacred thread. He carries in his left hand the *Kapāla* full of blood. His necklace is beautified by a chain of half-a-hundred severed heads. His face is slightly distorted with bare fangs and blood-shot eyes. His brown hair rises upwards and forms into a crown which bears the effigy of Akṣobhya. He wears a *Kuṇḍala* and is decked in ornaments of bones. His head is beautified by five skulls. He bestows Buddhahood and protects the world from the Māras (wicked beings)”.

In another *Sādhana* for the worship of this particular kind of Heruka the *Khaṭvāṅga* is described as being marked with a Vajra of five thongs and decorated with a banner with jingling bells, human heads and double lotus, the lower part of the *Khaṭvāṅga* resembling the Vajra with one thong. The *Sādhana* does not mention the number of heads in the necklace, but says simply that they are strung with guts. His left leg rests on the double lotus (and not on the corpse) while the right is placed on the left thigh in a dancing attitude.

The image (Fig. 125) discovered by Mr. N. K. Bhattasali and deposited in the Dacca Museum, agrees in all details with the description given above. Though the hands are broken it can yet be discerned that the right wielded the Vajra and the left carried the *Kapāla* against the chest. The attitude in which he stands is called the dancing attitude in *Ardhaparyāṅka*. His head-dress is decorated with five skulls and the effigy of Akṣobhya. The *Khaṭvāṅga* has an overflowing banner attached to it, and at the end of the banner small bell can be seen.

## 3. HEVAJRA

In the Hevajra Maṇḍala of the Nispannayogāvalī, Heruka is the principal deity, thus showing that there is only a very thin line of demarcation between the two, Heruka and Hevajra. When Heruka is accompanied with his Prajñā, he begets the name of Hevajra. In the Maṇḍala no less than four distinct forms of Hevajra are described. In all these, Hevajra is accompanied with his Śakti whose name differs according to the numbers of his hands.

## ( i ) Two-Armed

Colour—Blue

Face—One

Arms—Two

Prajñā—Nairātmā

When two-armed, Heruka gets the name of Trailokyākṣepa and his form is described in the following words :

“Trailokyākṣepaḥ kṛṣṇo Ardhaparyaṅki...ekamukho dvibhujo vajrāṅkitarakṣapūrnakapālabhṛd-vāmakarākrodita . Nairātmā.. .Vajrodd-aṇḍasavyabhujah.”

NSP, p. 14

“Trailokyākṣepa (Heruka) is blue in colour and dances in the Ardhaparyaṅka attitude.. He is one-faced and two-armed. With the left hand carrying the skull cup, full of blood and marked with a Vajra, he embraces his Prajñā Nairātmā.. The right holding the Vajra is raised”.

The same form is again described in the Sādhana-mālā which gives the additional information that the Śakti carries the Kartri in the right hand and the Kapāla in the left<sup>1</sup>.

## ( ii ) Four-Armed

Colour—Blue

Face—One

Arms—Four

Prajñā—Vajravārāhī

When four-armed, Hevajra shows all the characteristics of the two-armed variety with the difference that here the Prajñā is known by the name of Vajravārāhī. His description in the Nispannayogāvalī is short and is worded thus :

“Athavā caturbhujo dvibhujavat. Aparabhujābhyām savābha-Vajra-vārāhisamālīṅgita ityeva viśeṣaḥ”.

NSP, p. 14

“Or, he may be four-armed and appear similar to the two-armed form. In the two other hands he embraces his Śakti Vajravārāhī of his own creation. This is the only difference”.

In the Sādhnamālā, one Sādhana is also devoted to the worship of this particular form of Hevajra. Here also Hevajra is four-armed and is embraced by his Śakti who is identical with him in all respects. Hevajra carries in his four hands the blue Vajra, the sword, the Khaṭvāṅga and the jewel. The Khaṭvāṅga does not however hang from his shoulder but is carried in one of his hands.

( iii ) Six-Armed

Colour—Blue

Faces—Three

Arms—Six

Prajñā—Vajraśṛṅkhalā

When Hevajra is six-armed and in yab-yum his main form remains the same, with the difference that here he is three-faced and six-armed, carrying additional symbols. He is described thus :

“Athavā Saḍbhujāḥ kṛṣṇaḥ kṛṣṇasitaruktatrimukhaḥ... Vāmair-vajra-ghaṭṭāṁ dhanuḥ kapālāṁ ca dadhānaḥ savyair-vajram bhāṇaṁ triśūlāṁ ca vajravajraghaṇṭān vitahastābhyāṁ svābha-Vajraśṛṅkhalāmāliṅgitāḥ”.

NSP, p. 14.

“Or, he (Hevajra) may be six-armed and blue in colour. The principal, the right and left faces show blue, white and red colour. In the three left hands he holds the bell marked with a Vajra, the bow and the skull-cup. In the three right hands he carries the Vajra, the arrow and the trident. He embraces with the two hands carrying the Vajra and the Ghantā the Prajñā Vajraśṛṅkhalā of his own creation”.

( iv ) Sixteen-Armed

Colour—Blue

Faces—Eight

Arms—Sixteen

Prajñā—Nairātmā

Legs—Four

The fourth type of Hevajra according to Hevajra Maṇḍala is sixteen-armed and is alike in appearance with the three other forms described before. The difference lies in his having eight faces and four legs ; with his four legs he tramples upon four Hindu gods instead of standing upon a corpse as in the three others. His form is described rather elaborately in the Maṇḍala in question as under :

“Caturtho Hevajraḥ ṣoḍaśabhujo Akṣobhyamudrito Nairātmāsamāpannaḥ. Kintvasya catvāro mārāḥ prāguktaśavasthāne. Tatra Skandhamāro rūpato Brahmā pītaḥ, Kleśamāro Viṣṇuḥ kṛṣṇo, Mṛtyumāro Maheśvaraḥ śubhro, Devaputramāro Śakraḥ gauraḥ. Tesu Bhagavān dvābhyāṁ Ardhaparyāṅkavān aparābhyāṁ Āliḍhasṭha iti catuṣcaranaḥ kṛṣṇo..... aṣṭāsyah. Mukhantu mūlāṁ kṛṣṇaṁ hasat savyāṁ śuklam,

vāmaṁ raktam, ūrdhvaṁ vikaṭadaṁṣṭraṁ śeṣāṇi kṛṣṇāni. Dakṣiṇa-  
bhujēṣu vajraṁ khaḍgaṁ bāṇaṁ cakraṁ caṣakaṁ triśūlam-aṅkuṣaṁ  
ca ; vāmeṣu ghaṇṭāṁ, padmaṁ, dhanur-udyatakhataṁvāṅgam, kapālam,  
tarjanīpāśaṁ ca.” NSP, pp. 14-15.

“Hevajra of the fourth class is sixteen-armed and bears on his crown the effigy of the Dhyāni Buddha Akṣobhya. He embraces his Śakti Nairātmā. Instead of the corpse under his legs as aforesaid, he has four Māras under his four legs. The first is Skandha Māra in the form of Brahmā of yellow colour, the second is Kleśa Māra in the form of Viṣṇu of blue colour, the third is Mṛtyu Māra in the form of Maheśvara of white colour, and the fourth is Devaputra Māra in the form of Śakra of white colour. On them the four-legged god stands with two legs arranged in Ardhaparyāṅka and two others in Ālīdha. He is blue in colour and has eight faces. The principal face is blue, the right has a smile and is white, the left is red, the fourth is on the top of his head with distorted teeth. All other faces are blue in colour. In the right hands he carries 1. the Vajra, 2. the sword, 3. the arrow, 4. the discus, 5. the wine-glass, 6. the staff, 7. the Triśūla, and 8. the goad. In the left hands he holds 1. the bell, 2. the lotus, 3. the bow, 4. the raised Khaṭvāṅga, 5. the skull-cup, 6. the jewel, 7. the raised index finger and 8. the noose...”

Hevajra is popular in Tibet<sup>1</sup> and China<sup>2</sup>

#### 4. BUDDHAKAPĀLA

Arms—Four                      Colour—Blue

Śakti—Citrasenā                      Āsana—Dancing in Ardhaparyāṅka

\* Only one Sādhana gives the description of this god, who is, in all probability, another form of Heruka. The Sādhana says that when Heruka is embraced by Citrasenā he gets the name of Buddhakapāla. He has one face and four arms, and his hands hold the Khatvāṅga, the Kapāla, the Kartri and the Ḍamaru ; he is embraced by his Prajñā, Citrasenā, and remains in yab-yum. He is slightly different from the four-armed variety of Heruka as the following Dhyāna in the Sādhana will show :

“Mahāvīro ghorasaṁhārakārakaḥ nilavarṇo mahāvapuḥ asthyābhara-  
ṇam-ardhaparyāṅkanṛtyasthaṁ muṇḍamālāvibhūṣitaṁ mukute Akso-  
bhyadhāriṇaṁ ekavaktraṁ caturbhujam, vāme Khatvāṅgakaṇṭhakaṁ,  
dakṣiṇe kartriḍamarukaṁ Prajñāliṅgitam ; vāme Citrasenā mattā  
nagnā muktakeśī sarvabhayaṛahitā devī”.

1. Getty : GNB, 142, 143. A Tibetan image is illustrated in Gordon : ITL, p. 83.

2. TLP, II, p. 236.

**Srīmato Buddhakapālasya Sādhanaṃ” Sādhanaṃālā, pp. 501-502.**

“The worshipper should think himself as (Buddhakapāla) who is a great hero, the supreme destroyer, of blue complexion and gigantic stature. He has ornaments of bones, stands in Ardhaparyāṅka in a dancing attitude, is decked in garlands of heads, bears the effigy of Akṣobhya on the crown, is one-faced and four-armed. He carries the Khaṭvāṅga and the Kapāla in the left hands and the Kartri and the Ḍamaru in the right, and is embraced in the left by the Prajñā, Citrasenā by name, who is intoxicated, nude, and fearless. Thus meditating...”

The same Sādhana later on gives the details of the Maṇḍala, and goes on to say that Buddhakapāla is surrounded by twenty-four goddesses arranged in three circles. The first circle has Sumālinī (blue) in the east, Kapālinī (yellow) in the north, Bhīmā (green) in the west and Durjayā (white) in the south. The next circle has Subhamekhalā (east), Rūpiṇī (north), Jayā (west) and Kauverī (south), Kāminī (north-east), Mahodadhi (north-west), Kārinī (south-west) and Mārinī (south-east). The outermost circle has Bhīmaḍarśanā, (east), Ajayā (north), Śubhā (west), Ostārakī (south), Surakṣinī (north-east), Vikālarātri (north-west), Mahāyaśā (south-west) and Sundarī (south-east). Besides these, there are the four guardians of gates : Sundarā (east), Subhagā (north), Priyaḍarśanā (west) and Nairātmā (south). Excepting the four deities of the innermost circle, all the goddesses have blue colour, two arms, one face, ornaments of bones, brown hair rising upwards but no garlands of heads. They carry the Kapāla in the left and the Kartri in the right, and dance in the Ardhaparyāṅka attitude.

Fig. 126 illustrates a Nepalese drawing of the principal god in the embrace of his Śakti Citrasenā but without attendants. Buddhakapāla is represented in the Chinese collection at Peiping<sup>1</sup>. He is also represented singly in a remarkable statuette in the Baroda Museum (Fig. 127).

## 5. SAMBARA

### (i) Two-Armed

Colour—Blue

Āsana—Āliḍha

Vāhana—Kālarātri

Symbols—Vajra and Ghaṇṭā

Prajñā—Vajravārāhī

One Sādhana only in the Sādhanaṃālā describes the procedure for the worship of Sambara who is only another form of Hevajra. He is

1. TLP, II, pp. 103, 237.

two-armed and one-faced, and bears the effigy of Akṣobhya on his crown. He appears terrible with his garment of tiger-skin, the garland of heads, a string of skulls round the head, three eyes and the Ālīḍha attitude, in which he tramples, upon Kālarātri. The Dhyāna is in verse and describes the god in the following terms :

“Lalāṭasthakapālāni candrārdhaṁ mūrdhni dhārayet I  
 Ṣaṇmudrā-mundamālī ca viśvavajrī trilocanaḥ II  
 Ālīḍhapadavinyāso viśvākṣaravivartinīṁ I  
 Sabhairavāṁ Kālarātrimīrūḍho vyāghracarmabhṛt II  
 Akṣobhyaśekharaḥ kubjo vajraghaṇṭajāñvitaḥ I  
 Viro'sau Vajravārāhī vajrārṣkṣpūrnakapālabhṛt II  
 Khatvāṅgamekhalā raktā trinetrā mundamālīṇī I  
 Pañcamudrā muktakeśī digvastrā Buddhaśekharaḥ II

Dvibhuja-Sambaropadeśaḥ samāptaḥ”

Sādhana-mālā, p. 504.

“The worshipper should think himself as Sambara with a string of skulls over his forehead and the crescent moon on the top. He wears the six auspicious ornaments and a necklace of heads. He shows the Viśvavajra [on his head-dress] and is three-eyed. He stands in the Ālīḍha attitude and originates from a combination of all the letters of the alphabet. He tramples upon Bhairava and Kālarātri and is clad in tiger-skin. He shows the effigy of Akṣobhya on his crown and is blue in colour. He carries the Vajra and the Ghantā ; has matted hair, displays heroism and is embraced by his Śakti Vajravārāhī holding the Vajra and the Kapāla full of blood. Her girdle is the Khatvāṅga, her colour is red and she is three-eyed. She wears a garland of severed heads, is endowed with the five auspicious symbols, has dishevelled hair and no garment. She shows the image of Buddha (Vairocana) on her crown.”

Sambara has another form with four faces and twelve arms and in this form he is mentioned in the Niṣpannayogāvalī.

#### (ii) Twelve-Armed

Colour—Blue

Faces—Four

Arms—Twelve

Śakti—Vajravārāhī

Sambara is the principal deity in the Sambara Maṇḍala of the Niṣpannayogāvalī. The Śakti of Sambara is Vajravārāhī. Sambara thus

is only another form of the great god Herukā. Here he is four-faced and twelve-armed. The description is quoted below in brief :

“Bhagavān...Bhairavakālarātryāvāliḍhacaraṇābhyām ākrāntaḥ kṛṣṇaḥ kṛṣṇaharitaraktapitapūrvōttarādi-caturmukhaḥ.. Dvādaśabhujāḥ savajra-vajraghaṇṭābhujayugmāliṅgita-Vajravārāhiko bhujābhyām...saraktaprasṛtagajacarmadharāḥ tadaparaiḥ damaru-paraśu-kartri-triśūlāni vibhṛat, vāmair-vajrāṅkitakhaṭvāṅga-raktapūritakapālaṁ vajrapāśaṁ Brahmaśi-raśca...navanāṭyarasarāśiḥ.” NSP, p.26.

“God (Sambara)...stands in the Āliḍha posture on the prostrate forms of Bhairava and Kālarātri. He is blue in colour and his four faces on the east, south, west and north are blue, green, red and yellow in colour...He is twelve-armed. With the two principal hands carrying the Vajra and Vajra-marked bell, he embraces his Śakti Vajravārāhī. With the second pair...he carries the elephant skin from which blood trickles down. In the remaining four right hands he holds the Damaru, the axe, the Kartri and the trident. The four left hands show the Vajra-marked Khaṭvāṅga, the skull cup full of blood, the Vajra-marked noose and the severed head of Brahmā...He displays in full the nine dramatic sentiments”.

The parental Dhyāni Buddha of Sambara is Akṣobhya and that of Vajravārāhī is Vairocana according to a statement contained in the aforesaid Mandala<sup>1</sup>.

Sambara is popular in Tibet<sup>2</sup> and China<sup>3</sup>.

## 6. SAPTAKṢARA

Faces—Three

Arms—Six

Āsana—Āliḍha

Prajñā—Vajravārāhī

This variety of Hevajra is called Saptākṣara or ‘seven-syllabled’ because his Mantra consists of seven syllables. Like Dvibhuja-Sambara mentioned above, he is also embraced by Vajravārāhī, who in all respects resembles her consort. Like Sambara this god also tramples upon Kālarātri and holds the Viśvavajra on the crown. He has also the crescent on his head, is endowed with the six suspicious symbols, and stands in the Āliḍha attitude on the orb of the sun. He has three faces of blue, yellow and green colour and carries the Vajra, the Ghaṇṭā and the human skin in the three left hands and the Kapāla the Khaṭvāṅga and the Triśūla in the three right.

1. NSP, p. 28.

2. Two images of Sambara are illustrated in A. K. Gordon : ITL, pp. 83, 84. See also Getty : GNB, pp. 145, 150.

3. As Sambararāja Buddha he is mentioned in Clark : TLP, II, pp. 80 and 90.



The Sādhana further adds that on each of the six spokes of the wheel of the sun on which the god stands there are six deities, namely, (commencing from the right) Herukī, Vajravārāhī, Ghoracandī, Vajrabhāskari, Vajraraudrī and Vajradākinī. They have respectively blue, yellow, red, green, smoky and white colour. All of them have dishevelled hair, fierce appearance, three eyes and the quarters as garments. They carry the resounding Ḍamaru and the Ghantā in the first pair of hands, and the human skin in the other pair. They stand on the orb of the sun placed on a corpse. Their head-dresses are decorated with rows of skulls, and they stand in the Ālidha attitude.

In another Sādhana devoted to the worship of Saptākṣara, a slight variation is noticed. In it, it is said that the god carries, in the first pair of hands, engaged in embracing the Prajñā, the Vajra and the Ghantā; in the second pair, the human skin only, and in the third pair the Kapāla and the Triśūla. The Khaṭvāṅga hangs from his shoulder as usual. Vajravārāhī is identical with the Prajñā mentioned before, with this difference that she should have in her second pair of hands the bow and the arrow instead of the human skin.

#### 7. MAHĀMĀYĀ

Colour—Blue

Faces—Four

Arms—Four

Prajñā—Buddhadākinī

“Mahāmāyāhvayaṁ devaṁ caturmukhaṁ caturbhujaṁ: I

Aṅke yasya tathā devī-catasro diksu cāparāḥ” II

“The god called Mahāmāyā is four-faced and four-armed. He has on his lap a goddess and four others in the four cardinal directions”.

Hevajra takes the name of Mahāmāyā when he is embraced by his Śakti Buddhadākinī and remains with her in yab-yum. This variety of Heruka, as the verse above indicates, has four faces and four arms and is accompanied by four goddesses in the four cardinal points. Two Sādhanas (Nos. 239, 240) in the Sādhanamālā are devoted to the worship of the deity, one of which is attributed to Kukkuripāda celebrated as one of the eighty-four Mahāsiddhas who flourished in early times. Below is given a summary of the description of the Maṇḍala of Mahāmāyā.

Mahāmāyā is terrible in appearance. His body is besmeared with ashes and his hair streams upwards in the shape of a flame of fire. He is blue in colour and his head-dress is decorated with a row of skulls. His four faces are of blue, yellow, white and green colour, and he carries in his four hands the Kapāla, the arrow, the Khaṭvāṅga, and the bow. He is endowed with five auspicious symbols, has a torque round the neck and bracelets on his wrists. He is clad in human skin,

has three eyes in each head, and flames of fire radiate from his body. He appears beautiful in his sentiment of mixed anger and delight, and stands in the Ardhaparyāṅka in a dancing attitude. He is embraced by Buddhadākinī, who is red, carries the same weapons and has the same appearance and symbols as those of Mahāmāyā. Her four faces are red, yellow, white and green.

The four petals in the four cardinal directions of the lotus seat are occupied by the following goddesses.

- (1) Vajradākinī in the east, who is blue in colour with four faces of blue, yellow, white and green colour, and carries the Khaṭvāṅga and the Ghantā in the two left hands and the Vajra and the Kapāla in the two right.
- (2) Ratnadākinī of yellow colour is in the south, with four faces of yellow, blue, red and green colour. She carries the flag and the jackal in her two left hands and the Trisūla and the jewel in her two right.
- (3) Padmadākinī in the west is of reddish white colour, has four faces of red, yellow, blue and green colour, and carries the bow and the Kapāla in her two left hands and the arrow and the double lotus in the two right.
- (4) Viśvadākinī in the north, of green colour, who has four faces of green, yellow, red and blue colour, and who carries the Pāśa and the Kapāla in her two left hands and the Khaṭvāṅga (or the sword) and the Damaru in the two right ones.

These four deities exhibit wrath, have their heads decorated with a number of skulls, have garlands of heads still wet with blood, three eyes and protruding teeth. Their brown hair stream upwards in the shape of a flame, and flames of fire radiate from their persons.

In the Niṣpannayogāvalī, Mahāmāyā also finds mention and the description given therein is quoted below :

“Mahāmāyahva-Herukaḥ kṛṣṇo-’ikaprabho...mūlapītaśvetaharitamūlasavyapaścimavāma-caturmukhaḥ...savyabhujābhyāṁ kapālaśarauvāmābhyāṁ khatvāṅgadharaṁśi dadhānaḥ...ardhaparyāṅkena tāṇḍavī.”

NSP, p. 22.

“The form of Heruka called Mahāmāyā is blue in colour and resembles the dazzling sun...He is four-faced ; the principal face is blue, the right yellow, the one behind is white and the left green...He holds in his two right hands the skull cup and the arrow, and in the two left the Khaṭvāṅga and the bow...He dances the Tāṇḍava dance in Ardhaparyāṅka”.

Mahāmāyā is known both in Tibet<sup>1</sup> and in China<sup>2</sup>

### 8. HAYAGRIVA

Colour—Red                      Faces—Three

Arms—Eight                      Asana—Lalita

Appearance—Terrible

One form of Hayagrīva, as an emanation of Amitībha, has already been discussed in the previous chapter, but there is another form of the god that emanates from the Dhyāni Buddha Akṣobhya. The Dhyāna describing him runs as follows.

“Ārya-Hayagrīvaṃ raktavarṇaṃ trimukhaṃ astabhujaṃ pratimukhaṃ trinetraṃ nīlasitadakṣinetaravadanaṃ saṃpībharanaṃ lalitākṣepapadanyāsaṃ sakrodhadṛṣṭinirikṣanaṃ, prathamamukhaṃ smetaṃ lalajjihvaṃ, dakṣinamukhaṃ daṇḍistrāvastabdhauṣṭhaṃ, vyāghracarmanivasanaṃ vajra-danda-karaṇamudrā-śarodyatatadaksinakaracatustayaṃ tarjanikā-svakucagraha-padma-dhanurudyatavāmakaracatustayaṃ Akṣobhyamaulīnaṃ dhyāyāt.”

Sādhana-mālā, p. 508.

“The worshipper should conceive himself as Ārya-Hayagrīva of red colour, with eight arms and three faces, each face with three eyes. His right and left faces are blue and white respectively and he has snakes for ornaments. His legs are arranged in the Lalita attitude and he looks wrathful. His first face has a smiling appearance, the right has a protruding tongue and he bites his lips in his left. He is clad in tiger-skin and shows in his four right hands the Vajra, the staff, the Karana pose and the raised arrow. Of the four left hands, one has the raised index finger, the second touches the breast and the two remaining ones hold the lotus and the bow. He bears the effigy of Akṣobhya on his crown”.

Fig. 128 illustrates a Nepalese drawing of the deity. It varies a little from the description given in the Sādhana. The hand that ought to be touching his own breast displays different mudrā and the hand that ought to display the raised index finger only has a noose round it. Nevertheless, the sketch is important as it shows a miniature head of a horse on the head, to show that he is really Hayagrīva “Horse-neck”. The rare Karana pose shown in the picture is noteworthy.

Hayagrīva is popular both in Tibet<sup>3</sup> and in China<sup>4</sup>. Fig. 129 illustrates a Chinese statuette of Hayagrīva.

1. A. K. Gordon : ITL, p. 83 ; Getty : GNB, p. 144.

2. Clark : TLP, II, pp. 82, 237.

3. A. K. Gordon : ITL, pp. 90, 93. See also Getty : GNB, p. 163.

4. Clark : TLP, II, pp. 59, 164, 172, 198.

## 9. RAKTAYAMĀRI

Colour—Red

Face—One

Arms—Two

Variety—Yab-Yum

Several Sādhanaś in the Sādhanamālā describe the manner in which the deity should be worshipped. In one of the Sādhanaś, it is said that the colour of the deity varies in accordance with the different functions he has to discharge. For instance, in the Śāntikavidhi (rite of pacification) the deity is white and faces the east ; in Pauṣṭika rite he is yellow and faces the north ; in Vaśyavidhi (rite of subduing) he is red and faces the west, and in Ākarṣaṇa (attraction) he is blue and faces the south, and so on. Of these varieties the red and blue are the most popular ; in other words, his worship is mostly performed with a view to enchanting men and women and to forcibly subduing them and bringing them to the worshipper. When Yamāntaka is red he is called Raktayamāri and when he is blue he is called Kṛṣṇayamāri. Yamāri or Yamāntaka may either be worshipped alone or in conjunction with his Prajñā. He should have the head of a buffalo on his shoulders and should ride a buffalo. Getty<sup>1</sup> records a tradition current in Tibet which gives the origin of this fearful god.

There was once a holy man who lived in a cave in deep meditation for fifty years after which he was to enter Nirvāṇa. On the night of the forty-ninth year, eleventh month and twenty-ninth day two robbers entered the cave with a stolen bull and slaughtered it there. But when they discovered the presence of an ascetic, a witness to their crime, they beheaded him and lo ! his body assumed the ferocious form of Yama, and taking up the bull's head he set it up on his headless shoulder. He then killed the two robbers and drank their blood from the cup made out of their skulls. In his fiery and insatiable thirst for victims he threatened to depopulate the whole of Tibet. The Tibetans appealed to their tutelary deity, Mañjuśrī, who thereupon, assumed the fierce form of Yamāntaka and defeated Yama in a fearful struggle.

Whatever might be the truth of the tradition, it sufficiently explains the presence of eulogies of Mañjuśrī, in the Sīdhanas for Yamāntaka. It may be noted, however, that the Sādhanamālā is absolutely silent about Yama, both as a principal deity or as an opponent of Yamāntaka. Yama is the god of Death amongst the Hindus. The Buddhists created a killer of Yama in Yamāntaka and it must have been an achievement

then. Under the title of Yamāntaka he is known in Tibet<sup>1</sup>. Under the title of Yamāntakavajra he is found in China<sup>2</sup>.

Six Sādhanaś are devoted to the worship of this variety of Yamāntaka. He is one-faced and two-armed and is embraced by the Prajñā who is his own creation. The Dhyāna describing his form is as follows :

“Ātmānaṁ Yamāntakaṁ ekamukhaṁ dvibhujāṁ pratyālīdhapadaṁ raktaparipūrṇakapālavāmakaraṁ sārdrapītamundāṅkitasitadandadaksina-karaṁ nāgābharaṇavibhūṣaṇaṁ piṅgalordhvakesaṁ vyāghracarmāmba-  
radharaṁ Akṣobhyamukutinaṁ svābhā-Prajñāliṅgitaṁ mahisopari-  
viśvalakamalasūryasthaṁ dhyāyāt. Bhagavatīṅca dvibhujāikamu-  
khiṁ, vicitrābharaṇaṁ ālīdhapadasthitāṁ madavihvalāṁ skhalad-  
vyāghracarmāṁśukāṁ Bhagavatī saha sampuṭayogena pratyālīdhena-  
vasthitāṁ evaṁ vicintya...”

Sāadhanamāla, p. 530.

“The worshipper should think himself as Yamāntaka, one-faced and two-armed, who stands in the Pratyālīdha attitude, carries the Kapāla full of blood in the left hand and the white staff surmounted by a yellow head still wet with blood, in the right. He is decked in ornaments of snakes and his brown hair rises upwards. He wears garments of tiger-skin, bears the image of Akṣobhya on the crown, and is embraced by his Svābhā Prajñā. He stands on the orb of the sun over the double lotus on the back of a buffalo. He (the worshipper) should also meditate upon the Bhagavatī (Prajñā) who is one-faced, two-armed, and has variegated ornaments. She stands in the Pratyālīdha attitude, is intoxicated with wine, wears garments of tiger-skin which slips down her waist and remains in yab-yum with the god, both standing in the Pratyālīdha attitude. Thus meditating...”

## 10. KṚṢṆAYAMĀRĪ

Colour—Blue

Varieties—Four

Eight Sādhanaś in the Sāadhanamāla describe his different forms. He may have one face and two arms, or three faces and four arms, or three or six faces and six arms. One six-armed variety is described also in the Niṣpannayogāvalī. Kṛṣṇayamāri is represented singly as well as in yab-yum. His different forms are dealt with one by one in the following sections.

1. Getty : GNB, p. 164.

2. Clark : TLP, II, pp. 52, 73.

## (i) Two-Armed

Colour—Blue	Face—One
Arms—Two	Variety—Single
Symbol—Staff	

This two-armed form of Kṛṣṇayamāri is without any companion. The Dhyāna in the Sādhana-mālā describes his form thus :

“Yamāriṁ vicintayet ātmānaṁ pratyāliḍhapadasthitaṁ ekamukhaṁ dvibhujaṁ nīlavarnaṁ dakṣiṇakare vajrāṅkitodyata-nīladaṇḍaṁ vāmakare tarjanīpāśaṁ hr̥dī, evambhūtaṁ. Yamāriṁ . . . viśvalakamaḥlopari sūryasthamahiśārūḍhaṁ bhāvayet.”

Sādhana-mālā, p. 547.

“The worshipper should conceive himself as (Kṛṣṇa) Yamāri who stands in the Pratyālīḥa attitude, is one-faced, two-armed and of blue colour. He brandishes the staff marked with a Vajra with the right hand, and shows the raised index finger with the noose against the chest in the left. In this form Yamāri should be meditated upon as standing on the orb of the sun on a double lotus and as riding a buffalo.”

## (ii) Four-Armed

Appearance—Terrible	Variety—Yab-yum
Faces—Three	Arms—Four
Companion—Prajñā	

The form of Yamāri with three faces and four arms looks terrible and awe-inspiring. He is represented in yab-yum, and the Dhyāna describes his form in verse as follows :

“...Yamāritibhīṣaṇaḥ I  
 Kathoravarīhikanthābhāḥ savyaśuklārūnetaraḥ II  
 Krodhaparyāṅkayogena viśvābhjaraviśaṁsthitaḥ I  
 Svābhavidyādharāsvādarasāyanamahāsukhaḥ II  
 Kadārordhvajjalatkeśaḥ piṅgabhrūśmaśrūlocanaḥ I  
 Phanindravṛṇḍanepathyo mṛṇāladhavaladvijaiḥ II  
 Mudgarāsiddhāḥ savye vāme rajīvaratnadhr̥k” II

Sādhana-mālā, p. 544.

“Yamāri is terribly fierce, is of deep (blue) colour like that of the throat of a peacock, and his right and left faces are of white and red colour (respectively). He stands on the orb of the sun on a double lotus in an angry mood. He enjoys the bliss of partaking the nectar from the lips of the Prajñā of his own creation. His hair stands on his head in the shape of a flame of fire, and his beard and the eyes are of brown colour. His ornaments are formed by the host of the lords of

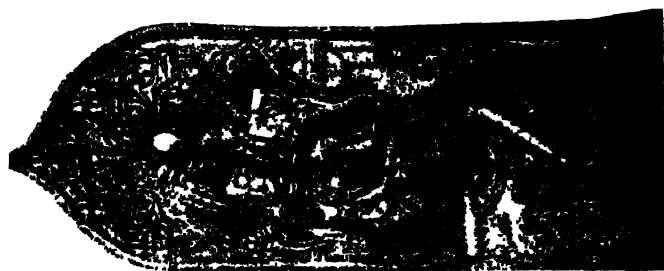


Fig. 83 Mañjuvara  
(Birbhum)



Fig. 84 Mañjuvara  
(Indian Museum)

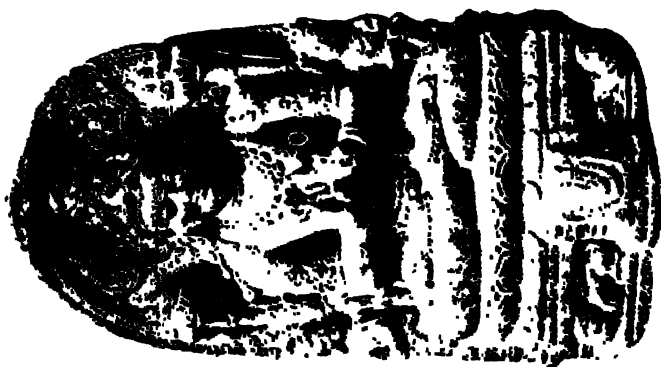


Fig. 85 Mañjuvara  
(Indian Museum)

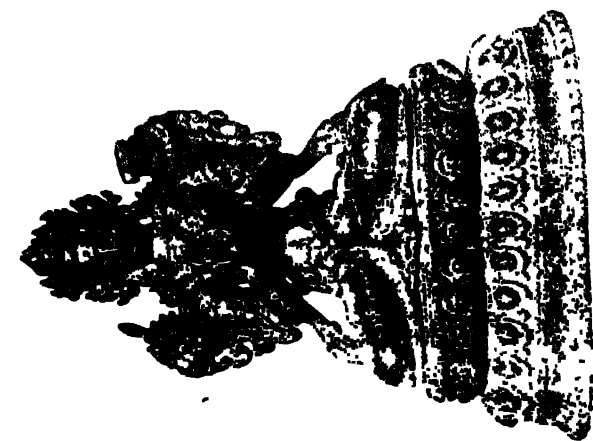


Fig. 86 Mañjuvara  
(Nepal)

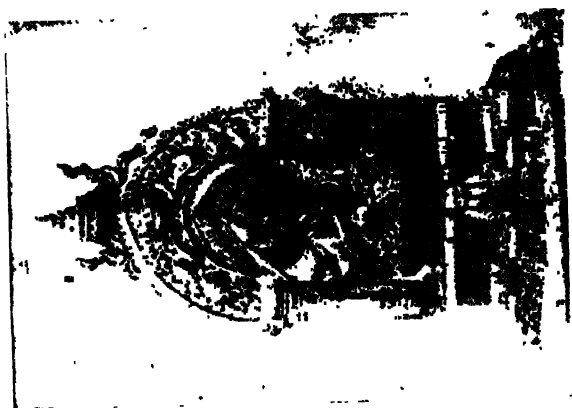


Fig. 87 Mañjuvajra  
(Baroda Museum)



Fig. 88 Mañjukumāra





Fig. 89 Arapacana  
(Dacca Museum)



Fig. 90 Arapacana  
(*Jaina*)



Fig. 91 Arapacana  
(*Vēṇa*)

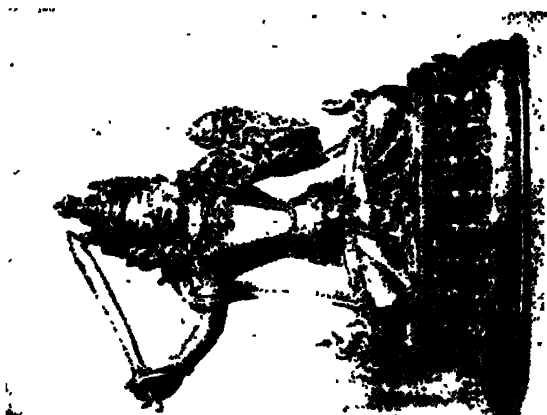


Fig. 92 Arapacana  
(*Baroda Museum*)

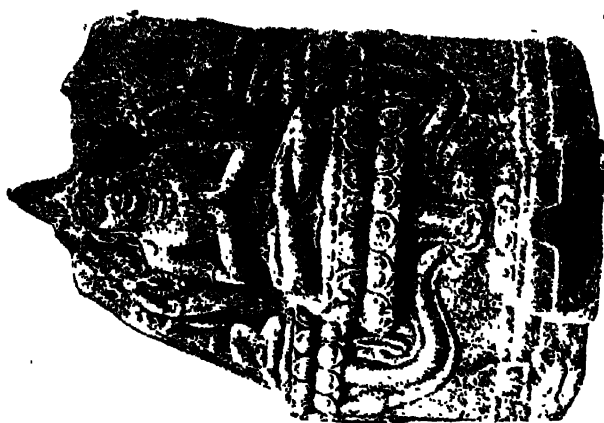


Fig. 95 Şadağşari Group  
(Indar Museum)



Fig. 94 Şadağşari Group  
(Sarnath)



Fig. 93 Sthiracakra  
(Vanğiya Sîhitya Parişat)

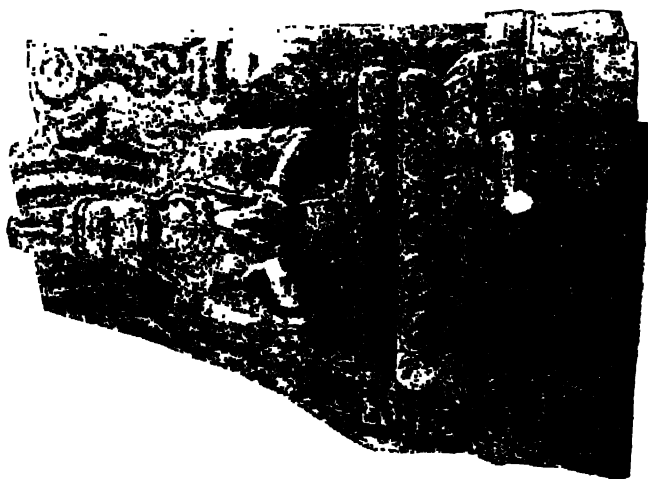


Fig. 96 Śaḍakṣari Group  
(Birbhum)



Fig. 97 Śaḍakṣari Lokēśvara  
(Baroḍa Museum)



Fig. 98 Śaḍakṣari Mahāvidyā  
(Sarnath)



Fig. 99 *Simhanāda*  
(*Mahoba*)



Fig. 100 *Siṃhanāḍa*  
(*Nepal*)



Fig. 101 *Siṃhanāḍa*  
(*Magadha*)

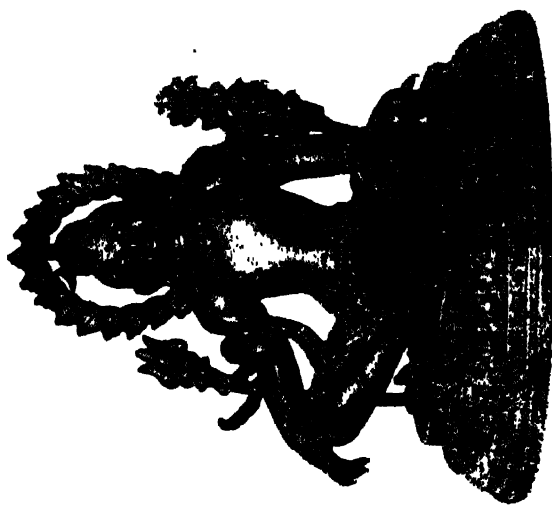


Fig. 102 *Siṃhanāḍa*  
(*Nepal*)

twice-born serpents who are white like stalks of lotuses. He carries in his right hands the Mudgara and the sword, and his left the lotus and the jewel".

(iii) Six-Armed

Āsana—Ālīḍha	Faces—Three or Six
Arms—Six	Variety—Single

The forms of Yamāri with three faces and six arms, is fierce in appearance as the previous ones, and is single. He is three-faced, and all his faces show a protruding tongue, canine teeth, three eyes, and contorted brows. He has a big belly, is short and dwarfish in appearance and wears a garment of tiger-skin. He carries the Vajra, the sword and the Mūṣala in his three right hands and the goblin (Vetālī) the axe and the lasso in his three left. According to another statement in the Sādhana, he carries the sword, the Mudgara and the Vajra in the three right hands and the Ghaṇṭā, the Vajrapāśa and the Mūṣala in the three left. The same Sādhana further says that though he is represented generally as three-faced and six-armed, he may also have six faces and six legs, with the same weapons. The Dhyāna for the worship of this six-faced and six-legged variety of Yamāntaka runs as follows :

"Yamāntakaṁ kruddhaṁ ūrdhvakeśaṁ kṛṣṇaṁ śaṁmukhaṁ śaḍbhujaṁ śaṭcaranaṁ mahiṣārūḍhaṁ pratyālīḍhaśhitaṁ naramuṇḍaruṇḍairvibhūṣitaṁ atibhayānakīkīraṁ vyāghracarmanivasanaṁ dakṣiṇe khaḍga-mudgara-vajrāṇi, vāme ghaṇṭā-vajrapāśa-mūṣalān dhārayantaṁ mukute Akṣobhyaṁ vibhāvayet". Sādhanamālā, p. 546.

\* "The worshipper should conceive himself Yamāntaka, with an angry mood, whose hair rises upwards and who is six-faced, six-armed and six-legged. He rides a buffalo, stands in the Pratyālīḍha attitude, is embellished with severed human heads, and has a very ferocious appearance. He is clad in garments of tiger skin, carries in the three right hands the Khadga, the Mudgara and the Vajra, and in the three left the Ghaṇṭā, the Vajrapāśa and the Mūṣala. He bears the effigy of Akṣobhya on the crown."

Yamāri of blue colour is the principal deity in the Yamāri Maṇḍala of the Niṣpannayogāvalī. Here his form is three faced and six armed like the one previously described. The description may be briefly given thus :

"Kṛṣṇa-sita-rakta-mūla-savya-vāmavadanaḥ śaḍbhujaḥ kartrikapālāñcita-savyetarakarābhyāṁ svābhaprajñāsamālīngitaḥ savyābhyāṁ vajrāsī vāmābhyāṁ cakrābje vibhṛāṇaḥ". NSP, p. 36.

"Yamāri's three-faces show the blue, white and red colour in the principal, the right and the left. He is six-armed. In the principal pair of hands carrying the Kartri and the Kapāla he embraces the Prajñā of his own creation. In the two remaining right hands he carries the Vajra and the sword, and in the two left he carries the discus and the lotus."

As Yamāntakavajra he is known in China<sup>1</sup> and two statuettes of his are illustrated in *Two Lamaistic Pantheons* of Clark.

## II. JAMBHALA

Faces—Three

Arms—Six

Variety—Yab-Yum

Jambhala has undoubtedly a greater antiquity behind him than that of the five Dhyāni Buddhas. Jambhala again is a Yakṣa and that indicates his non-Buddhist origin. This may be one of reasons why he could not be assigned to any one as parental Dhyāni Buddha. In other words Jambhala is similar to Mañjuśrī whose sire also could not be definitely determined. In the Sādhnamālā the parental Dhyāni Buddha of Jambhala is either Ratnasambhava or Akṣobhya. Images of Jambhala are to be met with in the Gandhara, Mathura, Sarnath, Magadha, Bengal and Nepal sculptures. For the purpose of this section, however, the form emanating from Akṣobhya is important. Here he is three-faced and six-armed and is represented in yab-yum. Though the Dhyāna does not mention the colour, it can be presumed that his colour is blue which is the colour of the Dhyāni Buddha Akṣobhya from whom he takes his origin. Jambhala as the god of wealth commanded great respect amongst the Buddhists, and received worship in various forms in all Buddhist countries. The Dhyāna in the Sādhnamālā describes his six-armed form as follows :

"Jambhalam trimukham śadbhujam Akṣobhyajātamukutinaṁ dakṣiṇatribhujaiḥ mātuluṅgā-ṛkṣa-banadharam prathamavamaḥbhujaikena vāma-pāśvasaḥita-Prajñālingitaṁ aparavamaḥbhujābhyāṁ sapāśanakulikārmukadharam ātmānaṁ nispādyā..." Sādhnamālā, p. 564.

"The worshipper should conceive himself as Jambhala, three-faced and six-armed, on whose matted hair there is an image of Akṣobhya. He carries in his three right hands the citron, the goad and the arrow. He embraces the Prajñā with the first left hand, carries the mongoose tied round with a lasso and the arrow respectively in the second and the third. Thus meditating..."

1. TLP, Vol. II, pp. 52, 73. For a Tibetan specimen see Gordon : ITL, p. 90.



Jambhala is known in Tibet<sup>1</sup>. Two statuettes of the six-armed Jambhala are to be found in the Chinese collection at Peiping<sup>2</sup>.

## 12. UCCHUṢMA-JAMBHALA

Appearance—Terrible

Vāhana—Kuvera vomiting jewels

Asana—Pratyālidha

Ucchuṣma also called Ḍimbha, being a variety of Jambhala, bears also the image of Akṣobhya on his crown. He may, however, have the image of Ratnasambhava instead, and as an emanation of Ratnasambhava Jambhala will be described later. Several Sādhana are devoted to his worship, and the Dhyāna describing him with the image of Akṣobhya on his crown runs as follows :

“Ātmānaṁ Bhagavantaṁ Ucchuṣmaṁ pañcavarṣakumārākṛtiṁ  
kharvaṁ viśvapadmasthaṁ candropari sarpābharaṇabhūṣitaṁ ratna-  
mukutaṁ muñcad-ratnamukhapitāṅgasupta-Dhanadasya lalātaṁ dakṣi-  
nena caranena caranadvayaṁ vimenākṛāntamūrtiṁ pratyālidhapadaṁ ;  
nagnaṁ ūrdhvaliṅgaṁ lambodaraṁ ; hṛdī daksinapānistharaktapūr-  
ṇakapālābhimukhadṛṣṭiṁ ; vāmajaṅghāsaktavāmākarena ratnacchaṭod-  
gāryyadhomukhanakuliṁ aviddhaḍhollakarnadvayaṁ ardhendu [śekha-  
raṁ] daṁṣṭrākarālavadanaṁ raktavaritūlatrinetraṁ kṛtabhṛkutilalātaṁ  
piṅgordhvakṣaṁ Bhūṣparśamudra-nul-Akṣobhyamunimastakaṁ...”

Sādhanaṁālā, p. 577.

“The worshipper should meditate himself as the god Ucchuṣma, who appears a child of five years and is dwarfish. He stands on a double lotus on the moon, is decked in ornaments of snakes and has a jewelled headdress. He stands in the Pratyālidha attitude and presses with his right leg the forehead of the sleeping Dhanada of yellow colour with his mouth vomiting out jewels. His left leg rests on the two legs (of Dhanada). He is nude, and his *membrum virile* is pointed upwards. He has a protruding belly, and has his eyes fixed on the Kapāla full of blood which he carries in his right hand against the chest. He holds in his left hand the mongoose vomiting out jewels, on his left thigh. His ears are large and unpierced and he has a crescent on his crown. His face is distorted with bare fangs, and his three eyes are red and round. His brows are distorted, and his brown hair rises upwards. He bears on his crown the image of Akṣobhya of blue colour displaying the earth-touching attitude”.

1. Getty : GNB, p. 159

2. Clark : TLP, II, p. 310 under the title of Saḍbhujā Jambhala, and on p. 203 as Saḍbhujā Jambhalavajra.

The Sarnath image (Fig. 130) illustrates this form of Jambhala standing on Dhanada or the Hindu god of wealth. Streaks of jewels may be noticed as coming out of Kuvera's mouth. The peculiar feature of this sculpture is that here *Ḍimbha* is accompanied by his *Śakti Vasudhārā*.

### 13. VIGHNĀNTAKA

Āsana—Pratyālīḍha

Colour—Blue

Symbols—Tarjanīpāśa and Vajra

Vighnāntaka is closely associated with three other gods, Padmāntaka, Yamāntaka, and Prajñāntaka, who are generally represented as guardians of the gates in the Maṇḍala. Vighnāntaka is represented in various forms. The name is significant as the word "Vighna" or "obstacle" refers to the Hindu god Gaṇeśa. Only one short Sādhana in the Sādhana-mālā describes his form in the following terms :

"Ātmānaṁ pratyālīḍhapadaasthitaṁ ekamukhaṁ dvibhujaṁ nilavarṇaṁ vāmakarena tarjanikāpāśam, dakṣinakareṇodyatavajraṁ bhayānakaṁ piṅgalordhvakeśam.

Vighnāntakasādhanaṁ."

Sādhanamālā, pp. 558-559.

"The worshipper should conceive himself as (Vighnāntaka) who stands in the Pratyālīḍha attitude, is one-faced, two-armed, and blue in colour. He carries in his left hand the Tarjanīpāśa, and wields the Vajra in the right. He is terrible in appearance and his brown hair rises upwards. His seat is on the orb of the sun placed on a lotus".

This Sādhana is silent about the prostrate figure of Gaṇeśa whom he tramples under his feet, thereby giving significance to his name as already indicated. It may be pointed out here that the god Gaṇeśa, whom the Hindus consider to be the remover of all obstacles, is regarded as the most dangerous obstacle by the Buddhists ! As to the origin of this god there runs a Nepalese legend that at a certain time an Oḍiyāna Pandit was performing a Tāntric rite on the bank of the Baghmāti river near Kathmandu in order to obtain Siddhi (perfection). Gaṇeśa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles in the way of the due performance of the rite. The Oḍiyāna Pandit finding himself helpless, invoked the god Vighnāntaka, the destroyer of all obstacles, and lo ! Vighnāntaka appeared in a fierce and terrible form, armed with destructive weapons and gave hot chase to Gaṇeśa, who was by this time, flying in terror, and in no time overcame the latter.

In the statuette illustrated in Fig. 131 it may be seen how Vighnāntaka is trampling heavily on Gaṇeśa and the latter, in order to keep up the dignity of his godhead, exhibits the Abhaya pose even in his agony! The form in which Vighnāntaka is said to have appeared before the Oḍiyāna Vajrācāryya has six arms. He carries in his two principal hands the Kartri and the Kapāla against the chest; the rest carry the Ḍamaru and the goad in the right, and the Triśūla and the noose with the Tarjanī in the left

The original image is in the Baroda Museum collection. Vighnāntaka is known also to the Chinese collection at Peiping<sup>1</sup>.

#### 14. VAJRAHŪNKĀRA

##### (i) Two-Armed

Appearance—Terrible	Symbols—Vajra and Ghaṇṭā
Mūdrā—Vajrahūṅkāra	Arms—Two
Āsana—Pratyālīḍha	Vāhana—Śiva

Only one Sādhana in the Sādhanamālā describes the form of the god Vajrahūṅkāra, who is so-called because his two hands carrying the Vajra and the Ghaṇṭā exhibit the Vajrahūṅkāra mūdrā. The Sādhana says that the god originates from the sacred syllable 'Hūṃ' which is irresistible like the Fire of Destruction, is blue in colour, and dazzlingly bright. The Sādhana adds further :

“Tadutpannaṃ mahāraudraṃ Vajrahūṅkāra-saṃjñakaṃ I  
 Attahāsaṃ mahāraudraṃ kṣepayantaṃ tridhātukaṃ II  
 Ghaṇṭāvajraprayogeṇa mudrābaddhakaradvayaṃ I  
 Pratyālīḍhapadenaiva Bhairavākṛāntabhikaraṃ” II

Sādhanamālā, p. 506.

“The worshipper should conceive himself as the god Vajrahūṅkāra, who originates from that syllable (Hūṃ) and is terribly fierce in appearance. He laughs horribly, is wrathful, and disturbs the three worlds. His two hands carrying the Ghaṇṭā and the Vajra are locked in the Vajrahūṅkāra mūdrā. He tramples upon Bhairava, in the Pratyālīḍha attitude, and inspires awe.”

It may be pointed out that though Vajradhara also displays the Vajrahūṅkāra mūdrā and carries the Ghaṇṭā and the Vajra in exactly the same way as Vajrahūṅkāra does, there are many differences between their forms. Vajradhara sits in the Vajraparyāṅka attitude on a lotus and has a peaceful and graceful appearance, while Vajrahūṅkāra stands

1. Clark : TEP, II, pp. 217, 311.

in the Pratyālīḍha attitude, tramples upon Bhairava, a form of the Hindu god Śiva, and has a terrible appearance. No connection can, therefore, be established between the two.

Vajrahūṅkāra images are known to the Chinese collection at Peiping<sup>1</sup> although they are not generally found in India.

(ii) Six-armed

Colour—Blue

Faces—Three

Arms—Six

Vajrahūṅkāra is the principal deity in the Vajrahūṅkāra Maṇḍala of the Nispannayogāvalī, and is identified with Trailokyavijaya. He is three-faced and six-armed. With his two principal hands arranged in the Trailokyavijaya<sup>2</sup> mūdrā and holding the Vajra and Ghaṇṭā he embraces the Prajñā of his own creation. With the two remaining right hands he holds the goad and the noose, and with the two left he shows the skull-cup and the Khatvāṅga<sup>3</sup>.

As Vajrahūṅkāra and Trailokyavijaya he is known in China<sup>4</sup>.

### 15. BHŪTADĀMARA

Colour—Black as collyrium

Appearance—Terrible

Arms—Four

Mūdrā—Bhūtaḍāmara

Three Sūtrhanas in the Sādhanaṁālā describe the form of Bhūtaḍāmara, who is terrible and awe-inspiring, with ornaments of snakes, canine teeth, and garlands of skulls. The Dhyāna runs as follows :

“Atmānaṁ paśyet raudraṁ jvālānālīkulaprabhaṁ I  
 Caturbhujāṁ mahakrodhaṁ bhinnāñjanasamaprabhaṁ II  
 Daksine vajramūlāya tājayan vāmapāninā I  
 Daṁṣṭrākaraḥlavadaṇaṁ nāgāṣṭakavibhūṣitaṁ II  
 Kapālamālāmukutaṁ trailokyaṁ api nāśanaṁ I  
 Attahaṣaṁ mahānādaṁ trailokyādhiṣṭhitaṁ prabhuṁ II  
 Pratyālīḍhasaṁsthānaṁ ādityakoṭitejasaṁ I  
 Aparājitapadākrāntaṁ mudrābandhena tiṣṭhati II

Bhūtaḍāmara-sādhanaṁ.” Sādhanaṁālā, p. 521.

“The worshipper should conceive himself as (Bhūtaḍāmara) 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

1. Clark : TLP, II, pp. 8, 14.

2. Probably the same as the Vajrahūṅkāra mūdrā. For a description of this mūdrā see Gordon : ITL, p. 22.

3. NSP, p. 24.

4. Clark : TLP, II, pp. 238, 314.

collyrium. He wields the Vajra in the right hand and shows the Tarjani 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 Pratyālīdha attitude and is resplendent like myriads of suns. He tramples under his feet, the god Aparājita, and exhibits his special mūdṛā".

From the Dhyāna above quoted it will appear that the two principal hands of the god exhibit the Bhūṭadāmara or the Dāmara mūdṛā<sup>1</sup> while the other two carry the menacing Vajra in the right and the Tarjani in the left. The description of this mūdṛā appears in the same Sādhana.

Bhūṭadāmara is the principal deity in the Bhūṭadāmara Mandala of the Nispannayogāvalī. Here he tramples upon the prostrate form of Aparājita, and is violent in appearance. He is four-armed. He wields the Vajra in the right hand raised in a menacing attitude. In the left he shows the Tarjani and the noose. With the two principal hands, he shows the Dāmara mūdṛā<sup>2</sup>.

According to statement in the Nispannayogāvalī the spiritual father of Bhūṭadāmara is Akṣobhya (Atra cakreśasya kuṣo'ksobhyaḥ, NSP, p. 74 ).

He is known in China under the name of Bhūṭadāmara Vajrapāni<sup>3</sup>.

#### 16. VAJRAJVĀLĀNALĀRKA

Colour—Blue

Faces—Four

Arms—Eight

Āsana—Ālīdha

Vāhana—Viṣṇu and his wife

Only one Sādhana in the Sādhanamālā describes his form. He is four-faced, eight-armed, stands in the Ālīdha attitude, and tramples upon Viṣṇu, who is accompanied by his wife. He is blue in colour and has a terrible appearance. The Dhyāna describes him in the following terms :

“Vajrajvālānalārkaṁ nīlavarnaṁ jvālāmālākulaprabhaṁ caturmukhaṁ aṣṭabhujaṁ śṛṅgāra-vīra-bībhatsa-karunānvitacaturmukhaṁ, caturbhir-dakṣiṇakarair-vajra-khadga-cakra-bānadharaṁ caturvāmakarair-ghaṇṭā-cāpa-pāśa-khatvāṅgāsaktavicitrapatākādharāṁ jvaladanalakapila-śikhākalāpaṁ atibhīṣaṇamahāhivalaya-kaṅkaṇa-kaṭisūtra nūpura-kaṇṭhi-

1. For a description of this mūdṛā see Gordon : ITL, p. 20 and for a picture, *ibid.* p. 62.

2. For further information on the subject, see Bhattacharyya, B. : *The Cult of Bhūṭadāmara* in the Proceedings of Patna Oriental Conference.

3. Clark : TLP, II, pp. 152, 242.

kī-kuṇḍala-mukūṭābharaṇam mahāmāyācakraracanacaturam̐ sapatnikam̐ Viṣṇum-ālīdhapadena ākramya avasthitaṁ bhāvayet.”

Sādhana-mālā, p. 512.

“The worshipper should conceive himself as Vajrajvālānārka of blue colour, whose person radiates fiery flames. He is four-faced and eight-armed, and his four-faces display the sentiments of love, heroism, disgust and compassion. He carries in his four right hands the Vajra, the sword, the Cakra and the arrow, and in the four left the Ghaṇṭā, the bow, the noose and the Khaṭvāṅga surmounted by a banner of variegated colours. His brown hair resembles a burning flame and he is decked in ornaments of bracelet, armlet, girdle, nūpura, torque, ear-ring and crown consisting of the (eight) great lords of the frightful serpents. He stands in the Ālīdha attitude and tramples upon Viṣṇu with his consort who are clever in enveloping everything with their great Māyā (deception).

### 17. TRAILOKYAVIJAYA

Colour—Blue

Faces—Four

Arms—Eight

Āsana—Pratyālīdha

Vāhana—Gauri and Śiva

Trailokyavijaya is also of blue colour, terrible in appearance, and awe-inspiring. Two images of this divinity have been noted by Prof. Foucher, one from Java and the other preserved in the monastery of the Hindu Mohant at Bodh Gaya. The Dhyāna describes his form in the following words :

“Trailokyavijaya-Bhaṭṭārakaṁ nilam caturmukhaṁ aṣṭabhujam̐, prathamamukhaṁ krodhaṣṛṅgāraṁ, dakṣiṇam̐ raudraṁ, vāmaṁ bibhatsaṁ, pṛṣṭhaṁ virarasaṁ : dvābhyām̐ ghaṇṭāvajrānvitahastābhyām̐ hr̥dī vajrahūṅkāramudrādharaṁ ; dakṣinatrikaraiḥ khaṭvāṅgāṅkuśabāna-dharaṁ, vāmatrikaraiḥ cīpapāśavajradharaṁ ; pratyālīdhena vāmapadīkrānta-Maheśvaram̐ ; stakaṁ dakṣiṇapadaṣṭābdha-Gauristanayugalaṁ ; Buddhasragdāmālādivicitrāmbharābharaṇadhāraṇam̐ ātmānam̐ vicintya...”

Sādhana-mālā, p. 511

“The worshipper should meditate himself as Trailokyavijaya Bhaṭṭāraka of blue colour, four-faced and eight-armed. His first face displays the sentiment of wrathful passion, the right rage, the left disgust, and the face behind, the sentiment of heroism. He exhibits the Vajrahūṅkāra mūdṛā with the two hands bearing the Ghaṇṭā and the Vajra against the chest. He carries in his three right hands the Khaṭvāṅga, the goad and the arrow, and in the three left the bow, the

noose and the Vajra. He stands in the Pratyālīḍha attitude, tramples upon the head of Maheśvara with his left leg, while the right presses upon the bosom of Gaurī. He wears garments of variegated colours, and many ornaments and garlands assigned to the Buddhas. Thus meditating..."

This god is known in Tibet<sup>1</sup> and China<sup>2</sup>.

## 18. PARAMĀŚVA

Faces—Four

Arms—Eight

Legs—Four

Vāhana—Four gods and four  
goddesses

It has already been said that Paramāśva "Great Horse" is another form of Hayagrīva "Horse-Neck" as the word "āśva" in Paramāśva indicates. In the Sādhana it is said that he should have four faces, but in reality he has seven faces, for one of his faces is said to be Brahmamukha, or the face of Brahmā, who is credited with four faces. The other peculiar feature of this god is that he has four legs, each trampling upon two deities. The Dhyāna contained in the Sādhanamālā is quoted below :

"Paramāśvaṁ raktaṁ caturmukhaṁ aṣṭabhujaṁ catuscaraṇaṁ ;  
prathamamukhaṁ krodhaśṛṅgāraṁ trilocaṇaṁ, dakṣiṇaṁ raudraṁ,  
vāmaṁ Brahmamukhaṁ mūrdhni lalitoddhulitoṣṭhaṁ haritāśvamukhaṁ ;  
ekena dakṣinatripatākādhakareṇa viśvavajrasahitenottiṣṭhābhīṇayaṁ  
kurvantaṁ ; ekena vāmaketakahastena viśvapadmaṁ dhārayantaṁ ; pu-  
nardakṣinatripatākākareṇa uttiṣṭhābhīṇayaṁ kurvantaṁ punarvāmaka-  
reṇa śaktim dhārayantaṁ ; punardakṣiṇakarābhyāṁ khadgaṁ bāṇaṁ,  
avaśiṣṭavāmakarābhyāṁ daṇḍaṁ cāpaṁ dhārayantaṁ Pratyālīḍhena  
dakṣiṇapādaikena Indrāṇiṁ Śrīyaṇi ākramya sthitaṁ, dvitīyadakṣi-  
nacaraṇena Ratiṁ Prītiṇa vāmaprathamapādena Indraṁ Madhu-  
karaṇi, vāmadvītiyapādena Jayakaraṁ Vasantaṇi, ityātmānaṁ  
dhyāyāt..."

Sādhanamālā, pp. 510-511

"The worshipper should think himself as Paramāśva, of red colour four-faced, eight-armed and four-legged. The first face with three eyes displays angry passion, the second depicts wrath, the third is the face of Brahmā, and the fourth on the top is green, distorted like a horse with its lower lip beautifully protruding. He wields the double Vajra, in one of his right hands with three fingers erect (Tripatākā) and in one of his left hands carries the staff with the double lotus. Another

1. Gordon : ITL, p. 60 ; See also Getty GNB, p. 115.

2. Clark : TLP, II, pp. 116, 168.

right hand, with three fingers erect, is raised upwards, and the other left carries the Śakti (dart). The remaining two right hands carry the Khadga and the arrow, and the remaining left carry the staff and the bow. He stands in the Pratyālidha attitude, and tramples with one of his right legs upon Indrāṇi and Śrī, and with the second Rati and Priti; with one of the left legs Indra and Madhukara, and with the other left Jayakara and Vasanta".

Fig. 132 illustrates a Nepalese drawing of the deity Paramāśva. In the picture the horse-head is noteworthy, which also occurs in the case of another god, Hayagrīva.

### 19. YOGĀMBARA

Colour—Blue	Faces—Three
Arms—Six	Variety—Yab-Yum
Śakti—Jñānadākinī	

God Yogāmbara is the principal deity of the Yogāmbara Maṇḍala or the Niṣpannayogāvali. His form is there described in the following words :

"Siṃhopari viśvāmbhojacandre ardhaparyāṅkanīṣaṇṇo Bhagavān Yogāmbaraḥ kṛṣṇaḥ kṛṣṇa-sita-rakta-mūlasavyavamāmukhatrayaḥ... sadbhujo vajravajraghaṇṭābhṛdbhujābhyāṁ kṛṣṇām śuklām vā Jñānadākinīm pītabhujāṅgabhūṣanāmīlīṅgitaḥ savyābhyāṁ stanabānau vāmābhyāṁ abjabhājanadhanuṣī dadhānaḥ". NSP, p. 32

"Yogāmbara sits in Ardhaparyāṅka on the moon on a double lotus placed on a lion. He is blue in colour and is three-faced. His principal face is blue, the right white and the left red. He is six-armed. In his two principal hands carrying the Vajra and the Vajra-marked bell he embraces his Prajñā Jñānadākinī who is either blue or white in colour, and is decked in ornaments of snake. In the remaining two right hands he holds the breast and the arrow, and in the two left he shows the lotus bowl and the bow".

The blue colour of the deity shows that Yogāmbara belongs to the family of the Dhyaṇi Buddha Akṣobhya. Yogāmbara is known in China<sup>1</sup>. His Chinese statuette is illustrated in Fig. 133.

### 20. KĀLACAKRA

Colour—Blue	Faces—Four
Arms—Twenty-four	

Kālacakra is the principal deity in the Kālacakra Maṇḍala of the Niṣpannayogāvali. The famous Tantra of the Buddhists called the

1. Clark : TLP, II, pp. 81, 103, 239.



Kālacakra Tantra introduces the cult of Kālacakra into Buddhism. Vimalaprabhā is the commentary on the Kālacakra Tantra which is referred to in the Nispannayogāvalī. It is thus probable that the cult of Kālacakra came into vogue in the 10th century. According to the Kālacakra Tantra, the cult was given the name of Ādibuddhayāna or Ādiyāna. From the Vimalaprabhā it is evident that by introducing the worship of Kālacakra, the circle of time, an attempt was made to bring the warring communities of the Hindus and the Buddhists under the same banner, and unite them against the cultural penetration of the Mlechhas from the Western borders of India where the followers of Islam were daily growing strong and were destroying old and ancient civilizations.

The form of Kālacakra as described in the Nispannayogāvalī is elaborate and somewhat grotesque. But it is necessary to give an idea of his form as briefly as possible. He is here described thus :

“Uttānānaṅgarudrahṛdayayorālīdhena nṛtyau Bhagavān Kālacakraḥ kṛṣṇo...vyāghracarmūmbaradharo dvādaśānetraścaturmukhaḥ...trigrīvo bhagavān...satskandho'sau...dvādaśabāhūrupabāhutaḥ prabhṛti catur-viṃśatisahasraḥ. Tatra dakṣinau dvau bahū nīlau dvau raktau dvau śuklau tathā vāmau evaṁ karāścātvaraḥ...savyā vāmāśca ..

Dakṣinesu karesu kṛṣṇesu vajra-khadga-triśūla-kartrikāḥ ; raktes-vagni-bāna-vajr-āṅkuśaḥ ; śukleṣu cakra-kunta-daṇḍa-paraśavaḥ

Vāmesu kṛṣṇeṣu ca vajra-ghantāphalake vikasitamukhakhatvāṅgaṁ raktapūrṇa-kapālaṁ ca ; rakteṣu kodaṇḍapīśau maṇiratnaṁ puṇḍarikāṁ ca ; śukleṣu darpana-vajra-sṛṅkhala-Brahmaśiraśca.”

NSP, pp. 83-84

“God Kālacakra dances in Alīdha attitude on the bodies of Anaṅga and Rudra lying on the back. He is blue in colour. He wears tiger skin and has twelve eyes and four faces. He is endowed with three necks and six shoulders. With the principal twelve hands on each side and the subsidiary hands, the total number of his hands is twenty-four thousand. Two of his right hands are blue, two red and two white. The hands are similar in the left. Thus along with subsidiary hands, four are blue, four red and four white. They occur both in the right and in the left.

In the four right hands of blue colour are held the Vajra, the sword, the Triśūla and the Kartri. In the four hands of red colour are held the Firē, the arrow, the Vajra and the Āṅkuśa. And in the three white hands are shown the discus, the knife, the rod, and the axe.

In the four left hands of blue colour are shown the Vajra-marked bell, the plate, the Khatvāṅga with the gaping mouth, and the Kapāla full of blood. In the four hands of red colour can be seen the bow, the noose, the jewel and the lotus. In the four hands of white colour, there are the mirror, the Vajra, the chain and the severed head of Brahmā."

Kālacakra is known to the Chinese collection and a presentation of his form is given in the *Two Lamaistic Pantheons*. Images or paintings of Kālacakra are rarely found in India. He is popular in Tibet<sup>1</sup> as well as in China<sup>2</sup>. Fig. 134 illustrates a Nepalese drawing of Kālacakra. The blue colour of the god suggests that his spiritual sire is Akṣobhya.

1. Getty : GNB, p. 146. A full description and a fine picture are given in Gordon : ITL, pp. 84, 85.

2. Clark : TLP, II, pp. 49, 233.

## CHAPTER VII

### EMANATIONS OF AKṢOBHYA ( CONTINUED )

#### II. GODDESSES

Compared to the other Dhyāni Buddhas the number of goddesses emanating from the Dhyāni Buddha Akṣobhya is large. Some of the goddesses are well known and popular in the Buddhist countries of the north but many Sādhana are not assigned to them. It has already been pointed out that the emanations of this Dhyāni Buddha are, as a rule, terrible in appearance and awe-inspiring in character. The goddesses emanating from Akṣobhya are likewise blue in colour, and partake of the fierce nature of the male divinities. The genuinely peaceful and benign deities such as Prajñāpāramitā and Vasudhārā are exceptions to the rule. The goddesses emanating from the Dhyāni Buddha Akṣobhya are described below one by one.

#### 1. MAHĀCINATĀRĀ

Āsana—Pratyālīḍha

Appearance—Terrible

Vāhana—Corpse

Arms—Four

Two Sādhana are devoted to the worship of Mahācinatārā or Tārā of Mahācina (Great China) and two Dhyānas, one in prose and the other in verse describe one and the same form of the goddess. She is also known in Buddhist Tāntric literature as Ugratārā, and the Vajrayogini temple at Śāṅku in Nepal, contains in the sanctum a figure of Ugratārā. This Ugratārā or Mahācinatārā of the Buddhists has been incorporated in the Hindu pantheon under the name of Tārā, and is now regarded as one of the ten Mahāvidyā goddesses. The Dhyāna in the Sādhanamālā describes her form in the following verses :

“Pratyālīḍhapadām ghorām mundamālāpralambitām I  
Kharvalambodarām bhīmām nilanīrajarājītām II  
Tryambakaikamukhām divyām ghorāṭṭhāsabhāsūrām I  
Suprahrṣṭām śavārūḍhām nāgāṣṭakavibhūṣitām II  
Raktavarttutanetrāṇi vyāghracarmāvṛtām kaṭau I  
Navayauvanasampannām pañcamūdrāvibhūṣitām II  
Lalajjihvām mahābhīmām sadamṣṭrotkaṭabhīṣaṇām I  
Khaḍgakartrikarām savye vāmotpalakapaladhām II  
Piṅgograikajaṭām dhyāyāt maulāv-Akṣobhyabhūṣitām II

Mahācinatārā-Sādhanaṁ”.

Sādhanamālā, p. 210

"The worshipper should conceive himself as (Mahācīna-Tārā) who stands in the Pratyāliḍha attitude, and is awe-inspiring with a garland of heads hanging from the neck. She is short and has a protruding belly, and her looks are terrible. Her complexion is like that of the blue lotus, and she is three-eyed, one-faced, celestial and laughs horribly. She is in an intensely pleasant mood, stands on a corpse, is decked in ornaments of snakes, has red and round eyes, wears the garments of tiger-skin round her loins, is in youthful bloom, is endowed with the five auspicious symbols, and has a protruding tongue. She is most terrible, appears fierce, with bare canine fangs, carries the sword and the Kartri in the two right hands and the Utpala and the Kapāla in the two left. Her Jaṭāmukuta of one coil is brown and fiery and bears the image of Akṣobhya within it."

This is the Dhyāna in the Sādhnamālā, the earliest manuscript of which belongs to A.D. 1165. According to the colophon, the Sādhana for Mahācīnatārā has been restored from the Mahācīna-Tantra, which should therefore be earlier than the earliest extant manuscript of the Sādhnamālā. As the Sādhana in verse is attributed to Śāśvatavajra it is certain that the Dhyāna, just quoted, was not in existence before Śāśvatavajra. Now, in the Tārāhasya of Brahmānanda, who flourished in the middle of the 16th century and in the Tantrasāra of Kṛṣṇānanda Āgamavṛgīśa an almost identical Dhyāna is stated describing a goddess of the name of Tārā :

"Pratyāliḍhapadīm ghorāṁ mundamālāvibhūṣitāṁ I  
 Kharvāṁ lambodarīm bhūmaṁ vyāghracarmāvṛtāṁ kaṭau II  
 Navayauvanasampannāṁ pañcamūdravibhūṣitāṁ I  
 Chaturbhujāṁ lolajihvāṁ mahābhīmāṁ varapradāṁ II  
 Khadgakarṭṭasamāyukta-savyetarabhujadvayāṁ I  
 Kapālotpalasamāyuktasavyapāṇiyugānvitāṁ II  
 Piṅgogaukajātāṁ dhyāyenmaulāv-Akṣobhyabhūṣitāṁ I  
 Bālāṁ kamandalikāṁ alocanātrayabhūṣitāṁ II  
 Jalacitīmadhyagatāṁ ghoradāntṛāṁ karāṇinīṁ I  
 Sāveśasmeravadanāṁ strvalaṅkāravibhūṣitāṁ II  
 Viśvavyāpakatoyāntaḥ śvetapadmopariṣṭhitāṁ I  
 Akṣobhyadevimūrdhanyastrīmūrtirnagarupadhṛk" II

Tantrasāra, p. 415 et sqq.

A comparison of the two Dhyānas will at once reveal how the original composition of Śāśvatavajra has been modified in the Tantrasāra by a Hindu Tantric author. Some lines have been added to the original Dhyāna and all grammatical errors are rectified. This is evidently the recognized method of Hinduizing a Buddhist Tantric deity.

It is remarkable that the Hindus retained in their Dhyāna the effigy of Akṣobhya bespeaking as it does, the Buddhist origin of the goddess, for it is well known that the Hindu gods or goddesses are not in the habit of wearing a miniature figure of their sires on the crown. Moreover, Ākṣobhya is unknown in the Hindu pantheon except when he is borrowed from the Buddhists, and the Hindus fail to explain the desirability of putting his figure on the crown of Tārā.

Figs. 135, 136 illustrate the Buddhist form of Tārā or Mahācīnatārā, and show in what different forms she is represented in Nepal in modern times. It may be pointed out that the corpse under the feet of the Hindu Tārā is not a corpse properly speaking, but it is the prostrate form of Mahādeva to whom she is attached as a Śakti.

## 2. JĀṄGULI

Jāṅguli is widely worshipped amongst the Buddhists as a goddess who cures snake-bite and even prevents it. According to a Saṅgīti in the Sādhana-mālā she is as old as Buddha himself, and the secret of Jāṅguli and the mantra for her worship are said to have been imparted to Ananda by Lord Buddha. Besides, the Saṅgīti, four Sādhana-s describe the procedure of her worship and give elaborate mantras for the extraction of poison from the body of the snake-bitten. These four Sādhana-s describe three entirely different forms of Jāṅguli, two with one face and four arms and one with three faces and six arms. Images of Jāṅguli are found in Tibet<sup>1</sup> and China<sup>2</sup>.

(i)

Colour—White

Symbol—Snake, or Vinā

Mūdrā—Abhaya

In two Sādhana-s Jāṅguli is described as having one face and four arms. In both cases she is alike in all respects except for the weapons she carries in her hands. In one of the Dhyāna-s she is described as follows :

“Ātmānaṁ Arya-Jāṅgulirūpāṁ sarvasūklaṁ caturbhujāṁ ekamukhāṁ jaṭāmukutinīṁ śuklāṁ śuklavasanottarīyāṁ sitaratnālaṅkārabhūṣitāṁ śuklasarpairvibhūṣitāṁ sattvaparyāṅke upaviṣṭāṁ mūlabhujābhyāṁ viṇāṁ vādayantiṁ dvitīyavāmabhujena śītasarpadhāriṇīṁ aparadaksiṇenābhayapradāṁ candrāṁśumālīnīṁ dhyāyāt...”

Sādhana-mālā, p. 253.

1. Getty : GNB, p. 123.

2. Clark : TLP, II, pp. 204, 217, 281.

“The worshipper should meditate himself as Ārya Jāṅgulī who is all white in complexion, four-armed, one-faced, wears the Jaṭāmukuta and a white scarf. She is decked in white ornaments of gems and white serpents and rests on an animal. She plays on the Vīṇā with the two principal hands, carries the white snake in the second left and exhibits the Abhaya mūdrā with the second right, and is radiant like the moon.”

In a second Sādhana she is said to exhibit the Varada mūdrā in the second right hand. Fig. 137 illustrates a Nepalese drawing of the two-armed form of Jāṅgulī.

(ii)

Colour—Green

Mūdrā—Abhaya

Symbols—Triśūla, Peacock's feathers and Snake

The second variety resembles the first in many respects, but the Sādhana<sup>1</sup> does not mention the animal-seat or the particular Āsana in which Jāṅgulī should stand or sit. The symbols also are different namely, the Triśūla, peacock's feathers and the snake. The mūdrā, however, is the same Abhaya mūdrā.

(iii)

Faces—Three

Arms—Six

Vāhana—Snake

Colour—Yellow

The third variety of Jāṅgulī has three faces and six arms. Two Sādhana in the Sādhana-mālā, one in prose, and the other in verse, describe this form. The Dhyāna contained in one of these runs as follows :

“Ārya-Jāṅgulīm ātmānaṁ jhatiti nispādayet pītām, trimukhāṁ  
saḍbhujāṁ nīlasitadakṣinetaravadanāṁ khadgavajrabānadakṣiṇahasta-  
trayāṁ satarjanipīśaṣaṇḍapākārmukavāmakaratrayāṁ sphītapha-  
nāmaṇḍalaśīraṣṭhāṁ sarvadvyastrābharaṇabhūṣitāṁ kumārī-  
lakṣaṇojjvalāṁ Akṣobhyākṛāntamastakāṁ dhyātvā...”

Sādhana-mālā, p. 248

“The worshipper should quickly conceive himself as Ārya-Jāṅgulī, who is yellow in colour, three-faced, and six-armed. Her faces to the right and left are blue and white. She carries the sword, the Vajra and the arrow in the three right hands, and the Tarjanī with the noose, the blue lotus and the bow in the three left hands. She rests on the expanded hood of the serpent, is decked in celestial ornaments and dress, is resplendent with the auspicious marks of a virgin, and bears the image of Akṣobhya on head. Thus meditating...”

1. Sādhana No. 121, Sādhana-mālā, p. 251.

The Hindu goddess *Manasā* or *Viṣahari* has a marked resemblance to the appearance of *Jānguli* and some of the *Dhyānas* in the Hindu *Tāntric* works for the goddess distinctly give her the epithet of "*Jānguli*".

### 3. EKAJATĀ

Colour—Blue                      Appearance—Terrible

Attitude—*Pratyālīdha*

*Ekajātā* is one of the most powerful goddesses in the *Vajrayāna* pantheon. It is said in the *Sādhnamālā* that if a person listens to her mantra but once, he is at once freed from all obstacles and is attended always with good fortune, his enemies are destroyed and he becomes religiously inclined, even attaining the level of a Buddha. Four *Sādhana*s in the *Sādhnamālā* devoted to the worship of *Ekajātā*, describe three different forms of the goddess. She may have one face with two, four or eight arms.

The main features of the goddess are given in one of the *Sādhana*s, the colophon of which asserts that the *Sādhana* has been restored from Tibet ( *Bhota* ) by *Ārya Nāgārjuna*, who was famous in the mediæval age as one of the eighty-four *Siddhapuruṣas* of India. The general description of the goddess given in the *Sādhana* is as follows :

“*Kṛṣṇavarṇā matāḥ sarvāḥ vyāghra-carmāvṛtāḥ katau I*  
*Ekavaktṛāḥ trinetṛāśca piṅgordhvakeśamūrdhajāḥ II*  
*Kharvā lambodarā raudrāḥ pratyālīdhapadasthitāḥ I*  
*Saroṣakarālavaktṛā muṇḍamālāpralambitāḥ II*  
*Kuṇapasthā mahābhīmā Maulāv-Akṣobhyabhūṣitāḥ I*  
*Navayauvanasampannāḥ ghorāttahāsabhāsvarāḥ II*  
*Viśvapadmopari sūryye cintanīyāḥ prayatnataḥ” II*

*Sādhnamālā* p. 266

“All these (three) forms (of *Ekajātā*) are of blue colour, have the tiger-skin round their loins, are one-faced and three-eyed, and have brown hair rising upwards on their head. They are short, pot-bellied, wrathful and stand in the *Pratyālīdha* attitude, they have faces distorted with anger; with garlands of heads hanging from their necks, they rest on corpses, are terrible in appearance and bear the image of *Akṣobhya* on the crown. They have youthful bloom and laugh horribly and they should be conceived on the orb of the sun over the double lotus.”

This general description only applies to the following three forms of Ekajātā with one face and two, four or eight arms :

(i) When two-armed, she carries the Kartri and the Kara (skull-cup) in her two hands (Fig. 138).

(ii) When four-armed, Ekajātā carries the arrow and the sword in the two right hands and the bow and the skull in the two left. In two other Sādhanaś describing the four-armed variety, her appearance undergoes a slight modification. Here she holds in the first pair of hands the Kapāla and the Kartri, while the other pair shows the Utpala and the sword. She may hold also the rosary instead of the sword ( Fig. 139 ).

(iii) When eight-armed, she carries the sword, the arrow, the Vajra and the Kartri in the four right hands and the bow, the Utpala, the Paraśu and the skull in the four left hands.

Images of Ekajātā are found in almost all Buddhist countries of the North. She is known in Tibet<sup>1</sup> as well as in China<sup>2</sup>.

#### 4. VIDYUJJVĀLAKARĀLĪ

Faces—Twelve

Arms—Twenty-four

Colour—Blue

Āsana—Pratyālīḍha

Vahana—Indra, Brahmā, Viṣṇu and Śiva

#### SYMBOLS :

Right

Left

1. Khadga	7. Dait	1. Bow	7. Wine-glass
2. Vajra	8. Mudgara	2. Noose	8. Utpala
3. Cakra	9. Mūsala	3. Tarjanī	9. Bell
4. Jewel	10. Kartri	4. Banner	10. Paraśu
5. Aṅkusa	11. Ḍaṇḍanu	5. Mace	11. Brahmasīras
6. Arrow	12. Rosary	6. Triśūla	12. Kapāla

Another variety of Ekajātā is known as Vidyujjvālakarālī, who is said to have originated from the sweat of Buddha. This form of Ekajātā, with twelve faces and twenty-four arms, is rarely met with in sculptures either in stone or in bronze. The Dhyaṇa is rather long and it describes the goddess vividly thus :

“Dvādaśamukhāṁ mahākṣṇavarṇāṁ caturvīṁśatibhujāṁ caturmāśasamākāntāṁ śvetakapīlopari pratyālīḍhapadāṁ mahāpralayāgnisamāprabhāṁ vivṛtāsyāṁ līḷhākārāṁ lalajjihvāṁ saroṣāṁ vikṛtakoṭībhīmahbhṛkutitātodbhṛūnetracaladvartulāṁ bhayasyāpi bhayaṅkarīm

1. Gordon : ITL, p. 76. Getty : GNB, pp. 125-126

2. Clark : TLP, II, p. 284.



kapālamālā śīrasi bhūṣitāṁ vyāḍairalaṅkṛtāṁ śaṇmudropetāṁ prathamamukhaṁ mahākṛṣṇaṁ tathā dakṣīnamukhapāñcakaṁ sitapīṭaharitaraktadhūmravarnaṇica, vāmamukhapāñcakaṁ raktasitapīṭaharitasitaraktaṇica, ūrdhvamukhaṁ dhūmraṁ vikṛtaṁ kruddhaṁ, sarvamukhāni daṁṣṭrākarālavadanāni, trinetrāni, jvalitordhvapiṅgalakeśāni, sarosāṁ kharvalambodariṁ pīṇonnatapayodharāṁ vyāghracāmanivasanāṁ dakṣīnadvādaśabhujesu khadga-vajra-cakra-ratnacchat-āṅkuśa-śara-śakti-mudgara-mūśala-kartri-ḍamaru-akṣamālikāṇica, vāmadvādaśabhujesu dhanuḥ-pāśa-taṭjanī-patākā-gadā-triśūla-casaka-utpala-ghantā-paraśu-Brahmī-śīraḥ-kapālaṇica.

Suprahṛstāṁ śavārūdhāṁ nāgīstakavibhūṣitāṁ I

Navayauvanasampannāṁ hāhātahāsa-bhāsurāṁ II

Piṅograikajatāṁ dhyāyāt maulav-Akṣobhya bhūṣitāṁ II

Iti Vidyujjvālākāralināmakajatāsādhanaṁ”

Sādhanaṁālā, p. 257

“The worshipper should conceive himself as (Vidyujjvālākārālī) who has twelve faces, deep blue colour and twenty-four arms, she tramples upon the four Mīras (Brahmā, Viṣṇu, Śiva and Indira), stands on white skulls in the Pratyālīdha attitude, is terrible like the Fire of Destruction, has a wide open mouth from which comes the sounds of ‘hā’ ‘hī’. She has protruding tongue, is wrathful, has eyes round and moving, and her forehead is distorted owing to the frequent contortions of the brows. She is more awe-inspiring than Awe itself, and her head is decorated with a garland of skulls; she is decked in ornaments of snake, and is endowed with the six auspicious symbols; her first face is of deep blue colour and the five faces to the right are white, yellow, green, red and smoky in colour; the five faces to the left are of red, white, yellow, green and whitish red colour. The face on the top is of the colour of smoke, distorted and displays anger. All her faces look terrible with bare fangs and three-eyes; her brown hair rises upwards in the shape of a flame; she is short and has a protruding belly. Her breasts are full and heaving; she is clad in tiger-skin, and carries in her twelve right hands; 1. the sword, 2. the thunderbolt, 3. the discus, 4. the jewel, 5. the elephant-goad, 6. the arrow, 7. the dart, 8. the hammer, 9. the pestle, 10. the saw, 11. the drum and 12. the rosary; and in her twelve left hands she has 1. the bow, 2. the noose, 3. the raised index finger, 4. the flag, 5. the mace, 6. the trident, 7. the wine-glass, 8. the blue lotus, 9. the bell, 10. the axe, 11. the severed head of Brahmā, 12. and the skull. In an extremely happy

mood she rides a corpse, is youthful, appears resplendent with terrible laugh, wears a Jaṭāmukuta, which is brown and fiery and which bears the image of Akṣobhya on it."

Here ends the Sādhana for Vidyujjvālākārāli, another form of Ekajaṭā."

### 5. PARNAŚABARĪ

Colour—Yellow      Faces—Three  
Arms—Six      Vāhana—Vighnaḥ  
Āsana—Pratyāhīdha

The worship of Parnaśabarī, it is believed, is effective in preventing out-breaks of epidemics and in assuring safety to the terror-stricken. The epithet 'Piśāci' given in the mantra shows that she was regarded as one of the demi-gods, half human, half divine. Two Sādhanas in the Sādhanamālā describe two forms of the goddess, one with the image of Akṣobhya on the crown and the other with that of Amoghasiddhi. In one, her faces are lit with pleasant smiles, and in another she smiles but has an irritated expression all the same. Curiously enough, the two images that have been discovered in Eastern Bengal, both have the effigies of Amoghasiddhi on the crown. The Dhyāna describing Parnaśabarī of yellow colour with the image of Akṣobhya on her crown, runs as follows :

"Bhagavatīm pītavarnām trimukhām trīnetrām śadbhujām prathamamukhām pītaṁ, dakṣiṇām sitaṁ vāmam raktaṁ, lalitahāsinīm sarvā-lāṅkāradharām parṇapicchikāvasanām, navayauvanoddhatām pinām .. dakṣinabhujaiḥ vajraparaśuśaradhārinīm vāmabhujaiḥ satarjanikāpāśa-parṇapicchikāadhanurdhārinīm puṣpāvabaddhajaṭāmukutastha-Akṣobhyadhārinīm sūryyaprabhāmaṇḍaliniṁ adho vighnān nīpātya sita-padmacandrāsane pratyāhīdhassthām, hṛdvāmamuṣṭitarjanyādho vighnaganān santarjya dakṣiṇavajramuṣṭiprahārābhīnayām...bhāvayet.

Parnaśabarī-Sādhanam".

Sādhanamālā, pp. 306-307

"The worshipper should conceive himself as (Parnaśabarī) of yellow complexion, with three faces, three eyes and six arms. Her first face is blue, the right white and the left red, and she smiles in a pleasing manner. She is decked in all sorts of ornaments, bears a garment of leaves, is arrogant in her youthful bloom, is stout in appearance and carries in her right hands the Vajra, the Paraśu and the arrow, and in her left the Tarjanī with the noose, the cluster of leaves and the bow. Her Jaṭāmukuta is decorated with flowers and the image of Akṣobhya ; she has the effulgence of the sun as her aureole, stands in

the Pratyāliḍha attitude on the moon over the white lotus, trampling under her feet the Vighnas. She threatens the host of (other) Vighnas with the clenched fist of the left hand exhibiting the Tarjanī against the chest, and shakes her right fist at (the host of the Vighnas)..."

The mutilated image (Fig. 140) in the Indian Museum, with three faces and six arms trampling upon Gaṇeśa, probably represents this form of Parnaśabarī, as the word 'Vighna' in the Sādhnamālā often refers to Gaṇeśa. The above-mentioned Sādhana, further states that Parnaśabarī may have an alternative form with four arms and the image of Akṣobhya on the crown, in which case she will carry the Vajra and the Paraśu in the two right hands, and the Tarjanī with the noose, and the cluster of leaves in the two left, omitting the bow and the arrow.

Images of Parnaśabarī are also found in Tibet<sup>1</sup> and in China<sup>2</sup>.

## 6. PRAJNĀPĀRAMITĀ

Prajñāpāramitā is the embodiment of the Mahāyāna Scripture of the same name which was, according to the Buddhist tradition, restored from the nether regions by Nāgārjuna in the second century A.D. Buddha is said to have entrusted this Book of Transcendental Knowledge to the care of the Nāgas in the nether regions, as in his time people were not sufficiently intelligent to grasp the true meaning of the doctrines it contained. The worship of Prajñāpāramitā was very popular among the Buddhists, and Ārya Aśaṅga is credited to have composed one of the Sādhana for her worship which is said to confer wisdom and erudition on her devotees. Nine Sādhana in the Sādhnamālā describe the procedure of her worship, and of these only two are assigned to the *kula* of the Dhyāni Buddha Akṣobhya. She too, like Mañjuśrī, could not be assigned to any one of the Dhyāni Buddhas because the Prajñāpāramitā scripture was chronologically earlier than the Dhyāni Buddhas. The two Sādhana describe the white and the yellow forms of the goddess. Images<sup>3</sup> of Prajñāpāramitā are found in Tibet<sup>4</sup> and China<sup>5</sup>.

### (i) SITAPRAJNĀPĀRAMITĀ

Colour—White

Āsana—Vajraparyāṅka

Symbols—Lotus and Book

Only one Sādhana in the Sādhnamālā describes the form of white Prajñāpāramitā with the image of Akṣobhya on the crown. She is two-

1. Gordon : ITL, p. 71 ; Getty : GNB, pp. 134-135.
2. Clark : TLP, II, p. 278.
3. See Bhattasali : IBBS, p. 42.
4. Getty : GNB, pp. 131-132.
5. Clark : TLP, II, pp. 140, 160.

armed, one-faced, sits in the Vajraparyāṅka attitude on a white lotus, and carries the red lotus in the right hand and the Prajñāpāramitā Book in the left. She is decked in all sorts of ornaments, has a beautiful face and pleasant expression, unlike other emanations of Akṣobhya. The Dhyāna runs as follows :

“Dvibhujāṁ ekavadanāṁ sitavarnāṁ manoramāṁ I  
Ardhacarcarakeśāṅca śvetāmbhoruhasaṁsthitāṁ II  
Padmaṁ dakṣiṇahaste tu raktavarṇaṁ vibhāvayet I  
Prajñāpāramitāṁ vāme vajraparyāṅkasaṁsthitāṁ II  
Sarvalāṅkārasampūrṇāṁ bhāvayennābhimaṇḍale I  
Aṅkārajñānasambhūtāṁ parānānandakārinīm II  
Aksobhyamudritā ceyāṁ.

Śukla-Prajñāpāramitā-Sādhanaṁ”.

Sādhana-mālā, pp. 310-311.

The worshipper should meditate on the navel the form of Sitaprajñāpāramitā, as two-armed, one-faced, white in colour, and beautiful in appearance, with half curly hair, as sitting on the white lotus, carrying in her right hand the red lotus, and the Prajñāpāramitā Book in her left. She sits in the Vajraparyāṅka attitude, and is decked in all sorts of ornaments. She originates from the knowledge of the letter ‘Aṁ’ and releases immense delight. This goddess is stamped with the image of Akṣobhya (on the crown).

## (ii) PITAPRAJNĀPĀRAMITĀ

Colour—Yellow      Mūdrā—Vyākhyāna

Distinctive Mark—Book on lotus to the left

The yellow variety of Prajñāpāramitā with the effigy of Akṣobhya is identical in form with the one described above, except with regard to the colour and the mūdrā. She is yellow in complexion, bears the image of Akṣobhya on her Jātāmukuta, wears celestial ornaments, and her two hands display the Vyākhyāna attitude. On a lotus to her left rests the scripture Prajñāpāramitā<sup>1</sup>.

The celebrated image of Prajñāpāramitā (Fig. 141) of Java belongs to this variety, and tallies in all details with the description given in the Dhyāna.

1. Sādhana No. 158, Sādhana-mālā, p. 321.

## (iii) KANAKAPRAJNĀPARAMITĀ

Colour—Golden

Mūdrā—Dharmacakra

Āsana—Vajraparyāṅka

Symbol—Book on lotus on two sides

This form of Prajñāpāramitā is identical in all respects with one of the forms described previously. The difference lies in the fact that although she exhibits the Dharmacakra mūdrā with her two hands, there are two books on two lotuses rising from under her two arm-pits. She is golden in colour<sup>1</sup>. The Java figure of Prajñāpāramitā illustrated previously has only one lotus bearing the book in her left, but the Indian Museum image (Fig. 142) with two lotuses on either side, each bearing a manuscript, may definitely be identified with this variety of Prajñāpāramitā.

## 7. VAJRACARCIKĀ

Āsana—Dancing in Ardhaparyāṅka

Arms—Six

Colour—Red

Distinctive feature—Emaciated body

Vāhana—Corpse

Appearance—Terrible

Only one Sādhana in the Sādhanamālā describes the form of Vajracarcikā and the Dhyāna contained therein runs as follows :

“Vajracarcikāṁ tīnetraṁ ekamukhāṁ ardhaparyāṅkatāṇḍavaṁ  
mṛtakāśanasthāṁ, kṛṣṅgūṁ daṁstrotkatabhairavaṁ naraśiroma-  
lāvibhūṣitakanthadeśāṁ asthyābharanavibhūṣitāṁ pañcamūdradhāriṇīṁ  
Akṣobhyamukutiniṁ vyāghracarmanivasanāṁ muktakeśīṁ śadbhujīṁ  
dākṣiṇe vajrakhadgacakraadhārinīṁ vāme kapālamānikamaladharaṁ  
rāktavarṇāṁ karmānurūpataḥ śuklādivarnayuktāṁca dhyātvā”.

Sādhanamālā, p. 395

“The worshipper should conceive himself as Vajracarcikā, who is three-eyed and one-faced, dances in the Ardhaparyāṅka attitude on a corpse, is emaciated in appearance and looks terrible with bare fangs. Her neck is embellished by a garland of human heads, and she is decked in ornaments of bones, is endowed with the five auspicious symbols, bears the image of Akṣobhya on the crown, is clad in garments of tiger-skin and has dishevelled hair. She is six-armed and carries in her three right hands the Vajra, the sword, and the Cakra and in her three left hands the Kapāla, the jewel and the lotus. She is red in colour but changes to white and other colours in accordance with the different purposes for which she is invoked. Thus meditating...”

1. Sādhana No. 154, Sādhanamālā, pp. 313-314.

The accompanying sketch, (Fig. 143) gives a vivid idea of her terrible form, with the skeleton of her fleshless body showing through the skin in all its nakedness, and her vulture-like claws enhancing the fierceness of her appearance.

A statuette of this goddess is found in China<sup>1</sup>.

## 8. MAHĀMANTRĀNUSĀRIṆĪ

Colour—Blue      Arms—Four

Mūdrā—Varada

The remarks made in the case of *Mahaśītavatī*, an emanation of *Amitābha* and one of the *Pañcarakṣā* goddesses, apply to the case of *Mahāmantrānusāriṇī* also. This goddess is another of the *Pañcarakṣā* goddesses, and as her colour is blue, she affiliates herself to the family of the *Dhyāni Buddha Akṣobhya*. Only one short *Sādhana* describes her form, and the *Dhyāna* contained therein is as follows :

“*Mahāmantrānusāriṇī caturbhujaikamukhī kṣṇā dakṣinabhujadvaye vajravaradavatī vāmbhujadvaye paraśupāśavatī Hūṃkārabijā Akṣobhya-kirīṭiṇī sūryyāsanaprabhā ceti*”.

*Sādhanamālā*, p. 401

“*Mahāmantrānusāriṇī* is four-armed and one faced, is blue in complexion, shows in her two right hands, the *Vajra* and the *Varada mūdrā* and in her two left the *Paraśu* and the noose. She originates from the syllable “*Hūṃ*”, bears the image of *Akṣobhya* on the crown, sits on and glows like the sun.”

Images of this deity are known in Tibet<sup>2</sup> and China<sup>3</sup>.

## 9. MAHĀPRATYAṄGIRĀ

Colour—Blue      Arms—Six

One short *Sādhana* only is assigned in the *Sādhanamālā* to *Mahāpratyāṅgirā*. The *Dhyāna* describing her form is as follows :

“*Mahāpratyāṅgirā kṣṇā ṣaḍbhujaikamukhā khadgāṅkuśavarada-dakṣiṇahastā raktapadmatriśūla-hṛdayasthasapāśataṃ janīyuktavāmahastā Hūṃbijā Akṣobhyamukutā sarvālaṅkāravatī rūpayauvanasampannā*”.

*Sādhanamālā*, p. 402

1. Clark : TLP, II, p. 289.

2. Gordon : ITL, p. 76.

3. As *Mantrānūdhāraṇī* she occurs in Clark : TLP, II, pp. 205-273.

“Mahāpratyaṅgirā is blue in colour, six-armed and one-faced. She shows in her three right hands the sword, the goad, and the Varada mūdrā, and in her three left hands she holds the Tarjani with the noose against the chest, the red lotus and the trident; she originates from the syllable “Hūm”, bears the image of Aksobhya on her crown, is decked in all sorts of ornaments, and is young and beautiful.

Figs. 144 and 145 illustrate two Nepalese drawings of the goddess Mahāpratyaṅgirā. They conform to the description given in the Sādhana. The ivory image from Nepal (Fig. 146) with innumerable heads is also worshipped as Mahāpratyaṅgīā. This goddess is found also in China<sup>1</sup>.

### 10. DHVAJAGRAKEYŪRĀ

Two Sādhana in the Sādhanamālā describe two widely different forms of Dhvajāgrakeyūrā. In one the effigy of Aksobhya on the crown is expressly mentioned, but in the other, the Dhyāni Buddha is absent. The weapons are also different, and in one case she is three-faced and in the other four faced. In all other respects, however, the forms are identical.

Images of Dhvajāgrakeyūrā are found in China<sup>2</sup>.

#### (ii) Three-Faced

Colour—Blue	Faces—Three
Arms—Four	Appearance—Terrible
Asana—Pratyālīdha	

The Dhyāna describing Dhvajāgrakeyūrā, with three faces and four arms and with the effigy of Aksobhya, runs as follows :

“Dhvajāgrakeyūrā kṛṇā trimukhī caturbhujā raktaśyāmadakṣiṇā-vāmamukhī khaḍgapāśadhāridakṣiṇakaradvaya vajrāṅkitakhaṭvāṅgacakra-vāmāhastadvayā ūrdhvaṅgalakeśī śuṣkapañcamundālāṅkṛtāśiraskā vyāghrājīnavasanā daṁṣṭrākaraḷamukhī pīḷambodari pratyālīdhapadā sūryāsanaprabhā pītavastrakañcukinī Hūmbhija Aksobhyamukutā.”

Sādhanamālā, p. 403

“Dhvajāgrakeyūrā is blue in colour, three-faced, and four-armed, with the right and left faces of red and green colour (respectively). She carries the sword and the noose in the two right hands, and the Khaṭvāṅga stamped with a Vajra and the Cakra in the two left,

1. Clark : TLP, II, pp. 200, 289.

2. Clark : TLP, II, pp. 200, 289.

has brown hair rising upwards on her head which is embellished by a row of five shrivelled heads. She wears garments of tiger-skin, and has faces distorted with bare fangs. She has a protruding belly, stands in the Pratyālidha attitude, has her seat on and glows like the sun, wears yellow garments and jacket, originates from the syllable 'Hūm' and bears the image of Akṣobhya on the crown".

(ii) Four-Faced

Faces—Four      Arms—Four

Colour—Yellow

As already pointed out, Dhvajāgrakeyūrā has another form, with four faces and four arms carrying the sword and the Cakra in the two right hands, and the Tarjanīpāśa and the Mūsala, marked with a Vajra, in the two left. A Triśūla hangs from her left shoulder. Her first face is yellow, left red, right white, and the face above is distorted and is of the colour of smoke. In all other respects her form is identical with the one described above.

Fig. 147 illustrates a Nepalese drawing of the goddess.

11. VASUDHĀRĀ

Mūdrā—Varada      Symbol—Ears of Corn

Colour—Yellow

Vasudhārā figures in the pantheon of the Mahāyāna Buddhists as the consort of Jambhala, the Buddhist god of wealth. Only three Sādhana are devoted to her worship and in one of these only is she said to bear the image of Akṣobhya. The two others assign her to the Dhyāni Buddha Ratnasambhava. It may be noticed, by the way, that Vasudhārā is of a greater antiquity than the Dhyāni Buddhas themselves. The Dhyāna describing the goddess with the figure of Akṣobhya on the crown runs as follows :

"Vasudhārām Bhagavatīm dhyāyāt, kanakavarnām sakalālaṅkāravatīm dviraṣṭavarāṣākrītiṁ dakṣinakarena varadāin, vāmakarena dhānyamañjaridharām Akṣobhyadhāriniṁ. Purato Bhagavatīm Śrīvasundharām dakṣiṇato Vasuśriyam paścimataḥ Śrīvasumukhiṁ, vāmato Vasumatiśriyam ; etāścādyākṣarabijāḥ svanāyikāsamānarūpāścintanīyāḥ."

Sādhana-mālā, p. 421

"The worshipper should conceive himself as the goddess Vasudhārā of golden complexion and decked in all sorts of ornaments. She appears a young girl of twice eight years, exhibits the Varada mūdrā in



the right hand, carries the ears of corn in the left, and bears the image of Akṣobhya (on the crown). In front of the goddess should be conceived Śrivasundharā, in the right Vasuśrī, in the west Śrivasumukhī, and in the left Vasumatiśrī. These four goddesses originate from the first syllables of their names, and are identical in form with the principal goddess".

Images of Vasudhārā are found in the Buddhist countries of the North including Tibet<sup>1</sup>.

## 12. NAIRĀTMĀ

Āsana—Dancing in Ardhaparyāṅka

Colour—Blue

Appearance—Terrible

Vāhana—Corpse lying on its back

Symbols—Kartti and Kapāla

Two Sīdhanas in the Sīdhanamālā describe her form, which is in many respects, similar to the form of Vajravārāhī with the Kartti and the Kapāla, the principal point of difference being the position of the corpse which forms their Vāhana. When it lies on its chest it is Vajravārāhī, but if it lies on its back the goddess is Nairātmā. There are other distinguishing features also. For instance, Vajravārāhī being an emanation of Vairocana, should bear the image of Vairocana on the crown; while Nairātmā, being an emanation of Akṣobhya, should bear the image of Akṣobhya instead. Moreover, the excrescence near the right ear of Vajravārāhī must be absent in the case of Nairātmā. In all other respects there is a remarkable resemblance between the two. The Dhyāna in one of the two Sīdhanas describe the form of Nairātmā in the following terms :

“Śavahṛccandrasthīrdhaparyāṅkanātyasthitāṁ Nairātmāṁ kṛṣṇāṁ ekamukhāṁ ūrdhvapiṅgalakeśīṁ Akṣobhyamukutiniṁ daṁṣṭrākārāla-lalajjihvāṁ, dakṣiṇena kartridhīriniṁ, vāme kapālakhatvāṅgadhāriṇiṁ, raktavartulatrinetrāṁ pañcamūdrāvibhūsanāṁ (dhyāyāt).”

Sīdhanamālā, p. 451

“The worshipper should conceive himself as Nairātmā who stands in the Ardhaparyāṅka in a dancing attitude on the moon over the chest of a corpse. She is blue in colour, has brown hair rising upwards, and bears the image of Akṣobhya on her crown. Her face looks terrible with bare fangs and protruding tongue, and she carries the Kartti in the right hand and bears the Kapāla and the Khaṭvāṅga in the left. Her three eyes are red and round, and she is endowed with the five auspicious symbols.”

The word 'Nairātmī' means 'no-soul' and is another name for Śūnya, in which the Bodhisattva merges on the attainment of Nirvāṇa. Gradually, the conception of Śūnya took the form of a goddess in whose embrace the Bodhisattva is said to remain in eternal bliss and happiness. Nairātmī gets the blue colour, because the colour of Śūnya according to the Buddhist tradition, is like the colour of the sky, which is blue.

The Indian Museum image No. 3941 (Fig. 148) is the only image of this goddess which conforms to the description given in the Sādhana just quoted. Here the goddess, in accordance with the Dhyāna, has a terrible appearance with canine teeth, garland of heads and three eyes rolling in anger. She stands on the corpse lying on its back, and dances in the Ardhaparyāṅka attitude. Burning flames radiate from her person, and her hair rises upwards in the shape of a flame. She is decked in the five auspicious symbols, the Kanthikā (torque), Rucaka (bracelets), Ratna (jewels), Mekhalā (girdle), and Bhasma (ashes) or the Sūtra (sacred thread) in the form of a garland of heads. She bears the image of her sire Aksobhya on her crown and carries the menacing Kartri in the right hand. The left hand holding the Kapāla is broken. The Khatvāṅga, as usual, hangs from her left shoulder.

The Vāṅgīya Sīhitya Parishat bronze (Fig. 149) shows the above characteristics, but the Khatvāṅga is lost. It is lost in the same way as small weapons in Nepalese and Tibetan bronzes are often found missing. Nairātmā is popular in China<sup>1</sup>.

### 13. JÑĀNADĀKINĪ

Colour—Blue	Faces—Three
Arms—Six	Kuleśa—Akṣobhya

Jñānadākinī is the principal deity of the Jñānadākinī Mandala of the Nispannayogāvalī. She is described thus :

"Jñānadākinī nilāsyā.. savyaṁ śuklaṁ ..vamaṁ raktaśṛṅgāraṁ... daksinabhujaṭraye ūrdhvikṛtakhatvāṅgaṁ paraśuṁ vajraṁca vāmatraye ghantāraktapūrnakapālakhaḍgālī". NSP, p. 12

"Jñānadākinī has a blue face ..the right is white...the left is red and amorous...In the three right hands she carries the raised Khatvāṅga, the axe and the Vajra. In the three left there are the bell, the cup full of blood and the sword."

Jñānadākinī is represented in the Chinese collection<sup>2</sup>.

1. Clark : TLP, II, pp. 61, 238

2. Clark : TLP, II, p. 237.

## 14. VAJRAVIDĀRĀṆĪ

Vajravidārāṇī is described in the Dharmakoṣasaṅgraha of Amṛtānanda as follows :

“Vajravidārāṇī pañcamukhī daśabhujā ; dakṣe aṅkuśa-khadga-śara-vajra-varadā ; vāme paśa-carma-dhanu-dhvaja-abhayā pratyāliḍhāsanā”.

Dharmakoṣasaṅgraha Fol. 44A.

“Vajravidārāṇī is five-faced, ten-armed, carries in the right hands the goad, the sword, the arrow, the Vajra, and Varada mūdrā, and in the left the noose, the shield, the bow, the flag and the Abhaya pose. She stands in the Pratyāliḍha attitude”.

Fig. 150 illustrates a miniature painting of the goddess in the collection of Dr. Evans-Wentz.

## CHAPTER VIII

### EMANATIONS OF VAIROCANA

According to the *Sādhnamālā* all the deities that emanate from the Dhyāni Buddha Vairocana have generally the white colour or the colour assigned to Vairocana. Several goddesses have the images of Vairocana on their crowns, thus showing that they are all emanations of this particular Dhyāni Buddha. Some of the deities are expressly stated in the *Sīdhanas* to be “Vairocanakulodbhavā” or “born of the family of Vairocana”. The deities emanating from this Dhyāni Buddha are said to reside in the interior of the Caitya, since Vairocana, it may be remembered, is the lord of the sanctum of the temple or the Stūpa. Among the deities emanating from Vairocana Mārīcī seems to be the first in importance and popularity. She is even regarded as the consort of Vairocana. Vairocana is distinguished from the other Dhyāni Buddhas by his white complexion and the Dharmacakra mūdrā he displays in his two hands.

#### I. NĀMASAṄGĪTĪ

Colour—White	Face—One
Arms—Twelve	Asana—Vajraparyāṅka

Pandit Amṛtananda's *Dharmakośasaṅgraha* gives the description of a most interesting god, named as Nāmasaṅgīti. This description enables the students of iconography to identify a large number of his images that lie scattered throughout the Nepal valley and other Buddhist countries. This deity should be distinguished from the Nāmasaṅg Mañjuśrī who has already been described as one of the varieties of the Bodhisattva Mañjuśrī. Like the goddess Prajñāpāramitā who is the embodiment of the Prajñāpāramitā literature, Nāmasaṅgīti also seems to be the deification of the Nāmasaṅgīti literature of the Buddhists. Pandit Amṛtananda characterises Nāmasaṅgīti as a Buddha but from the description and the illustration it would appear that he is a Bodhisattva. The elaborate ornaments, the fierce symbol of Khaṭvāṅga as also other Bodhisattva symbols do not befit a Buddha. Although the parental Dhyāni Buddha of Nāmasaṅgīti is not expressly mentioned in the description of Amṛtananda, he is brought here under Vairocana because of his white colour.

Images of Nāmasaṅgīti are to be found in large numbers in Nepal either in stone or in bronze and he is popular also in Tibet and China. Getty<sup>1</sup> erroneously labels this deity as a "Dogmatic Form of Avalokiteśvara" and the names given to the various mūdrās exhibited by the deity are also inaccurate. The Dhyāna as given in the Dharmakosaśāṅgraha is quoted as follows :

"Nāmasaṅgītināma (Bodhisattvaḥ).

Ekavakraḥ śvetavarnah dhyānanayanah smerānanah Jaṭāmukutadharah nānālaṅkāraṇakṛtaḥ saumūdrāṇakṛtaḥ dvādaśabhujaḥ prathamābhyāṁ savyadaksībhyāṁ hrdayapradeśe abhaya mūdrādvayaṁ, dvayābhyāṁ mukutopari kṛtāñjalīmūdraṁ, dakṣatṛīyena viśvavajropari khadgaṁ savyavāmacaturthābhyāṁ tarpanamūdrādvayaṁ, savyavāmapañcamābhyāṁ pātrasthāmrītakṣepaṇamūdraṁ sasthasavyavāmābhyāṁ sapātradhyanamūdraṁ vamaṣṭṛīyena savajrakhatvāṅgaṁ dadhānaḥ, kamalopari vajrāsaṇaḥ."

Dharmakosaśāṅgraha (A.S.B. MS.) Fol. 91

"The (Bodhisattva) Nāmasaṅgīti.

"He is one-faced, white in colour, has eyes (half-closed) in meditation, a smiling countenance, the Jaṭāmukuta and various ornaments,<sup>1</sup> is decked in the six auspicious ornaments, and twelve-armed. He exhibits in the first pair of right and left hands the two Abhaya mūdrās against the chest ; and in the second pair the Añjali (clasped hand) mūdrā over the crown. The third right hand carries the sword on the double Vajra. The fourth pair exhibits the Tarpana mūdrās, the fifth pair shows the mūdrā of sprinkling nectar from the vessel (Kṣepaṇa), and the sixth pair exhibits the Samādhi mūdrā on which is the vessel (of nectar); the third left hand carries the Khatvāṅga with the Vajra ; and he sits in the meditative pose on the lotus."

The image reproduced by Getty has lost the sword on the double Vajra and the Khatvāṅga with the Vajra is carried in the third pair of hands by the deity.

Fig. 151 illustrates a Nepalese statuette of the deity

## 2. MĀRICĪ

Māricī is invoked by the Lamas of Tibet about the time of sun-rise, which shows her connection with the sun. She too, like the Hindu Sun-god, has a chariot. Her chariot is drawn by seven pigs, while that of the sun is drawn by seven horses. Again, the charioteer of the sun is Aruṇa, who has no legs, but that of Māricī is either a goddess with no legs, or Rāhu—only the head without a body.

1. Getty : GNB, pp. 66, 67.

There is a theory that Mārīcī and Vajravārāhī are the same, but it cannot be supported; for, whereas Vajravārāhī is actively associated in yab-yum with her consort Heruka, or Samvara an emanation of Akṣobhya, Mārīcī invariably appears singly, and her consort is Vairocana himself, and not any emanation of a Dhyāni Buddha. Again, Heruka rides a corpse lying on its chest, and accordingly, such a Vāhana has been given to Vajravārāhī, but Mārīcī is never known to tread upon a corpse, or even the prostrate body of a man. The images of Vajravārāhī always represent her as one-faced with an excrescence near the right ear, but Mārīcī, even when represented as one-faced is not known to have any excrescence on her face. Vajravārāhī according to the Dhyāna, may have four arms, but Mārīcī must have either two, eight, ten or twelve arms according to the Sādhana. Mārīcī is always said to reside in the womb of a Caitya, whereas Vajravārāhī, being an abbess, may reside anywhere. The mantra for Vajravārāhī is "Om Sarva-Buddhadakiniye Vajravarnaniye hūm hūm phat phat svāhā" or "Om Vajravetālī hūm phat". Śāntideva gives the Dhāraṇī for Mārīcī but the Dhāraṇī never refers to her as Vajravārāhī. The conception of Mārīcī has a greater antiquity than the conception of either Vajravārāhī or Heruka. The union of Heruka and Vajravārāhī is the subject-matter of the Vajravārāhī Tantra, but no Tantra is assigned to Mārīcī. Vajravārāhī stands in the Ardhaparyāṅka in a dancing attitude on a corpse, but Mārīcī stands almost always in the Ālīṣha attitude and moves in a chariot, but she is never in the dancing attitude. Last but not the least, Vajravārāhī has been called a Ḍākinī, that is, an abbess who had attained perfection, (siddhi) and had become a deified woman, but Mārīcī is a goddess, first and last.

In view of these wide differences in form, character and accoutrements, the identity of the two goddesses Mārīcī and Vajravārāhī, cannot be established. The only points of agreement between them are that both of them are emanations of Vairocana, and both sometimes have two arms and two legs.

Sixteen Sādhanaś in the Sādhanaśmālā describe six distinct forms of Mārīcī. She may have one, three, five or six faces and two, eight, ten or twelve arms. She is generally accompanied by her four attendants, Vartālī, Vadālī, Varālī and Varāhamukhī. She is recognized generally by the sow face and the seven pigs that run her chariot. The needle and the string are her characteristic symbols, to sew up the mouths and eyes of the wicked. Images of Mārīcī are rather common in India. In her two-armed form of Aśokakāntā she accompanies Khadiravaṇī Tārā; amongst other varieties of Mārīcī, the form with three faces and

eight arms, is extensively met with in sculptures<sup>1</sup>. Images of Mārīcī are found in Tibet<sup>2</sup> and China<sup>3</sup>.

Goddess Mārīcī is the principal deity in the Mārīcī Mandala of the Niṣpannayogāvalī. The form described here is three-faced and six-armed. Śāśvata or Vairocana is said to be the spiritual sire of Mārīcī<sup>4</sup>.

### (1) AŚOKAKANTĀ

Vāhna—Pig

Colour—Yellow

Āsana—Standing

Mūdrā—Varada

Distinctive feature—Left hand touching the Aśoka bough

Ordinarily, Mārīcī has two arms and one face. She is called Aśoka-kāntā when she holds the bough of an Aśoka tree in the left hand and exhibits the Varada mūdrā in the right hand; but she is called Ārya-Mārīcī if she carries the needle and the string in her two hands. The Dhyāna describing the form of Aśokakāntā is stated below :

“Hemābhaśūkarā ūlāhāṁ taptakāñcanabhāsvarāṁ I  
Lilayordhvasthitāṁ candrabimbāmbhoruhasaṁsthitāṁ II  
Aśokavṛkṣaśākhāgravilagnāṁ vāmapāninī I  
Bibhratīṁ varadīkāradakṣīnakarapallavāṁ II  
Dīptaratnopaśobhena maulinā Buddhaśekharaṁ I  
Svetavastrāṁ namasyāmi Mārīcīṁ abhayapradāṁ” II

Sādhana-mālā, p. 306

“I bow to Mārīcī who rides the sow of golden colour, whose complexion is like the colour of molten gold. She stands in a sportive attitude on the moon over the lotus, and holds with her left hand the bough of an Aśoka tree, and displays the Varada pose in the right. She bears the image of the Dhyani Buddha (Vairocana) on the crown, is decorated with bright jewels, wears white garments and grants assurance of safety (to the world)”.

An image of Aśokakāntā is referred to by Alice Getty<sup>5</sup>.

1. Bhattasali : IBBS, p. 43f and Pl. XIII-XIV.

2. Getty : GNB, p. 133.

3. Clark : TLP, II, pp. 189, 201, 207, 286.

4. NSP : pp. 40, 41.

5. Getty : GNB, p. 133.

## (II) ĀRYA-MĀRICĪ

Symbols—Needle and String

Ārya-Māricī is identical with Aśokakāntā except for the symbols she bears in her hands. As already stated, Aśokakāntā has the Aśoka bough and the Varada pose, but Ārya-Māricī carries the needle and the string<sup>1</sup>.

## (III) MĀRICĪPICUVĀ

Face—Three

Arms—Eight

Māricīpicuvā is also called Astabhujapīta-Māricī or Saṃkṣipta-Māricī. These two names denote two distinct varieties of Māricī, although both are endowed with three faces and eight arms and carry similar weapons in their hands. One Sādhana only is devoted to Māricīpicuvā, and it does not mention whether she should be accompanied by the four goddesses as usual. She holds the needle and the string in the first pair of hands, the Aṅkuśa and the noose in another pair, the bow and the arrow in the third pair, and the Vajra and the Aśoka flower in the fourth pair. She has three faces, each displaying a mixture of three different sentiments (Rasa). The Dhyāna in verse runs as follows :

“Śṛṅgāravīrasaddharsair-jāmbūnadasamaprabhāṃ I  
 Madhyendranīlavarṇāsyāṁ bhayabībhatsaraudrakaiḥ II  
 Karuṇādbhutaśāntaiśca sphatikendvitarānanām I  
 Trivimokṣamukhaistryakṣāṁ dharmasambhoganirmitām II  
 Pīṭābharaṇasadvāstrāṁ mayūkhasukhavāsinīm I  
 Sūcyākṣāsyāṁ sīvantīm badhnantīm mukhacakṣuṣī II  
 Hṛdgaleṇkuśapāśābhyām bindhantīm bānakārmukaiḥ I  
 Vajrena duṣṭhṛdbhitvāśokenāsecanāparām II  
 Prajñopāyapadākṛāntām Māricīm bhāvayedvratī II

Māricīpicuvā-Sādhanam.”

Sādhanamālā, pp. 297-298.

“The worshipper should conceive himself as Māricīpicuvā who displays the sentiments of Śṛṅgāra, Vira, and Harṣa in one of her faces, which is of the colour of Jāmbūnada (gold). In the middle face which is of the colour of the Indranīla gem, the sentiments of Bhaya, Bibhatsa, and Raudra are displayed ; and in the third face of crystal colour, the sentiments of Karuṇā, Adbhuta and Śānta appear. She has three eyes in each one of her three faces, which give freedom from the three great evils. Her essence is made of Dharmakāya and Sambhogakāya. She

1. Sādhana No. 147 in the Sādhanamālā, p. 305.



is clad in garments of yellow colour and resides happily in the mass of rays. She sews up the eyes and the mouths of the wicked with the needle and secures them with the string. She strikes their hearts with the *Aṅkuśa*, draws them by the neck with the noose, pierces them with the bow and the arrow, and shatters their hearts to pieces with the *Vajra*, and then sprinkles water with the leaves of *Aśoka*...She tramples under her feet *Prajñā* and *Upāya*."

*Aṣṭabhuja-Māricī* or *Samkṣipta-Māricī* is yellow in colour, wears red garments, is decked in various ornaments, bears the image of *Vairocana* on the crown and resides within the cavity of a *Caitya*. Her three faces display three different sentiments. The first, or the principal face displays passionate love, and is of the colour of gold. The second, or the left face is distorted, sow-like, has the colour of the *Indra-nīla* gem, displays wrath and looks terrible with bare fangs and protruding lips. The third or the right face is of deep red colour, glows in heavenly splendour and displays the sentiment of *Śānta*. She rides a chariot drawn by seven pigs, stands in the *Ālīdha* attitude, and appears a virgin in the fulness of youth. Below the seven sows is the fierce *Rāhu*, who devours the sun and the moon. She is surrounded by the four attendant goddesses, *Varttālī*, *Vadālī*, *Varālī* and *Varāhamukhī*.

- (i) *Varttālī* has red complexion, the sow-face and four arms. She wears red garments, is decked in all sorts of ornaments, and carries the noose and the *Aśoka* in the two left hands and the *Vajrāṅkuśa* and the needle in the right.
- (ii) *Vadālī* has many features in common with *Varttālī*, but her colour is yellow and she carries the noose and the *Vajra* in the two left hands and *Aśoka* and the needle in the right.
- (iii) *Varālī* is identical with *Vadālī*, except that she holds the *Vajra* and the needle in the two right hands and the noose and the *Aśoka* in the left.
- (iv) *Varāhamukhī* wears the same garments and the same ornaments as *Vadālī* and *Varālī*, but her complexion is ruddy, and she carries the *Vajra* and the arrow in the two right hands and the *Aśoka* and the bow in the left.

It is very curious that almost all the images of *Māricī* known so far, belong to this variety. In actual images, a legless lady charioteer may sometimes be met with instead of *Rāhu*, while some images retain the charioteer as well as *Rāhu*. Two images of the eight-armed variety of *Māricī* are in the *Dacca Museum*, two

are in the Indian Museum ( Figs. 152, 153 ) Calcutta, and the one (Fig. 154) which is reproduced in many works of art, was discovered at Sarnath and is now deposited in the Lucknow Museum, while a sixth has been discovered in Orissa. Besides these, several other images of Mārīcī are available in the museums at Rajshahi and Sarnath. All these images are three-faced and eight-armed, and some of them are very fine specimens of art. In the more artistic and accurate images the three sentiments have actually been depicted by the sculptors. A study of these images will show that though the sculptors generally follow the Sādhana in all details, yet they are not always so scrupulous in the case of the four attendant goddesses who are sometimes two-armed, and sometimes, though four-armed, do not carry the symbols prescribed by the Sādhanaṃālā.

#### (IV) UBHAYAVARĀHANANA

Faces—Three      Arms—Twelve

Asana—Ālīdha      Distinctive mark—Two Sow-faces

She has been given this name because, unlike all other three-faced forms of Mārīcī, both her right and left faces are like that of a sow. She is clad in tiger-skin, has red complexion, a jewelled headdress, a red scarf and is decked in all sorts of ornaments. She resides within the womb of a Caitya, stands in the Ālīdha attitude, and is endowed with three faces, each with three eyes, and twelve arms. The principal face smiles with delight, is peaceful in expression and display the emotion of love, while the two side ones are distorted sow-like. The face to the left is red, and is paid homage to by a deity carrying the Vajra and the Muḍgara ; the face to the right has a reddish effulgence like that of Saindhava salt, and is paid homage to by Purandara (Indra) who carries the Vajra and the noose. In her six left hands she shows the Tarjanī against the chest, the Aśoka bough, the Vajrāṅkuśa, the Kapīla, the head of Brahmā and the vessel, and in the six right hands the needle, the Aṅkuśa, the Bhīṇḍipīla ( spear), the sword, the Kartri and the Staff stamped with a Vajra. She bears the image of Vairocana on her crown, and tramples under her feet the Hindu gods, such as Hari (Viṣṇu), Hara (Śiva), Hiraṇyagarbha (Brahmā) and others. The guardians of the quarters all pay homage to this goddess.

It may be pointed out here that the Sādhana is reticent about the chariot, the seven sows that run it, and about the four attendant goddesses, Varttālī, Vadālī, Varālī and Varāhamukhī<sup>1</sup>.

1. Sādhana No. 145 in the Sādhanaṃālā, pp. 299-302.

## (V) DAŚABHUJASITA-MARICĪ

Faces—Five

Colour—White

Arms—Ten

Legs—Four

Two Sādhana in the Sādhanamālā describe her form which is ten-armed, and white in colour. The most important feature of this variety is that she is endowed with four legs. She has five faces. The principal face is white, the right is blue, the left is red and distorted sow-like, the face behind is green, and the face above is yellow and bears the Trīśikhā (three tufts of hair) and the Jātāmukuta. The five right hands hold the sun, the blue Vajra, the arrow, the goad and the needle, while the five left hands carry the moon, the bow, the Aśoka bough, the noose with the Tarjanī and the string. She rides a chariot drawn by seven pigs, and tramples under her feet the four Hindu gods Indra, Śiva, Viṣṇu and Brahmā. She bears the effigy of Vairocana on her crown.

The Sādhana further add that she should be accompanied by three other goddesses of whom the first is blue in colour, and rides upon a Makara. Her face is mis-shapen like that of a sow, and she carries the Vajra in one hand and the Tarjanī in the other.

The second goddess appears to the right of Mārīcī, wears celestial ornaments, is ruddy in colour with one face mis-shapen like that of a sow.

The third goddess appears to the left of Mārīcī. She is of red colour, with one face mis-shapen like that of a sow, and four arms. The two principal hands are engaged in drawing to the full the bow charged with an arrow, while the remaining two hold the Vajra in the right and the Aśoka bough in the left.

Below the seven pigs drawing the chariot are the Navagrahas or the Nine Planets, and various diseases and disasters in human shape lie flat on the ground<sup>1</sup>.

The Sādhana do not give the names of the attendant deities, which are only three in number. It is possible that these three are the members of Varttālī group. Fig. 155 illustrates a Nepalese drawing of this variety of Mārīcī.

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1. Sādhana No. 139 in the Sādhanamālā, pp. 285-286.

## (VI) VAJRADHĀTVIŚVARIMĀRICI

Faces—Six

Āsana—Āliḍha

Arms—Twelve

Appearance—Terrible

When six-faced and twelve-armed, Māricī is invoked in three different forms and under three different names: Vajradhātviśvarī Māricī, Uḍḍiyāna Māricī, and Vajravetāli. These three forms are classed together here because of their marked resemblance. They differ however in minor details and in respect of the weapons they carry in their hands.

The features that are common to all the three may be summarised from the Sādhana as follows. They are all endowed with six faces and twelve arms. The first five faces are respectively of red, blue, green, yellow and white colour. The face on the top is mis-shapen like that of a sow, and is blue in colour. All the three are said to reside in the womb of a Caitya; they stand in the Āliḍha attitude and bear the image of Vairocana on the crown. They present a terrifying spectacle with three eyes, protruding tongue, bare fangs, serpents for ornaments and garments of tiger-skin.

Vajradhātviśvarī carries in her six right hands, 1. the sword, 2. the Mūsala, 3. the arrow, 4. the goad, 5. the Vajra and 6. the Paraśu and in the six left 1. the noose, 2. the Kapāla, 3. the Aśoka bough, 4. the severed head of Brahmā, 5. the bow and 6. the Trīśūla.

Uḍḍiyāna Māricī holds the Cakra in one of her right hands, instead of the goad, and the Khaṭvāṅga-Kapāla in one of the left hands instead of only the Kapāla. Vajravetāli in one of her right hands holds the crossed double thunderbolt instead of the goad or the Cakra, and in one of the left the noose instead of the Kapāla or the Khaṭvāṅga-Kapāla. All the other hands carry the same weapons in all the three cases<sup>1</sup>.

## 3. UṢṆIṢAVIJAYĀ

Colour—White

Faces—Three

Arms—Eight

Identification mark—Buddha on lo us

Like Māricī, Uṣṇīṣavijayā is also said to bear the image of Vairocana on her crown and to reside within the womb of a Caitya. She is one of the most popular deities of the pantheon, and almost every temple in Nepal contains her image. The most artistic specimen, however, belongs to the Indian Museum, Calcutta. A miniature Caitya

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1. Sādhana No. 136 in the Sādhanamālā, p 280

on the top of the image of Uṣṇīṣavijayā signifies that she is an offspring of Vairocana who resides in the centre of the Caitya. It is not improbable that Uṣṇīṣavijayā is the deified form of the Dhārinī of the same name included in the group of twelve Dhārinī goddesses. She may thus represent the deified form of the Uṣṇīṣavijayā Dhārinī. Several Sādhana describe her form and the Dhyāna contained in one of these is given below :

“Śuklāṁ trimukhāṁ trinetṛāṁ navayauvanāṁ nānālaṅkāradharāṇi  
aṣṭabhujāṁ Bhagavatīṁ cintayet ; pītakṛṣṇadaksinetaravadanāṁ ; dakṣi-  
nacaturbhujaiḥ viśvavajra-padmaṣṭha-Buddha-bāna-varadamūdrādhārāṁ,  
vāmacaturbhujaiḥ cāpa-tarjanīpīṣa-abhayaḥasta-purṇakumbhāḥ ; cait-  
yaguhāgarbhasthitāṁ, Vairocanamukutiniṁ niṣpādyā...”

Uṣṇīṣavijayā-Sādhanaṁ.”

Sādhana-mālā, p. 394

“The worshipper should conceive himself as (Uṣṇīṣavijayā) who is white in complexion, three-faced, three-eyed, youthful and is decked in many ornaments. Her right and left faces are respectively of yellow and blue colour. Her four right hands display the Viśvavajra, Buddha on lotus, the arrow and the Varada pose, and her four left hands show the bow, the noose with the Tarjanī, the Abhaya pose and the well-filled water-vessel. She resides in the womb of the Caitya, and bears the image of Vairocana on the crown. Thus meditating...”

The statuette (Fig. 156) of Uṣṇīṣavijayā in the Indian Museum, Calcutta, agrees almost in all details with the description given in the Sādhana. The attitude in which she sits here is the Vajraparyāṅka attitude.

The other illustration (Fig. 157) is the reproduction of a painting contained in an illuminated manuscript of Pañcaraksā in the possession of Dr. W. Y. Evans-Wentz. In it, the right hand which ought to have carried the Viśvavajra or the crossed thunderbolt, carries the jewel instead. In all other respects the painting follows the description of the Sādhana most accurately.

Images of this deity are also found in Tibet<sup>1</sup> and China<sup>2</sup>.

#### 4. SITĀTAPATRĀ APARĀJITĀ

Faces—Three      Arms—Six

Colour—White

One Sādhana only is devoted to the worship of this deity. The word “Vairocananāyakaṁ” in the Sādhana shows that she also belongs

1. Getty : GNB, p. 135.

2. Clark : TLP, II, p. 286.

to the family of the Dhyāni Buddha Vairocana. She is mild in nature except for the eyes, which display anger. The Dhyāna describes her form in the following manner :

“Sītātapatrāpārājītāṁ Bhagavatīm trimukhāṁ śaḍbhujāṁ, pratimukhāṁ tinayanāṁ, śuklāṁ nīlārunadakṣiṇāvāmamukhīm, cakrāṅkuśadhanurdharadakṣiṇakarāṁ sitavajraśarapāśatarjanidharavāmakarāṁ sakrodharīṣṭikāṁ sarvagrahavidhvāṁsinīm divyālaṅkāravāstravatīm Vairocananayakāṁ dhyātvā...”  
Sādhana-mālā, p. 395

“The worshipper should conceive himself as goddess Sītātapatrā Aparājītā, who is three-faced, six-armed, and has three eyes in each of her faces. She is of white colour. Her faces to the right and left are respectively of blue and red colour. She carries in her three right hands the Cakra, the goad and the bow, and in the three left the white Vajra, the arrow and the noose with the Tajani. She has angry looks, destroys all sorts of evil spirits (Grahas *lit.* Planets), wears celestial ornaments and garments, and is led by Vairocana. Thus meditating...”

This goddess is called Sītātapatrā Aparājītā “The Invincible Goddess with the White Parasol” and should be distinguished from the other Aparājītā, who has an entirely different form and is yellow in colour. Fig. 158 illustrates a Nepalese drawing of the deity Sītātapatrā Aparājītā<sup>1</sup>

As Sītātapatrā this deity is known in Tibet<sup>2</sup> and China<sup>3</sup>.

## 5. MAHĀSĀHASRAPRAMARDANĪ

Colour—White

Arms—Six

Mahāsāhasrapramardanī is another goddess of the Pañcarakṣā group, and is assigned to Vairocana exactly in the same way as Mahāśītavatī and Mahāmantrīnuśārīnī are affiliated respectively to Amitābha and Akṣobhya. Her form is different from that in which she is worshipped in the Pañcarakṣā Mandala. Here the Dhyāna describes her form in the following terms :

“Mahāśāhasrapramardanīṁ ātmīnāṁ dhyāyāt ; śuklāṁ ekamukhīm śaḍbhujāṁ ; dakṣiṇatribhujēṣu khaḍgabīnavardamūdrāḥ vāmatribhujēṣu dhanuḥpāśaparaśavaḥ ; vicitrālaṅkāradharāṁ rūpayauvanaśrṅgāravatīm Vairocanakīrītayuktāṁ padmacandrāsanaprabhāṁ”.

Sādhana-mālā, p. 400

1. Bhatta-ali : IBBS, p. 53, Pl. XVIII.

2. Gordon : ITL, p. 27 ; For Sītātapatrā Aparājītā see Getty : GNB, p. 136

3. Clark : GLP, II, pp. 193, 202 under the title of Sītātapatrā.

"The worshipper should conceive himself as Mahāsāhasrapramardanī who is of white complexion, one-faced and six-armed. She carries in her three right hands the sword, the arrow and the Varada pose, and in the three left the bow, the noose and the Paraśu. She is decked in variegated ornaments, is young and beautiful, displays the sentiment of amour, bears the figure of Vairocana on her crown, sits on the moon over a lotus, and is radiant like the moon".

Images of this deity are found in Tibet<sup>1</sup> and China<sup>2</sup>.

## 6. VAJRAVĀRĀHĪ

Āsana—Dancing in Ardhaparyāṅka

Characteristic feature—Excrescence near the right ear

The union of Vajravārāhī with Heruka is the cult of the celebrated Cakrasamvara Tantra. One of the Sādhanaś gives her the epithet of "Śrī-Herukadevasyāgramahisī" or "the first queen of the god Śrī-Heruka". She is also called a Dīkinī and in the Buddhist Tantra this signifies any Śakti with whom the Yuganaddha (yab-yum) worship may be performed. It will not be out of place to mention here that Heruka is also associated with Vajrayoginī and their union is the subject of the great Heruka Tantra, but Vajravārāhī differs considerably from Vajrayoginī in form. If Vajravārāhī is the first queen of Heruka, there is no reason to suppose that Vajrayoginī may not be another. In fact, it has already been shown that Heruka in yab-yum form used to be associated with other goddesses, such as Nairātmā and Vajraśṛṅkhālī, as well. Vajravārāhī is represented as nude and as displaying intense and passionate love.

The name Vajravārāhī or 'adamantine sow' is given to her for the simple reason that she has an excrescence near her right ear which resembles the face of a sow. It is far more likely that Getty's story about Yun-gar's attack on the abbess and the monastery refers to Vajravārāhī than to Mūrici; for while Mūrici has one face which may be distorted sow-like, Vajravārāhī has a natural excrescence just near the right ear, which has gained for her the epithet 'Vajraghonā' in the Sādhanaś. Another argument in favour of this is that, while Vajravārāhī is called a Dīkinī, and is associated with four other Dīkinīs, she may quite easily be an abbess, and therefore, a Siddha woman deified, and not a goddess. But Mūrici is decidedly a goddess; she is Vajradhātviśvarī and the consort of a Dhyāni Buddha.

1. Gordon : IIT., p. 76.

2. Clark : TLP, II, p. 275.

Several Sādhana, both long and short, describe two distinct forms of Vajravārāhī, who is also known as Buddhadākinī and Vajravairocanī. She is either two-armed or four-armed. Even when two-armed she may have several forms according to weapons she carries in her two hands. In one Sādhana only is she said to emanate from the family of Vairocana, and bear the double Vajra on her head, but the others are silent as to her sire.

Images of this very popular goddess are found in Tibet<sup>1</sup> and China<sup>2</sup>.

### (I) VAJRAVARAHI

Colour—Red	Appearance—Nude
Arms—Two	Āsana—Pratyālīdha
Symbols—Vajra-Tarjanī and Kapāla	

Several Sādhana in the Sādhanamālā describe two-armed forms of Vajravārāhī. Below is quoted a Dhyaṇa which gives a general idea of her form :

Ātmānaṁ Bhagavatīm Vajravārāhīm dādīnakusumaprakhyām divi-  
bhujām daksinakarena vajratarjanīkakarām vāmena karotakhatvāṅga-  
dharām ekānanām trinetraṁ muktakeśām śaṁmudrāmudritām digam-  
barām pañcajñānātmikām sahañanandasvabhāvaṁ, pratyālīdhapadākṛāṇ-  
ta-Bhairava-Kālarātrīkām sārādrāmundamālālaṅkāṛtagātrām śrāvadrudhi-  
raṁ pibantīm bhāvayet. Sādhanamālā, p. 425.

"The worshipper should think himself as goddess Vajravārāhī whose colour is red like the pomegranate flower and who is two-armed. She exhibits in her right hand the Vajra along with the raised index finger, and shows in the left the Kapāla and the Khatvāṅga. She is one-faced and three-eyed, has dishevelled hair, is marked with the six auspicious symbols and is nude. She is the essence of the five kinds of knowledge, and is the embodiment of the Sahaja pleasure. She stands in the Pratyālīdha attitude, tramples upon the gods Bhairava and Kālarātri, wears a garland of heads still wet with blood which she drinks."

The Sādhana further adds that the four petals of the lotus on which she stands are occupied by the four goddesses Dākinī, Lāmā, Khaṇḍarohā and Rūpiṇī in the four cardinal directions beginning from the right. The four companions are of blue, green, red and white colour respectively, and they are all one-faced and four-armed. They all carry the Khatvāṅga, the Kapāla in the left hands and the Ḍamaru and the Kartri in the two right hands.

1. Gordon : ITL, p. 80 ; Getty : GNB, pp. 131, 132.

2. Clark : TLP, II, p. 238.



## (II) VASYA-VAJRAVARĀHĪ

Symbols—Kartri and Kapāla      Āsana—Dancing in Ardhaparyāṅka  
Vāhana—Corpse lying on back

This form of Vajravārāhī is invoked in those rituals which are performed with the specific purpose of bewitching men and women, and is very popular in Nepal and other Buddhist countries. This form is almost identical with the one described above with the difference that here the goddess wields the Kartri in the right hand instead of the Vajra, along with the raised index finger. The left has the Kapāla like the previous one. The Khatvāṅga as usual hangs from her left shoulder just as it is seen in the Heruka and Nairatmā images. She stands in the attitude of dancing in Ardhaparyāṅka on a corpse instead of showing the Pratyāliḍha as in the previous case<sup>1</sup>.

Fig. 159 illustrates a Nepalese drawing of the goddess. A beautiful statuette of Vajravārāhī is preserved in the Baroda Museum (Fig. 160).

## (III) ĀRYA-VAJRAVARĀHĪ

Appearance—Terrible      Āsana—Alīḍha  
Arms—Four

The four-armed form of Vajravārāhī is also similar to the forms mentioned before, and is called Ārya-vajravārāhī. The difference lies only in the attitude, number of arms, and the symbols carried in her hands. She carries in the two right hands the Vajra and the goad, and in the two left the Kapāla and the Tanjani with the noose. She is one-faced and three-eyed, and appears terrible with contortions of eye-brows, the adamantine excrescence, and the protruding tongue, teeth and belly. She stands in the Alīḍha attitude on the corpse, unlike the other forms of Vajravārāhī. The Khatvāṅga hangs from her left shoulder as usual<sup>2</sup>.

## 7. CUNDĀ

Colour—White      Symbol—Book on Lotus  
Face—One

Arms—Two, Four, Sixteen, Eighteen and Twenty-six

According to a definite statement<sup>3</sup> contained in the Niṣpannayogāvali under the Mañjuvajra Maṇḍala, Cundā is affiliated to the Dhyāni

1. Sādhana No. 220 in the Sādhanamālā, p. 433.

2. Sādhana No. 224 in the Sādhanamālā, pp. 437, 438.

3. Niṣpannayogāvali, p. 52. Here Mañjuvajra is the same as Vairocana.

Buddha Vairocana, and thus Cundā is the spiritual daughter of Vairocana, and is required to be classed under the emanation of this very Dhyāni Buddha.

The name of the deity is spelt variously as Cundā, Cundrā, Candrā, Caṇḍā, and Cundrī. She is also called Cundavajrī. The spelling of Cundā as adopted by Foucher appears to be correct since her mantra as given in the *Sādhanamālā*: "Om Cale Cule Cunde Svāhā" contains the word Cundī in the vocative as Cunde. Under the circumstances the correct spelling and the name of the deity as Cundā may be taken as certain.

From the *Sādhana* it is not possible to ascertain the character of the deity or her origin. But from a reference in the *Niṣpannayogāvalī*<sup>1</sup> it appears probable that the deity Cundā is the embodiment of the Buddhist Dhārinī work called the *Cundādhārinī* to which a reference is made by Śāntideva. The *Niṣpannayogāvalī* acknowledges altogether twelve Dhārinī deities and gives their descriptions. These Dhārinīs look alike when represented and they are usually two-armed, holding the *Viśvavajra* in the right hand and their special symbols in the left.

The names of the twelve Dhārinīs as given in the *Niṣpannayogāvalī* are these: 1. Sumatī, 2. Ratnolkī, 3. Uśnīṣavijayā, 4. Māri, 5. Parnaśabari, 6. Jāṅgulī, 7. Anantamukhī, 8. Cundā, 9. Prajñāvardhanī, 10. Sarvakarmāvaranaviśodhanī, 11. Aksayajñānakarandā and 12. Sarvabuddhadharma-Kosavatī. These Dhārinīs are collectively assigned to the Dhyāni Buddha Amoghasiddhi, and are described later in this book.

The Dhārinīs are a peculiar kind of Buddhist literature which is supposed to generate great mystic power if repeated continually for a long time. They are short works mostly composed of meaningless syllables, sometimes revealing traces of a language now defunct. The deification of books is not unknown in Buddhism. The best example of this is the deity *Prajñāpāramitā*, who is the embodiment of the great Mahāyāna scripture, the *Prajñāpāramitā*, which is believed to have been rescued from the nether regions by Nāgīrjuna the Pontiff.

Amongst the Dhārinī deities *Uśnīṣavijayā*, *Jāṅgulī*, *Parnaśabari* and *Cundā* are popular, and there are *Sādhana*s and images of these deities in art. But they represent nothing more than the respective *Vidyās* or mantras of which they are the embodiments.

1. See the list of Dhārinī deities in the *Dharmadhātu-Vāgīśvara Maṇḍala*, NSP, p. 57.

Cundā thus is the embodiment of the Cundā Dhārinī or the Cundā mantra. The Buddhists believe that when the Dhārinī is repeated in deep meditation for a long time with concentration and faith, the mantra vibrations materialise themselves in the concrete form of a deity which the worshipper visualizes, and thus obtains Siddhi or success. Once realized, the deity never leaves the worshipper and gives him everything that he desires.

With regard to the antiquity of Cundā in the Buddhist pantheon, it may be said that the very first mention of her name Candrā which is considered to be the same as Cundā, appears in the Mañjuśrīmūlakalpa, the composition of which is usually placed cir. 200 A.D. As Cundavajrī, she finds mention in one of the earliest Tāntric works, the Guhyasamāja which was written most probably in the time of Aśaṅga, cir. 300 A.D. Cundā is also mentioned in the Śikṣisamuccaya of Śāntideva in the 7th century. Cundā images are found in illuminated Prajñāpāramitā MSS of the 11th century and several Sādhanaś are dedicated to her in the Sādhanaśālā, the earliest MS of which bears a date which is equivalent to A.D. 1165. Earlier, she is mentioned in the Niṣpannayogāvalī of Abhayākara Gupta (C. 1130. A.D.).

So far only three Sādhanaś of Cundā are known, and they are all to be found in the printed edition of the Sādhanaśālā as Nos. 129, 130, and 131. There is a further description of the goddess in the same book where Cundā is included as a minor deity in the Maṇḍala of Aṣṭabhuja-Kurukullī. Three more descriptions are available in the Niṣpannayogāvalī.

• The three Sādhanaś in the Sādhanaśālā describe the principal deity Cundā in one form only. She is four-armed, one-faced and of white complexion. The Dhyāna is given below :

“Śaraccandrābhāṁ caturbhujāṁ dakṣiṇena varadāṁ, vāme pustakā-  
ṅkitapadmacharāṁ karadvaye pātradharaṁ sarvālaṅkārabhūṣitāṁ”.

Sādhanaśālā, p. 271

“She is of the colour of the autumn moon, and is four-armed. She shows the Varada mūdā in the right hand and holds the book on a lotus in the left. The two other hands hold the bowl. She is decked in all ornaments.”

Only one image of Cundā (Fig. 161) of this description was in the collection of the late Mr. W. B. Whitney<sup>1</sup> of America. The illustration is from a photograph kindly supplied by the owner.

1. Also illustrated in Gordon : ITL, p. 74. It is now in the famous Freer Gallery of Art.

The Sādhnamālā also makes Cundā a companion deity of Aṣṭabhuja Kurukullā in Sādhana No. 174, p. 352. In the Iśāna corner of the Kurukullā Maṇḍala on a lotus petal sits Cundā while the other petals are occupied by Prasannatārā in the east, Niṣpannatārā in the south, Jayatārā in the west, Karnatārā in the north, Aparājītā in the Agni corner, Pradīpatārā in the Nairṛta corner and Gaurītārā in the Vāyu corner. All the deities including Cundā look alike and are described as follows :

“Etāsca sarvā raktavarṇāḥ pañcatathāgatamukulā vajraparyāṅkaṣa-  
nnā dakṣiṇabhujābhyāṁ varadamūdrā-ākarnapūritaśaraḍharā vāmabhu-  
jābhyāṁ utpala-cāpadharāḥ.” Sādhnamālā, p. 352

“All these deities are red in colour. They wear a crown with the figures of the five Dhyaṇi Buddhas, and sit in the Vajraparyāṅka attitude. With the two right hands they show the Varada mūdrā and the arrow drawn to the ears. They carry in their two left hands the blue lotus and the bow.”

In the Niṣpannayogāvalī there are altogether three descriptions of Cundā. In the Kālacakra Maṇḍala, Cundā is the consort of Takṣirāja who is similar to Ratnasambhava in appearance. The relevant passage is given below :

“Cundā śuklā savyābhyāṁ mudgara-kuntau vāmābhyāṁ padma-daṇ-  
dau vibhrāṇā.” NSP, p. 89

“Cundā is white in colour. In the two right hands she carries the Mudgara (club) and the Kunta (knife) and in the two left the Padma (lotus) and the Danda (staff).”

Cundā is once again mentioned in the Dharma-lhātuvāgīśvara Maṇḍala. In this Maṇḍala her form is described in the following words :

“Cundā śuklā akṣasūtrāvalambita-kamandaludharā”

NSP, p. 57

“Cundā is white in colour. She carries in her two hands the rosary to which a Kamandalu is suspended.”

A third form of Cundā is described in the Niṣpannayogāvalī in the Mañjuvajra Maṇḍala. It is an elaborate description of Cundā who is here endowed with as many as twenty-six arms. The relevant extract is quoted below :

“Cundā candravarṇā ṣaḍviṁśatibhujī pradhānābhyāṁ hr̥ḍi mūla-  
mūdrāṁ dakṣiṇābhyāṁ khadgaṁ ratnadāma bijapūraṁ śaraṁ para-  
śuṁ gadāṁ mudgaraṁ aṅkuṣaṁ vajraṁ tripatākābhīnayaṁ akṣasūtraṁ  
ca ; vāmaścintāmaṇidhvajaṁ padaṁ kamandaluṁ pāśaṁ cāpaṁ śaktiṁ  
cakraṁ khadgaṁ tarjanaṁ ghaṇṭāṁ bhīṇḍipālāṁ prajñāpāramitāpusta-  
kaṁ ca vibhṛati”.

NSP, p. 49

"Cundā is moon-white in colour. She has twenty-six arms. With the two principal hands she exhibits the chief mūdṛā<sup>1</sup>. In the remaining right hands she shows the 1. Abhaya mūdṛā, 2. sword, 3. garland of jewels, 4. citron, 5. arrow, 6. axe, 7. club, 8. hammer, 9. goad, 10. thunderbolt, 11. Tripatākā and 12. rosary. In the remaining left hands she shows the 1. flag marked with Cintamani jewel, 2. lotus, 3. Kamandalu, 4. noose, 5. bow, 6. javelin, 7. discus, 8. sword, 9. Tarjañi (raised index finger), 10. bowl, 11. Bhiṇḍipāla and 12. the Prajñāpāramitā Scripture".

Although images of Cundā with twenty-six arms are not available, there are several images of Cundā with sixteen arms. These can be identified with the help of a miniature painting of sixteen-armed Cundā (Fig. 162) available in the manuscript No. Add 1643 of Prajñāpāramitā in the Cambridge University Library. This miniature bears a label in old Newari characters which reads as :

"Pattikere Cundāvarabhavane Cundā"

"Cundā in the excellent temple of Cundā at Pattikera."

This inscription leaves no room for doubting the identification of the sixteen-armed image as that of Cundā. In this figure also the principal pair of hands exhibits against the chest the mūdṛā which is called in the Sādhana as the Mūla mūdṛā which is akin if not equal to the Dharmacakra mūdṛā. Foucher has given a description of the miniature of Cundā in his *L'Iconographie Bouddhique*, part I, p. 199. According to him the two principal hands exhibit the mūdṛā of teaching. The remaining seven right hands show the 1. Varada mūdṛā, 2. thunderbolt, 3. discus, 4. club, 5. dagger, 6. (indistinct) and 7. rosary. In the seven left hands she carries the 1. vessel, 2. axe, 3. trident, 4. bow, 5. dagger, 6. (indistinct) and 7. sceptre. Dr. N. K. Bhattachali<sup>2</sup> gives a slightly different description of the same miniature.

Thus it is apparent that there was an image of Cundā in the Cundā temple at Pattikera which is identified by Dr. Bhattachali with the remains on the Lalmai hills in Tippera in East Bengal. The miniature of the Prajñāpāramitā manuscript obviously depicts the sixteen-armed image of Cundā, and thus becomes instrumental in identifying several of her unidentified images.

The Baroda Museum image (Fig. 163) is one such image and is a small and very artistic piece made of the usual octo-alloy of the Nepalese school. Thinly covered in the front part with a golden leaf or polish

1. This mūdṛā may be called the Cundamūdṛā which is akin to the Dharmacakra mūdṛā displayed by Vairocana.

2. Bhattachali : IBBS, p. 13.

which has faded out at many places, on a pedestal there is the prostrate figure of a man lying on his back. In the Paryāṅka Āsana the deity sits on the prostrate figure. She is richly dressed and is decked in ornaments such as necklace, chain, tiara, ear-rings, bracelets, armlets, anklets and girdle. She is sixteen-armed. The two principal hands are arranged in the form of a mūdṛā which is akin to Dharmacakra. The remaining seven right hands show downwards from the top the 1. sword, 2. Damaru (kettle-drum), 3. knife, 4. (broken), 5. hammer, 6. garland of jewels, 7. Abhaya mūdṛā. The remaining seven left hands show likewise the 1. discus, 2. bell, 3. noose, 4. dagger, 5. goad, 6. arrow and 7. Varada mūdṛā. The deity is one-faced.

The Baroda Museum image has therefore to be identified with Cundā, although there is some minor variation. Similarly, the Bodhi Gaya image found in the Hindu monastery (Fig. 164) has also to be identified with Cundā with sixteen arms. One more stone image of Cundā is illustrated in the History of Bengal, Vol. I, pl. xxvi, 64. Here Cundā has eighteen arms instead of sixteen as in the miniature.

The special feature of the Baroda Museum image is its seat which is on the prostrate figure of a man. This kind of special seat is absent in all other images of Cundā so far discovered either in stone or in metal. But this seat appears to be a special feature of the Cundā images which is not against the direction of the Śīdhana. Cundā is said in the Śīdhana to be seated on a Sattvaparyāṅka or a seat spread on a 'Sattva' which usually means a man or an animal. This particular bronze gives the indication that Sattvaparyāṅka is a seat that is placed on a man lying on his back.

Cundā is popular both in 'Tibet' and China<sup>2</sup>.

### 8. GRAHAMATṚKĀ

Faces—Three      Arms—Six

Mūdṛā—Dharmacakra      Āsana—Vajraparyāṅka

She has been described in the Dharmakoṣaśaṅgraha in the following words :

“Grahamātrkā trimukhā śvetapītaraktā śaḍbhujā dakṣe dharmacakra-mūdṛā-vajra-śarā ; vāme kamala-cāpā ; sahasradalapadīne vajrāsanā”.

Dharmakoṣaśaṅgraha, fol. 44A.

1. Gordon : ITI, p. 74 ; Getty : GNB, pp. 129, 130.

2. Clark : TLP, II, pp. 222, 284, 285.

“Grahamātrkā has three faces of white, yellow and red colour, and six-arms, displaying the Dharmacakra mūdṛā (in the principal pair of hands) and carrying the Vajra and the arrow in the two right hands, and in the two left the lotus and the bow. She sits in the Vajrasana on a lotus of a thousand petals”.

Fig. 165 illustrates a miniature painting in the possession of Dr. Evans-Wentz<sup>1</sup>.

1. Getty : GNB, illustrates a similar miniature on plate LXXI, p. 474.

## CHAPTER IX

### EMANATIONS OF AMOGHASIDDHI

There are several Buddhist deities emanating from the Dhyāni Buddha Amoghasiddhi whose colour is green and whose distinctive signal is the Abhaya mūdrā. Out of the deities emanating from the Dhyāni Buddha Amoghasiddhi only one is a male, while all others belong to the female sex. The description of the only male deity, Vajrāmṛta by name, comes from the Niṣpannayogāvali of Abhayākara Gupta. The deities are described here one after another in the order of their importance.

#### 1. VAJRĀMRṬA

Colour—Green      Faces—Three

Arms—Six

Vajrāmṛta is the principal deity in the Vajrāmṛta Maṇḍala of the Niṣpannayogāvali. He is described thus in the text :

“Śrī-Vajrāmṛtaḥ sattvaparyaṅkī priyaṅguśyāmaḥ sītaraḥ tamūlasavya-vāmamukhatrayo...sadbhujah savajraghantābhujayugnalīngitasvābhaprajñāḥ savyābhyām cakrāṣi vāmābhyām pāśīṅkuṣau vibhṛāṇaḥ.”

NSP, p. 18.

“Vajrāmṛta sits on a Sattvaparyaṅka and is green like the Priyaṅgu flower. He is three-faced, the right and left faces show the white and red colour. He is six-armed. The two principal hands holding the Vajra, and the Ghantā, embrace the Prajñā of his own creation. The two other right hands carry the discus and the sword, and the two left show the noose and the goad.”

Vajrāmṛta is represented in China<sup>1</sup>.

#### 2. KHADIRAVANĪ TĀRĀ

Colour—Green      Mūdrā—Varada

Symbol—Utpala

Companions—Aśokakāntā and Ekajaṭā

Tārā is the common name applied to a large number of feminine deities in the Buddhist pantheon. In the Sādhnamālā, Jāṅgulī, Parṇaśabarī. Mahācīnatārā, Ekajaṭā and many others are called Tārās,

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1. Clark : TLP, II, p. 236.



including Khadiravani, who is endowed with two hands, showing the Varada mūdṛā in the right and the Utpala in the left. She can be recognized by the figures of the two attendant deities, Aśokakāntā Mārīcī and Ekajātā. One Sādhana in the Sādhanamālā contains a Dhyāna which describes her form thus :

“Haritām Amoghasiddhimakuṭīm varadotpaladhāridakṣinavāmakarām  
Aśokakāntā-Mārīcy-Ekajāṭavyagradakṣinavāmadigbhāgāṁ divyakumārīm..  
dhyātvā”

Khadiravani-Tārā-Sādhanam”.

Sādhanamālā, p. 176

“The worshipper should conceive himself as Khadiravani-Tārā of green colour, who bears the image of Amoghasiddhi on her crown, and shows the Varada mūdṛā and the Utpala in the right and left hands respectively. To the right and left of her appear Aśokakāntā Mārīcī and Ekajātā, and she appears a celestial virgin.. Thus meditating.”

She is commonly known as Śyāmā-Tārā<sup>1</sup> because of her green colour, and as the Sādhana does not mention any particular Asana she may be represented in any attitude, either sitting (Fig. 166) or standing (Fig. 167). A beautiful statuette in the Baroda Museum shows the goddess in the Lalita attitude (Fig. 168).

Images of Khadiravani Tārā are found in Tibet<sup>2</sup> and China<sup>3</sup>.

### 3. MAHĀŚRĪ TARĀ

Colour—Green

Arms—Two

Mūdṛā—Vyākhyāna

Companions—Four

• Another deity emanating from the Dhyāni Buddha Amoghasiddhi of green colour is Mahāśrī Tārā “Saviouress of Great beauty”. A single Sādhana in the Sādhanamālā describes her form along with her four companion deities, such as Ekajātā, Aśokakāntā Mārīcī, Arya-Jāṅguli and Mahāmāyūri. The Sādhana describes her form as follows :

Mahāśrītārām candrāsanaṣṭhām śyāmavarṇāṁ dvibhujām hastadva-  
yena vyākhyānanūdrādhārām ekavaktrām sarvālaṅkārabhūṣitām pāś-  
vadvayenotpalaśobhām suvarṇasimhāsanopari apāśrayādisobhām nānā-  
puṣpāśokacampakanāgeśvarapārijātakādibhīrajitām - Amoghasiddhimuku-  
ṭīm.

Sādhanamālā, pp. 244-245

“Mahāśrī Tārā sits on the seat of the moon, and is green in colour ; she is endowed with two hands which exhibits the Vyākhyāna mūdṛā. She is one-faced and is adorned with ornaments. Two lotuses beautify

1. IBBS : p. 56, Pl. XXI-XXII.

2. Getty : GNB, p. 125.

3. Clark : TLP, II, p. 267.

her sides. She sits on a golden throne furnished with beautiful cushions. She is decked in a variety of flowers like the *Aśoka*, *Campaka*, *Nāgeśvara* and *Pārijātaka*. She bears on her crown a small figure of *Amogha-siddhi*."

Later, the *Sādhana* gives a description of the four companion deities. Here *Ekajatā* who is stationed apparently to the left of the central deity, is of the following description :

"*Ekajatām ardhaparyāṅkopavistām nīlavarnām kartrikapālādharām sakrodhām lambodarām piṅgalajātīvibhūṣitām vyāghracarm īmbaradharām.*"  
*Sādhanamālā*, p. 245

"*Ekajatā* sits in the *Ardhaparyāṅga*, is blue in colour, holds the *Kartri* (knife) and the *Kapala* (skull), and is angry-looking with a protruding belly. Her hair is of fiery red colour and matted, and she wears a garment made of tiger-skin."

In the corresponding right side appears *Aśokakāntā* who is described in the following words :

"*Dakṣiṇe pārśve Aśokakāntām pītavarnām ratnamukutīnīm vajrāśokadharām.*"  
*Sādhanamālā*, p. 245.

"Towards the right is *Aśokakāntā* who is yellow in colour, wears a crown of jewels, and carries the *Vajra* and the *Aśoka* flower."

The goddess *Ārya-Jāṅgulī* also appears on the further left, behind the figure of *Ekajatā*, and is described here as follows :

"*Purnavāme Ārya-Jāṅgulīm śyāmavarnām sarpavaradahastām.*"  
*Sādhanamālā*, p. 245

"Further to the left there is *Ārya-Jāṅgulī* of green colour showing in her hands the snake and the *Varada mūdrā*."

In the extreme right there is another goddess called *Mahāmāyūrī*. She is given the following form in the *Sādhana* :

"*Dakṣiṇe Mahāmāyūrīm mayūrapicchavaradahastām.*"  
*Sādhanamālā*, p. 245

"In the right there is *Mahāmāyūrī* showing the peacock's feathers and the *Varada mūdrā*."

The mantra of the central deity *Mahāśrī Tārā* is given in the *Sādhana* as :

"*Oṃ Tāre Tuttāre Ture dhanaḥ clade Svāhā*".

The mantra evidently makes her a goddess of wealth, and as such the deity must have been worshipped by the *Tāntric* Buddhists. According to a further statement she sits in the *Rājālīlā Āsana* or the pose of princely ease.

Only one statuette of the deity has been discovered so far. It is now in the Indian Museum, Calcutta (Fig. 169). In conformity with the Sādhana the principal deity Mahāśrī Tārā is shown as one-faced and two-armed exhibiting the Vyākhyāna or the Dharmacakra mūdra. There are two night lotuses on either side. The principal deity sits in the Rajalīla pose on a lion-throne and bears on her crown the miniature figure of Amoghasiddhi with the Abhaya mūdrā.

To her left is the fierce figure of Ekajata, sitting in the Ardhaparyāṅka attitude and holding the Kartri and the Kapala in the two hands. She has a protruding belly, garment of tiger-skin, and she bears a wrathful demeanour which is clear on the stone.

To her right similarly, sits Aśokakāntā Muñci who wears a bejewelled crown, and carries the Vajra and the Aśoka flower according to the direction of the Sādhana.

The statuette also depicts Ārya-Jaṅguli towards the extreme left of the deity and shows the snake and the Varada mūdra in accordance with the direction of the Sādhana.

The statuette also includes the small figure of Mahāmāyūrī to the extreme right of the principal goddess. She shows the peacock's feathers and the Varada mūdrā.

The Indian Museum image seems to be the only image representing Mahāśrī Tārā where the sculpture does not deviate even a little from the description given in the Sādhana-mūlā<sup>1</sup>.

#### 4. VAŚYATĀRĀ

Āsana—Bhadrāsana

Symbol—Lotus

Mūdrā—Varada

Colour—Green

Vaśyatārā, is also known by the name of Āryatārā, and only one Sādhana in the Sūdhana-mūlā is assigned to her. There is practically no difference between her form and that of Khadiravanī-Tārā in as much as both display the Varada mūdrā in the right hand and carry the Utpala in the left. Both have green colour, and both bear the image of Amoghasiddhi on their crowns. In the case of Khadiravanī-Tārā, however, no mention is made regarding the attitude in which she should stand or sit, but here it is expressly mentioned that Vaśyatārā should be seated in the Bhadrāsana, which resembles the European fashion of sitting with both legs dangling below

1. For an article on the subject see *Proceedings of the Third Oriental Conference, Madras*, p. 257 et. seq.—Identification of an Indian Museum Statuette. Besides this there are some miniature paintings depicting Mahāśrī-tārā

This Āsana, or the attitude of sitting alone distinguishes *Vaśyatārā* from other ordinary *Tārās* carrying the *Utpala* in the left and exhibiting the *Varada mūdrā* in the right. The other point of difference between *Khadiravanī-Tārā* and *Vaśyatārā* is, that the former is accompanied by the two goddesses, *Aśokakāntā Māricī* and *Ekajatā*, whereas the latter is without companions. *Khadiravanī* may sit or stand in any attitude, but the *Sādhana* prescribes the *Bhadrāsana* only for *Vaśyatārā*.

The accompanying sketch (Fig. 170) represents *Vaśyatārā* as she is pictured in Nepal, and its special importance lies in its depiction of the *Bhadrāsana* attitude in which the goddess sits<sup>1</sup>.

### 5. ṢAḌBHUJĀ SITATĀRĀ

Colour—White	Āsana—Ardhaparyaṅka
Faces—Three	Arms—Six

There are many *Sādhana*s for *Sitatārās*, or the *Tārās* of white colour but in none of them are they mentioned as bearing the image of *Amoghasiddhi* on their crowns. It is only in this case that the image of the *Dhyāni Buddha* is expressly mentioned. This White *Tārā* is three-faced and six-armed, and the *Dhyāna* describes her form in the following terms :

“*Sitatārām trimukhām sadbhujām pīṭanīladakṣiṇetaramukhīm pratimukhām trinetraīm varadā-kṣasūtra-śaradharalakṣinatrikarām utpalapadma-cīpadharavāmapānitrayaīm ardhaparyaṅkanīśaunnām candrāsanacandraprabhāḥ jātāmukutaśhit-Amoghasiddhīm pañcamundavibhūsitamastakāīm ardha-candra-kṛtāsekharāīm nānālaṅkāradharāīm dviraṣṭavarṣākṛtīm aṣṭaśmaśānamadhyasthitīm . . . vicintya.*”

*Ṣaḍbuja-śukla-Tārā-sādhanaīm*

*Sādhanamālā*, p. 216

“The worshipper should conceive himself as *Sitatārā*, who is three-faced and six-armed. Her right face is yellow and the left blue in colour, and the faces are endowed with three eyes each. Her three right hands show the *Varada mūdrā*, the rosary and the arrow, and the three left carry the *Utpala*, the lotus and the bow. She sits in the *Ardhaparyaṅka* attitude, sits on and shines like the moon, and bears the effigy of *Amoghasiddhi* on her crown of matted hair. Her head is embellished by five severed heads and the crescent moon. She is decked in many ornaments, is twice eight years old, and resides in the midst of the eight cremation grounds. Thus meditating...”

The accompanying sketch (Fig. 171) shows how she is represented in Nepal. It tallies in all respects with the description given in the

<sup>1</sup> For the *Sādhana*, see *Sādhanamālā*, p. 178.

Sādhana, except that here she is represented in Vajrapāyaṅka instead of Ardhapāyaṅka as required by the Sādhana.

She is known to the Chinese collection at Peiping<sup>1</sup>.

## 6. DHANADA-TĀRĀ

Arms—Four

Colour—Green

Dhanada-Tārā is one of the four-armed varieties of Tārā. The special features of this goddess are that she rides an animal, and like Vajratārā, is surrounded by eight goddesses, originating from the eight syllables of the famous mantra "Om Tāre Tuttāre Ture Svāhī". The symbols that are held in her four hands are also different from all other varieties of four-armed Tārā. The Dhyāna describing her form runs as follows :

"Tārā-Bhagavatīm ātmānām bhāvayet ; candrāsanaṁprabhāṁ saumyāṁ sattvapāyaṅkasthāṁ, haritaśyāmāṁ ekavadanāṁ dvilocaṇāṁ caturbhujāṁ aksasūtravaradotpalapustakadharāṁ vicitravastrāṅkāravatīm...Locanādibhir-devībhir-abhiṣīktāṁ ātmānām Amoghasiddhimukutāṁ dhyāyāt."

Dhanada-Tārā Sādhanaṁ."

Sādhanamālā, p. 219

"The worshipper should conceive himself as goddess Dhanada Tārā, who is seated on and has the radiance of the moon, is benign in appearance, sits on an animal, has green complexion, one face, two eyes, and four arms showing the rosary, the Varada pose, the Utpala and the book. She wears variegated ornaments and garments. The worshipper should further conceive himself as receiving homage from the goddesses, Locanā and others, and as bearing the image of Amoghasiddhi on the crown."

Images of Dhanada Tārā are found in Tibet<sup>2</sup> and China<sup>3</sup>. Fig. 172 illustrates a Nepalese drawing.

## 7. SITATĀRĀ

Colour—White

Arms—Four

Mūḍrā—Utpala Mūḍrā

Sitatārā, as the name implies, is a Tārā of white variety with one face and four arms. She is accompanied by two goddesses Mārīcī and Mahāmāyūrī. It may be remembered that Khadiravaṇī also is accompanied by Mārīcī and Ekajāṭā ; but the difference is that Khadiravaṇī

1. Clark : TLP, II, p. 282.

2. Getty : GNB, p. 123.

3. Clark : TLP, II, p. 283.

is two-armed whereas Sītātārā is four-armed. The Dhyāna contained in the only Sādhana for her worship in the Sādhanamālā describes her form in the following terms :

“Tārābhagavatīm śuklām trinetrām caturbhujām Pañca-Tathāgatamukutīm nānūlaṅkāṛīm, bhujadvayena utpalamūdrām dadhānām, dakṣiṇa-bhujena cintāmaniratnaśaṅkhyuktavaradām, sarvasattvānām āśām paripūrayantiīm, vānenotpalamanjarīm vibhīṛānaīm dhyāyāt.

Tasyā daksinapārśve Mūricīm pītām candrāsanām nilāmbarām dvibhujīm ; vāmena raktāśoka-pallavadharaīm, dakṣiṇena sitacāmara-dharaīm ; raktakañcukālbharaṇām.

Vamapārśve Mahāmāyūīm priyaṅguśyāmām dvibhujām ; vāmena mayūrapicchadharaīm, dakṣiṇena cāmaradharaīm, evaīm vicintya...”

Sādhanamālā, p. 215.

“The worshipper should visualise himself as the goddess (Sita)-Tārā of white complexion, with three eyes and four arms. She bears the images of the five Dhyāni Buddhas on her crown, is decked in many ornaments, exhibits the Utpala mūdrā with the first pair of hands, displays the Varada mūdrā along with the Cintāmani jewel in the second right, and carries the Utpala bud in the second left, and fulfils the prayers of all beings.

To her right is Mūricī who is yellow in complexion, sits on the moon, is clad in blue garments, is two-armed and carries the bough with red Aśoka flowers in the left hand and the Cāmara in the right. She wears a red jacket and ornaments.

To her left is Mahāmāyūī of green colour, like the Priyaṅgu fruit, who is two-armed and carries the peacock's feathers in the left hand and the Cāmara in the right. Thus meditating.”

Images of Sītātārā are found in Tibet<sup>1</sup> and China<sup>2</sup>.

### 3. PARṆAŚABARĪ

Colour—Green

Faces—Three

Vāhana—Diseases (in human form)

Asana—Pratyālidha

One form of Parṇaśabarī of yellow colour has already been discussed along with the female emanations of the Dhyāni Buddha Akṣobhya. But here her complexion is green probably because the Dhyāni Buddha Amoghasiddhi, from whom she is said to emanate, is of that colour. The Mantra calls her ‘Piśaṇī’ and also ‘Sarvaṃārīpraśamani’ or “the destroyer of all diseases and epidemics”. She is almost identical

1. Getty. GNB, p. 122.

2. Clark : TLP, II, pp. 18, 216.

with the form that has been described previously, except that here her colour is green and she bears the image of Amoghasiddhi on her crown, instead of that of Akṣobhya. She carries the same weapons as the previous one, but the expressions of their faces are very different, there a pleasant beaming smile, here an angry laugh. As the two specimens of Parnaśabarī discovered in East Bengal both bear the image of Amoghasiddhi on the crown, it is necessary to quote the Dhyāna in this case also, for a comparison of the details with the images reproduced here :

“Parnaśabarīm haritām trimukhām trinetram śatbhujām kṛṣṇasukla-  
dakṣiṇāvāmānanām vajra-paraśu-śaradākṣinakaratrayām karmuka-patra-  
cchaṭā-sapāśatarjanīvāmakaratrayām sakrodhahasitānanām navayauva-  
navatīm sapatramālīvyāghracarmanivasanām iṣallambodarīm  
ūrdhvasaṁnyatakeśim adho aśeṣarogamāripadākṛāntām Amoghasiddhi-  
mukutīm ātmanāṁ jhaṭīti niṣpādyā ..” Sādhana-mālā, p. 308

“The worshipper should conceive himself as Parnaśabarī, who has a green complexion, three-faces, three eyes, and six arms. Her right and left faces are of blue and white colour respectively. She carries in her three right hands the Vajra, the Paraśu and the arrow, and in her three left, the bow, the cluster of leaves and the Tarjanīpāśa. Her faces show an angry laugh. She is in the prime of youth, is decked in tiger-skin and a garment of leaves, has a slightly protruding belly, and hair tied up above. She tamples under her feet various diseases and pestilences, and bears the image of Amoghasiddhi on the crown. Thus meditating ..”

- The two images of Parnaśabarī (Figs. 173 and 174) have been discovered by Mr. N. K. Bhattachali<sup>1</sup>. These two images follow the Sādhana most accurately in all details; the angry laugh has been correctly depicted in the three faces, and the belly slightly protrudes. To the right and left are two divinities, Hayagrīva, the Hindu god of Fever, and Śītālā, the Hindu goddess of small-pox, and they are represented in the images as flying in opposite directions to escape the wrath of Parnaśabarī. The prostrate figures under the feet are the Diseases and Pestilences, in human shape. The figure under the right leg, apparently, is a man attacked with small-pox, as we can judge from the circular marks all over his body; the other figure under the left foot, is probably attacked with some fatal disease. Both the images of Parnaśabarī are decidedly very fine specimens of the Bengal school of art.

1. Bhattachali : IBBS, p. 58f. Plate XXIII.

Paṇṣābarī is represented in Tibet<sup>1</sup> and China<sup>2</sup>.

### 9. MAHĀMĀYŪRĪ

Colour—Green

Faces—Three

Arms—Six

Āsana—Ardhaparyāṅka

Mahāmāyūrī is another goddess of the Pañcarakṣā group, and is affiliated to Amoghasiddhi in the same way as the other members of the group are affiliated to one or another of the Dhyāni Buddhas. She is different in form when worshipped in the Pañcarakṣā Mandala, which will be described later. When she bears the image of Amoghasiddhi on the crown she is three-faced and six-armed, but she may have another form with one face, two arms and yellow complexion, in which case she will hold peacock's feathers in the right hand and display the Varada mūdrā in the left. The three-faced and six-armed form of Mahāmāyūrī has been described in the Sādhnamālā as follows :

“Mahāmāyūrīm haritavarṇāṁ trimukhāṁ śadbhujāṁ pratimukhāṁ trinetraṁ kṛṣṇasukladakṣinetravadanāṁ ; dakṣinatṛihastesu yathākramaṁ mayūrapiccha-bāṇa-varadamūdrāḥ ; tathā vāmatrihastesu ratnacch-  
tīcāpotsaṅgasthakalaśāḥ ; vicitrābharanāṁ, śṛṅgārarasāṁ, navayau-  
vanāṁ, candrāsane candraprabhāvatīm ardhaparyāṅkinīm Amoghasiddhi-  
mukutīm bhāvayet ātmānaṁ”.

Sādhnamālā, p. 400

“The worshipper should visualise himself as Mahāmāyūrī, who has a green complexion, six arms, and three faces, each endowed with three eyes. Her right and left faces are of blue and white colour respectively. She shows in her three right hands the peacock's feathers, the arrow and the Varada mūdrā, and similarly, in the three left hands the jewel, the bow, and the water-vessel on the lap. She is decked in wonderful ornaments, displays the sentiment of passionate love, is youthful, has her seat on, and the radiance of the moon, sits in the Ardhaparyāṅka attitude, and bears the image of Amoghasiddhi on the crown”.

Mahāmāyūrī is popular in Tibet<sup>3</sup> and China<sup>4</sup> and her images are found in these countries. She is said to nullify the effect of snake-poison.

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1. Gordon : ITL, p. 71 ; Getty : GNB, pp. 134, 135.
  2. Clark : TLP, II, pp. 207, 287 two-armed, 287.
  3. Gordon : ITL, p. 74 ; Getty : GNB, p. 136.
  4. Clark : TLP, II, pp. 206, 275.



## 10. VAJRAŚṚṆKHALĀ

Colour—Green

Faces—Three

Arms—Eight

Āsana—Lalita

Symbol—Chain

Three Sādhanaś in the Sāadhanamālā are devoted to the worship of Vajraśṛṅkhalā. Her colour is green, and as she emanates from Amoghasiddhi she bears the image of that Dhyaṇi Buddha on the crown. “Śṛṅkhalā” means a chain, and as the goddess carries a chain, marked with a Vajra, she is called Vajraśṛṅkhalā. The chain, therefore, is her characteristic sign and should be paid particular attention to, in identifying her images, if ever, they come to light. She may be compared with Vajrasphotā another chain bearing deity. One of the Dhyaṇas describes her form in the following manner :

“Haritām trimukhām astabhujām; prathamamukhām īsaddhāsarasām;  
dakṣiṇām kapilām kapilalocanam ca ; vānam raktam bhṛkutidamśtrā-  
karālam ; daksinesu catuhkaresu abhaya-vajra-śṛṅkhalā-śaradharām ;  
vamacatuḥkaraiḥ rudhirapūrnakapāla-tarjanī-pāśa-cāpadharām ; lalitāk-  
śepāsanasthām, māñjārācarmottariyām, Amoghasiddhibhūṣitordhva-  
piṅgalakeśām vicintya ..

Vajraśṛṅkhalā Sādhanaś.”

Sāadhanamālā, p. 414

“The worshipper should visualise himself as (Vajraśṛṅkhalā) of green complexion, with three faces and eight arms. Her first face is gently smiling, right face is of brown colour with brown eyes, and the left is of red colour and appears terrible with contortions of the brows and bare fangs. She shows in the four right hands the Abhaya pose, the Vajra, the Vajraśṛṅkhalā and the arrow, and in the four left, the Kapāla full of blood, the Tarjanī, the noose and the bow. She sits in the Lalita attitude, has a scarf of cat’s skin, and her brown hair rises upwards and is decorated with the image of Amoghasiddhi. Thus meditating...”

Vajraśṛṅkhalā may, according to the Sādhanaś, have another form<sup>1</sup> with three faces and six arms, in which case she carries the Vajra, the Vajraśṛṅkhalā and the arrow in the three right hands ; and the Tarjanī, the noose and the bow in three left hands. The illustration (Fig. 175) shows this form of the goddess as drawn by the native Citrakāras of Nepal. She is represented in China<sup>2</sup>.

1. Sādhana No. 207 in the Sāadhanamālā, p. 413.

2. Clark : TLP, II, pp. 196, 311.

## 11. VAJRAGĀNDHĀRĪ

Colour—Blue

Faces—Six

Arms—Twelve

Āsana—Pratyāliḍha

The name of Vajragāndhārī is already mentioned in connection with the Maṇḍala of the eight-armed Kurukullā, an emanation of Amitābha. In this Maṇḍala it is definitely said that Vajragāndhārī should bear the image of her sire Amoghasiddhi on her crown. She is thus included in the family of Amoghasiddhi. Vajragāndhārī is one of the terrible goddesses endowed with six faces and twelve arms. A short Sādhana in the Sādhanamālā describes her form as follows :

“Vajragāndhārī kṛṣṇā śaṇmukhī dvādaśabhujā ūrdhvapiṅgaśakeśī pratyāliḍhapadā daṁṣṭrākaraṇālavadanā pratimukhaṁ trinetṛā. Dakṣiṇa-bhujeṣu yathākramaṁ vajra-vajraghaṇā-khadga-triśūla-bāna-cakrāṇi ; vāmaśadbhujeṣu khaṭvāṅgaṅkuśa-dhanuḥ-paraśu-pāsa-hṛttarjanyah ; prathamamukhaṁ kṛṣṇaṁ, aparāṇi mukhāni pañcavarnāni viśvapadma-sūryāsana ceti”.

Sādhanamālā, pp. 403-404

“Vajragāndhārī is blue in colour, six-faced and twelve-armed with brown hair rising upwards. She stands in the Pratyāliḍha attitude, and her faces look terrible with bare fangs and three eyes. She carries in her six right hands 1. the Vajra, 2. the bell marked with a Vajra, 3. the sword, 4. the trident, 5. the arrow, and 6. the discus, and in the six left hands 1. the Khaṭvāṅga, 2. the goad, 3. the bow, 4. the Paraśu, 5. the noose and 6. the Tarjanī against the chest. Her first face is blue, and the other five faces show five different colours. She rests on the sun supported by a double lotus”.

The Dhāraṇī quoted in the Sādhanamālā gives her the epithets of Yoginī and Bhīṣmabhaginī, and she is believed to be the consort of the Yakṣa general, Candavajrapāṇi by name.

Statuettes of this goddess are found in China<sup>1</sup>.

## CHAPTER X

### EMANATIONS OF RATNASAMBHAVA

#### I. GODS

Ratnasambhava is comparatively unimportant in the pantheon of the Northern Buddhists, as is evident from the small number of deities that emanate from him. It has already been pointed out that Jambhala and Vasudhārā were known long before the Dhyāni Buddhas were ushered into existence and it appears, therefore, that Jambhala has been assigned to Ratnasambhava at a late period. Jambhala is connected with wealth and is said to distribute gems, jewels and riches to his devotees. Again Ratnasambhava means 'Jewel-born' and whom might Jambhala, the god of wealth, call his sire if not the Dhyāni Buddha born of jewels? If one or two forms of Jambhala emanate from Ratnasambhava, it may be reasonably expected that at least one or two forms of his consort, Vasudhārā, should also issue from the same source. In spite of all this, the Buddhists were divided in their opinion as to the sire of Jambhala, the followers of the Akṣobhya cult holding him as originating from Akṣobhya.

Mahāpratisarā, another of his emanations, belongs to the Pañcarakṣā group, and affiliates herself to Ratnasambhava in the same way as the other members of the group affiliate themselves to one or another of the five Dhyāni Buddhas. Ratnasambhava is distinguished from the other Dhyāni Buddhas by his yellow colour and the Varada mūdṛā he displays with his right hand. The male deities that emanate from Ratnasambhava are Jambhala and Uccuṣma-Jambhala, the latter being regarded as a terrible form of Jambhala.

#### 1. JAMBHALA

Several of Jambhala's forms are noticed in the Sādhnamālā, which states that the god may emanate either from Akṣobhya, or from Ratnasambhava. The form that emanates from Akṣobhya has already been described. The characteristic feature of Jambhala emanating from Ratnasambhava is that he carries the mongoose in his right hand and the citron in the left. The mongoose is supposed to be the receptacle of all gems and jewels, and when Jambhala presses the two sides of the mongoose it vomits the treasures within. It is this mongoose which

makes it easy to identify Jambhala images. As an emanation of Ratna-sambhava he may either be represented alone, or in the embrace of his Śakti in yab-yum. In the Sādhana-mālā only three Dhyānas describe him as single.

When represented in yab-yum, he sits on the moon under which there is a double lotus of eight petals. He wears all sorts of ornaments, his complexion is golden yellow and he has a protruding belly. He carries the citron and the mongoose in the right and left hands respectively, wears a garland of yellow lotus, and remains in yab-yum with Vasudhārā. The eight petals of the lotus seat are occupied by the eight Yakṣas, to wit, Māṇibhadra, Pūrṇabhadra, Dhanada, Vaiśravana, Keli-māli, Civikundali, Sukhendra and Carendra who are identical in all respects with the principal figure. Each Yakṣa is accompanied by a Śakti with whom he remains in yab-yum in the same way as Jambhala remains with Vasudhārā, and the names of these eight Yakṣinis are : Citrakālī, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī and Sarasvatī. The Yakṣinis are identical in form with Vasudhārā, who is yellow in complexion, carries the ears of corn and shows the Varada mūdṛā in her two hands.

When single, Jambhala is of golden complexion and carries the mongoose in the left hand and the citron in the right. The illustration (Fig. 176) shows a stone image from Nepal which was in the possession of the late Pandit Siddhiharsa. Here the god is represented as sitting in the Lalita attitude. Two other specimens (Figs. 177 and 178) from Vikrampur<sup>1</sup>, in Eastern Bengal, depict the god in the same attitude, and they are some of the finest products of the Bengal art of medieval times.

There is another form of Jambhala which is two-armed, carries the citron and the mongoose in his two hands and tramples upon two semi-divine beings Śaṅkhamuṇḍa and Padmamūṇḍa by name, apparently in the Alidha attitude<sup>2</sup>.

#### (a) JAMBHALA (Yab-Yum)

Colour—White                      Faces—Three

Arms—Six

Jambhala in yab-yum has another form with three faces, six arms and white colour. According to the Sādhana his two faces to the right and left are red and blue respectively. Jambhala sits in the Vajraparyāṅka attitude, and embraces his Prajñā Vasudhārā of his own creation with

1 Bhattasali · JBBS, p. 31, Pl. XI.

2. Sadhana No. 287 in the Sādhana-mālā, p. 564.

the two principal hands. In the two remaining right hands he carries the red Vajra and the sword, and in the two remaining left hands he holds the emerald and the lotus. In all other respects he is identical with the forms described previously<sup>1</sup>.

Images of Jambhala are found in Tibet<sup>2</sup> and China<sup>3</sup>. Fig. 179 illustrates a Nepalese drawing of the deity in yab-yum.

## 2. UCCHUṢMA JAMBHALA

Āsana—Pratyālīdha

Appearance—Terrible

Vāhana—Kuvera

This Ucchuṣma Jambhala is identical in form with the one already discussed under the emanations of Akṣobhya. Here also Ucchuṣma stands in the Pratyālīdha attitude with his left leg stretched forward on the forehead of Kuvera while the right tramples upon his two legs. He is terrible to behold, with protruding belly, bare fangs and the snakes for ornaments. He holds the Kapāla full of blood against his chest in the right hand and looks eagerly at it with three eyes. The left hand as usual holds the mongoose.

Ucchuṣma Jambhala is rarely represented and his images are not known except the one at Sarnath already described under the emanations of Akṣobhya. This unique image shows all the characteristic features of the god as obtained from the Sādhana. The figure shows his consort Vasudhārā in the left, but the effigy of neither Akṣobhya nor Ratnasambhava can be seen on his head. It is Amitābha who is there. Nevertheless, this is the only figure known to students of iconography, as representing Ucchuṣma Jambhala.

Jambhala in his fierce form of Ucchuṣma or Ḍimbha is not known either in Tibet or in China.

## II. GODDESSES

Several Buddhist goddesses emanate from the Dhyāni Buddha Ratnasambhava with the yellow colour and the Varada mūdṛā as his recognition symbol. He presides over the Ratnakula or the collection of deities with the jewel as their family symbol, and the yellow colour as their family colour. All deities which are not specifically mentioned as emanations of a particular Dhyāni Buddha can be assigned to the Dhyāni Buddha Ratnasambhava, provided that they have yellow colour. On this principle the undernoted deities are brought under Ratnasambhava, and described one after another.

1. Sādhana No. 297 in the Sādhanamālā, p. 581.

2. Getty : GNB, p. 159.

3. Clark : TLP, II, pp. 203 ; ( six-armed ), p. 310.

## 3. VAJRATĀRĀ

Colour—Golden Yellow

Faces—Four

Arms—Eight

According to a definite statement<sup>1</sup> contained in the Vajratārā Mandala of the Niṣpannayogāvalī, the Dhyānī Buddha Ratnasambhava is the spiritual sire of Vajratārā. She is four-faced and eight-armed and her description is as under :

“Bhagavatī Vajratārā suvarnavarnā...hemābha-śubhra-ñīla-lohitamūla-savya-pāścimottara-caturvaktrā aṣṭabhuajā savyair-vajraṁ pāśaṁ śaraṁ śaṅkhaṁ ca vibhṛatī vāmaiḥ pītōpalāṁ cāpaṁ aṅkuśaṁ tarjaṇiṁ ca.”

NSP, p. 38

“Goddess Vajratārā is of golden yellow colour...She is four-faced. The principal face is golden in colour, the right is white, the one behind is blue and the left red. She has eight arms. In her four right hands she shows the Vajra, the noose, the arrow and the conch. In the four left she has the yellow night lotus, the bow, the goad, and the raised Tarjaṇī”.

Vajratārā is a popular deity in Buddhism and her images are found almost everywhere in India. She is popular also in Nepal. In the Chinese collection of statuettes at Peiping an image of Vajratārā is found under the title of Aṣṭabhuajā Vajratārā<sup>2</sup>.

Here, at least one very peculiar image of Vajratārā may be noted. It is in the Indian Museum, Calcutta. The Indian Museum bronze of Vajratārā is in the form of a lotus, and represents the complete Mandala with all the attendant deities<sup>3</sup>. It is so constructed that it can be opened and closed at will. The petals are eight in number, and each bears the image of an attendant deity. The Dhyāna describing her form in the Sādhnamālā and explaining this particular image is as under :

Mātṛmandalamadhyasthāṁ Tārādevīm vibhāvayet I  
Aṣṭabhujaṁ caturvaktrāṁ sarvālāṅkārabhūṣitāṁ II  
Kanakavarṇanibhāṁ bhavyāṁ kumārilaṅkaṣaṇojjvalāṁ I  
Pañcabuddhamukutīm vajrasūryābhiṣekajaṁ II  
Navayauvanalāvanyāṁ calatkanakakundalāṁ I  
Viśvapadmasamasināṁ rakṭaprabhāvibhūṣitāṁ II  
Vajra-pāśa-tathā-śaṅkha-saccharodyatadakṣiṇāṁ I  
Vajraṅkuśōtpaladhanustarjaṇi-vāmadhāriṇīṁ I  
Vajraparyāṅkayogena sādḥayet bhuvanaṭrayaṁ II

Sādhnamālā, p. 179

1. NSP : p. 38, Vajratārāyāḥ kulśo Ratneśaḥ.

2. Clark : TLP, II, p. 210.

3. See also Bhattacharya : IBBS, pp. 45f. pl. XV, XVI, XVII,

"The worshipper should conceive himself as Vajratārā, who is in the midst of the circle of the Eight Mothers, is eight-armed, four-faced, and decked in all ornaments. Her complexion is like the colour of gold, and she is graceful and resplendent with the auspicious marks of a virgin ; she bears the images of the five Dhyāni Buddhas on her crown, and is born of the water of consecration of the Vajra and the sun ; she is effulgent in her blooming youth, has swaying ear-rings, sits on the double lotus, and radiates red-hued light ; she carries in her right hands the Vajra, the noose, the conch and the swift arrow, and in the left the Vajrāṅkuśa, the Utpala, the bow and the Tarjanī. Thus conceiving her as sitting in the Vajraparyaṅka attitude (the worshipper) may conquer the three worlds."

The Sādhana further describes the deities constituting the Maṇḍala. In the four cardinal points there should be four goddesses on the four petals of the lotus on which Vajratārā sits.

#### 1. Puṣpatārā (East)

"Pūrvēna Pūspatārāṁ tu sitavarṇāṁ manoramāṁ I  
Om̐kāṛākṣaraṇiṣpaṇṇāṁ puṣpadāmakarākulāṁ I  
Dvibhujāṁ ekavaktrāṇca sarvālaṅkārabhūṣitāṁ" II

"On the east is Puṣpatārā, who is white and winsome, is born of the syllable 'Om', carries the garland of flowers, is two-armed, one-faced and decked in all ornaments.

#### 2. Dhūpatārā (South)

"Dakṣiṇe Dhūpatārāṁ tu kṛṣṇavarṇāṁ surūpiṇīṁ I  
Dhūpaśākhākaravyagrāṁ sarvālaṅkārabhūṣitāṁ" II

"On the south is Dhūpatārā, who is of blue colour, attractive, carries the Dhūpa (incense) stick and is decked in all ornaments."

#### 3. Dipatārā (West)

"Pāścīme Dipatārāṇca dipayaṣṭikarākulī I  
Pītavarṇāṁ mahābhūṣāṁ calatkanakakuṇḍalāṁ" II

On the west is Dipatārā, who carries the torch in her hands, is of yellow complexion, profusely ornamented and has ear-rings swaying.

#### 4. Gandhatārā (North)

"Uttare Gandhatārāṁ tu gandhaśaṅkhakarākulāṁ I  
Raktavarṇanibhāṁ devīm bhāvayet garbhamaṇḍale" II

On the north is Gandhatārā, who carries in her hands the conch of scents, and has red complexion.

All these (goddesses) should be situated in the inner circle."

The Sādhana further says that the following Guardians of the Gates should also be meditated upon as standing round the principal goddess, but apparently not in the same circle with the four described above.

#### 5. Vajrāṅkuśī (East)

"Pūrvadvāre Vajrāṅkuśīm ekavaktrām dvibhujām vajrāṅkuśōtpalaha-stām vikṛtavadanām kṛṣṇavarṇām".

"On the eastern gate there is Vajrāṅkuśī who is one-faced and two-armed. She carries in her two hands the goad marked with a Vajra and the night lotus. She has a distorted face and is blue in colour."

#### 6. Vajrapāśī (South)

"Dakṣīnavāre Vajrapāśīm pītavarṇām vikṛtānanām ekavaktrām dvibhujām vajrapāśahastām".

"On the southern gate there is Vajrapāśī of yellow colour. She has one distorted face. She carries in her two hands the noose marked with a Vajra".

#### 7. Vajrasphoṭī (West)

"Pāścīmadvāre Vajrasphoṭīm raktavarṇām ekavaktrām dvibhujām vikṛtavadanām vajrasphoṭahastām".

"On the western gate there is Vajrasphoṭī of red colour. She has one distorted face. In her two hands she carries the chain marked with a Vajra".

#### 8. Vajraghaṇṭā (North)

"Uttaradvāre Vajraghaṇṭām śvetavarṇām ekavaktrām dvibhujām vikṛtavadanām vajraghaṇṭāhastām".

"On the northern gate there is Vajraghaṇṭā of white colour. She has one distorted face. In her two hands she carries the bell marked with a Vajra".

#### 9. Uṣṇīṣavijayā (Above)

Goddess Uṣṇīṣavijayā occupies the upper regions.

#### 10. Sumbhā (Below)

Goddess Sumbhā occupies the lower regions.

All these goddesses stand on the orb of the sun in the Ālīdha attitude with the right leg stretched forward. They are radiant like the Sun-god and are surrounded with a fiery halo. They are decked in ornaments of snakes.



These goddesses originate from the ten different letters of the mantra of Vajratārā, which is "Om Tāre Tuttāre Ture Svāhā", consisting of ten syllables. Each syllable brings forth a goddess, and these goddesses are said to be the embodiments of the ten Pāramitās of the Mahāyāna School.

The following are some of the instances in which the mantra of Vajratārā might be applied with success. Let a knot be tied at the end of a cloth over which the mantra has been recited seven times, and its wearer can go even to the most inaccessible regions of the Vindhya mountains without being molested. Tigers, thieves, crocodiles, lions, snakes, elephants, buffaloes, bears, bulls and the like will flee or even be destroyed, at the mere recital of the name of the goddess. If one hundred and eight lotuses are offered into the fire with this mantra, it will be enough to subdue any woman born of man. The feather of a crow over which this mantra has been recited thirty-two times, if kept concealed within the house of an enemy, will destroy it mysteriously in the course of a week. There is no need to multiply instances. It is enough to say that Vajratārā is sure to bring success to her worshipper in anything he may undertake, and that is the reason why she is so popular among the Vajrayānists.

Fig. 180 illustrates the Indian Museum image of Vajratārā enclosed within a lotus, surrounded by all the ten deities of the Vajratārā Maṇḍala. Fig. 181 is the Orissa image of Vajratārā illustrated in N. N. Vasu's Mayurbhanj Archaeological Survey. Fig. 182 is the image of Vajratārā discovered at the Sarasvatisthan close to the Svayambhu Temple in Nepal.

Fig. 183 illustrates the Peiping statuette of Puṣpatārā, one of the attendants of Vajratārā.

#### 4. MAHAPRATISARĀ

Varieties.—1. Three-Faced, Ten-Armed

2. Four-Faced, Eight-Armed

Mahāpratisarā<sup>1</sup> is the principal goddess in the Pañcarakṣā group, and her worship is widely prevalent amongst the Tāntric Buddhists. She is represented either singly or in a Maṇḍala in the company of four other Pañcarakṣā deities. She is generally yellow when worshipped independently, and white when worshipped in the Maṇḍala of the five goddesses. She may be represented with four faces and eight arms, or with three faces and ten arms, in accordance with the Sādhana, but in actual representations she may have three faces and eight arms. The

1. See also Bhattasali : IBBS, p. 61 and Pl. XXIV.

form with three faces and eight arms, is said to bear the image of Ratnasambhava on the crown, and the other yellow form may also be assigned to this Dhyāni Buddha. The Sādhana describes the former in the following terms :

“Mahāpratisarā pīta trimukhī pratimukhaṁ trīnayanā daśabhuḷī kṛṣṇasitadakṣiṇetaravadanā dakṣiṇapañcabhuḷeṣu yathākramaṁ khadga-vajra-bāṇa-varada-hṛdayaśāyīhastasthacchatrāṇi tathā vāmapañcabhuḷeṣu cāpa-dhvaja-ratnacchaṭā-paraśu-śaṅkhāḥ Ratnasambhavamukuṭi kṛṣṇa-kañcukarakattariyā ca ardhaparyāṅka-lalitākṣepā divyābharanavastra-bhūṣitā ceti.”

Sāghanamālā, p. 401-402

“Mahāpratisarā has yellow complexion, three faces, each with three eyes, and ten arms ; her right and left faces are of blue and white colour respectively. She carries in her five right hands the sword, the Vajra, the arrow, the Varada mūdrā and the parasol held against her chest, and her five left hands similarly hold the bow, the banner, the jewel, the Paraśu and the conch. She bears the image of Ratnasambhava on the crown, has a blue jacket and a red scarf, sits on the Ardhaparyāṅka in the Lalita attitude, and wears celestial ornaments and garments”.

The form with four faces and eight arms is described under the five Rakṣā deities. But there is another form which is worshipped independently, and which is almost identical with the preceding one, except that here she is endowed with four faces and eight arms. The principal face is yellow, the right white, the left red, and the face behind blue. She carries in her four right hands the sword, the Cakra, the Trisūla and the arrow, and in the four left the Paraśu, the bow, the noose and the Vajra.

Two photographs (Figs. 184, 185) represent this form of the goddess, and these tally with the Sādhana in all other respects except that they have only three faces instead of four.

The goddess is popular in Tibet<sup>1</sup> and China<sup>2</sup>.

## 5. VASUDHARĀ

Colour—Yellow

Face—One

Arms—Two

Symbol—Ears of Corn

Vasudhārā is the consort of Jambhala and bears the image of either Akṣobhya or Ratnasambhava on her crown. Several Sāghanas in the Sāghanamālā describe her form which is invariably two-armed. As

1. Gordon : ITE, p. 76.

2. Clark : TLP, II, p. 289 (two-armed).

none of the Sādhana mentions the Āsana, she may be represented in any attitude, standing or sitting. She is richly decked in ornaments and is invariably accompanied by her attendants. Her complexion is always yellow, and she carries in her left hand the ears of corn with the vessel that showers gems, while the right hand exhibits the Varada mūdrā. The short Sādhana describing her is as follows :

“Pīta-Vaṁ kārapiṇātām dvibhujaikamukhiṁ pītāṁ navayauvanābharaṇavastravibhūṣitām dhānyamañjarinānāratnavarṣamāghaṭavāma-hastāṁ dakṣiṇena varadām anekasakhijana-parivṛtām viśvapaḍmacandrāsanasthām Ratnasambhavamukūṭinīm.. niṣpāḍya”.

Sādhanamālā, p. 422-3

“The worshipper should conceive himself as (Vasudhārā) who originates from the yellow germ syllable ‘Vaṁ’. She is two-armed, one-faced, of yellow complexion, is in the prime of youth and is decked in all sorts of ornaments and garments. She carries in her left hand the ears of corn on a vessel showering gems, while the right exhibits the Varada mūdrā. She is surrounded by many lady friends, rests on the moon over the double lotus, and bears the image of Ratnasambhava on the crown...”.

Images of Vasudhārā are not generally met with in sculpture. She accompanies Ucchuṣma in the unique Sarnath image already referred to. The other image from Sarnath is mutilated beyond recognition. In both cases, however, she is represented as standing. Fig. 186 illustrates a Nepalese drawing of the goddess.

Vasudhārā is sometimes represented as one-faced and six-armed, and as sitting in the Lalita attitude. In the three right hands she exhibits the Namaskāra mūdrā, the Varada mūdrā and the ears of corn. The first left hand has the book, the second the ears of corn, and the third carries the vessel containing jewels on the lap. Her hair rises upwards in the shape of a flame, she is beautifully decked in ornaments and her expression is truly peaceful. Fig. 187 represents this variety of the goddess and is a fine specimen of Newari art. Fig. 188 illustrates a beautiful bronze image of Vasudhārā in the Baroda museum.

Images of Vasudhārā are found in Tibet<sup>1</sup> but not in China.

## 6. APARĀJITĀ

Colour—Yellow

Identification Mark—Trampling upon Ganeśa

Mūdrā—Capṭadāna (Slapping)

The name of Aparājītā occurs in the Dhyāna for Aṣṭabhuṣā Kuru-kullā already quoted and translated. There she is said to bear the

1. Gordon : ITL, p. 72 ; Getty : GNB, p. 131.

image of Ratnasambhava on her crown, and to carry in her four hands the staff, the goad, the bell and the noose.

Aparājītā is an interesting Buddhist goddess. She tramples upon Gaṇeśa, and one of her hands is raised in the attitude of dealing a slap, while her parasol, according to the Sādhana, is held by important Hindu gods. A very short Sādhana is devoted to her worship, and the Dhyāna contained in the Sādhana describes the form of Aparājītā thus :

“Aparājītā pītā dvibhujaikamukhī nānāratnopaśobhitā Gaṇapatisa-  
mākṛāntā capetadānābhinayadaksinakarā, gr̥hītapāśatarjanikahr̥dayasthi-  
tavāmabhujā atilbhayaṅkarakarālarandramukhī aśeṣamāranirdalanī  
Brahmādiduṣṭarandradevatāparikarocchritacchatrā ceti.”

Sādhanamālā, p. 403

“Aparājītā is yellow in complexion, two-armed, one-faced, is decked in various gems, and tramples upon Gaṇeśa. Her right hand is raised, displaying the act of dealing a slap, while the left carries the noose round the raised index finger against her chest. Her face is awful, terrible and ferocious. She is the destroyer of all wicked beings, and her parasol is raised over her head by the host of wicked and ferocious gods, Brahmā and others”.

In the Sādhana one epithet of the goddess deserves special notice. It is *Gaṇapatisamakṛāntā* “Who tramples upon Gaṇapati”. The word ‘akṛānta’ is derived from the original root ‘krañ’ to ‘trample’. On the strength of this epithet of the goddess the Nālandā fragment (Fig. 189) showing only the lower half of the full image is identified with that of Aparājītā. In it, the figure to the right of the principal goddess appears to be Indra and the rod held by him seems to be the handle of the parasol required to be held over her head by the gods led by Brahmā. The upper part of the Nālandā image is unfortunately lost. Had it been complete, it would have been possible to find the Capetadāna mūdṛā in the right hand of the goddess and the noose with the raised index finger in the left, and a parasol over her head in continuation of the broken handle.

This identification was confirmed when subsequently the Indian Museum image (Fig. 193) was discovered. This image is only slightly mutilated but is complete, and resembles the Nālandā fragment in the lower portion, while the whole image follows with precision, the directions given in the Sādhana quoted above. This new discovery leaves no room for doubt regarding the identification.

Aparājītā is known in China<sup>1</sup>.

1. Clark : TLP, II, pp. 208, 290.

## 7. VAJRAYOGINI

## (I) HEADLESS FORM

Colour—Yellow      Āsana—Ālīdha

Companions—Two      Arms—Two

Symbols—Kartri and severed head

Vajrayoginī is another of the important and popular goddesses who does not seem to bear the image of any of the Dhyāni Buddhas on the crown. Four Sādhana describe her forms, which are three in number and conform to two distinct types, very different from each other. In one case, she has no head on her shoulder, but carries it in her hand, and in another, she has her head intact. The former form is identical in appearance with the Hindu goddess Chhinnamastā belonging to the group of ten Mahāvidyās. It is therefore possible to conclude that this Buddhist goddess was borrowed and incorporated wholly into their pantheon by the Hindus. She is always accompanied by the two Yoginīs on either side of her, who are called Vajravairocanī and Vajravarnanī. The Sādhana describing her headless form is as follows :

“Bhāṭṭārikāṁ Vajrayoginīm . . pitavarṇāṁ svayameva svakartri-kartita-svamastaka-vāmahastasthitāṁ dakṣiṇahastakartrisahitīm, ūrdhva-visṭṛtavāmabāhuīm, adhonamitadakṣiṇabāhuīm, vāsaḥśūnyīm, prasāritadakṣiṇapādāṁ saṅkucitavāmapādāṁ, bhāvayet. Kavandhānniḥṣṭyāṣṛkdhārā svamukhe praviśati, apare ubhayoḥ pārśvayoginyor-mukhe praviśati iti bhāvayet.

Vāmadakṣiṇapārśvayogī śyāmavarna-Vajravarnanī-pitavarna-Vajravairocanyau vāmadakṣiṇahastakartrisahite, dakṣiṇavāmahastakaparasahite, prasāritavāmapādaprasāritadakṣiṇapāde saṅkucitetarapāde muktakeśyau bhāvayet ubhayoḥ pārśvayogī, ubhayor-yoginyor-madhye antarikṣe atibhayākulaṁ śmaśānaṁ bhāvayet.”

Sādhananālā, p. 452-453

“The worshipper should conceive himself as Bhāṭṭārikā Vajrayoginī . . of yellow colour, who carries in her left hand her own head severed by herself with her own Kartri held in her right hand. Her left hand is raised upwards while the right is placed below. She is nude, and her right leg is stretched while the left is bent down. He (the worshipper) should also meditate on the streams of blood issuing from the severed body as falling into the mouth of the severed head and into the mouths of the two Yoginīs on either side of her.

He (the worshipper) should also conceive the two Yoginīs to the left and right (of the principal goddess), the green Vajravarnanī and the yellow Vajravairocanī, both of whom carry the Kartri in their left and

right hands respectively, and the cup made of a skull in the right and left hands respectively. Their left and right legs respectively are stretched forward, while the other legs are bent, and they have dishevelled hair. On all sides, between the two Yoginīs and in the firmament there is the awful cremation ground”.

## (II) RED FORM

Colour—Red

Vāhana—Corpse

Symbols—Vajra and Kapāla

Āsana—Āliḍha

The Red form is no less terrible than the one described above. She is surrounded on all sides by the terrible burning grounds. She stands in the Āliḍha attitude, on the orb of the sun, is in the prime of youth, and has red complexion. She rides the corpse, is nude, has three eyes, red and round, contorted brows, protruding belly and tongue, and is endowed with the six auspicious symbols. She carries the Kapāla in the left hand and the Vajra in the right, while the Khaṭvaṅga hangs from her left shoulder. This form of Vajrayoginī is similar in many respects to the forms of both Nairātmā and Vajravārāhī, so much so, indeed, that a confusion is likely to arise in the identification of their images. If an image shows the dancing attitude in Ardhaparyāṅka, it may be identified as Nairātmā or Vajravārāhī, but if it shows the Āliḍha attitude, it may have to be identified as Vajrayoginī. The excrescence near the right ear and the corpse lying on its chest is peculiar only to Vajravārāhī; while the absence of the excrescence and the corpse lying on its back point to Nairātmā. The Āliḍha attitude is peculiar only to Vajrayoginī.

## (III) YELLOW FORM

Colour—Yellow

Arms—Two

Symbols—Kartri and Kapāla

She may also have a Yellow form when according to the Sādhana, she will carry the Kartri and the Kapāla, but in other respects will be identical with the one just described. Another Sādhana adds the information that the Kapāla should be filled with the blood of the Devas (gods) and the Asuras (demons) and that the hand carrying the Kartri may show the Tarjanī also.

Vajrayoginī is one of the consorts of Heruka, who remains with her in yab-yum, and their union is the subject of the celebrated Heruka-Tantra. The temple of Vajrayoginī at Sāṅku (Fig. 191) in Nepal does not contain an image of any of these varieties of Vajrayoginī. It contains the image of Ugratārā, more popularly known as Mahācīna-Tārā, which is believed to have been carried over there by Bengali priests

from a place of the same name in the District of Dacca, about A.D. 1350, when the Muhammadans led their victorious armies over Eastern Bengal.

Images of Vajrayoginī are found in Tibet<sup>1</sup>.

### 8. PRASANNATĀRĀ

Colour—Yellow      Faces—Eight

Arms—Sixteen

Prasannatārā is mentioned twice in the Sādhnamālā, once as a companion of Aṣṭabhuja Kurukullā and once again as a principal deity in the Sādhana. As a companion of Kurukullā she is red, but her independent form shows the yellow colour. Thus in the absence of more definite information, she has to be assigned to the family of the Dhyāni Buddha Ratnasambhava of yellow colour. The Sādhana devoted to her independent form gives her the epithets of Amṛtamukhī and Amṛta-locanā and there is no doubt that except for the face on the top all her seven faces are represented as having charmingly sweet expression. But she is not benign and peaceful. She is fearful like Vidyujjvālākārālī, a form of Ekajaṭā. The Dhyāna describes her form in the following terms :

“Hemavarnāṁ mahaghorāṁ Tārādevīm maharddhikāṁ I  
Trinetraṁ aṣṭavadanāṁ bhujaṣoḍaśabhūṣitāṁ II

Ūrdhvapiṅgalakeśāṁ sārdrasātārdhamundamālākṛtāharāṁ.

Pratyāliḍhapadopetaṁ jagattrāṇāṁ mahābalāṁ I

Vicitrastraṇepathyāṁ hasantīm navayauvanāṁ II

\*Pradhānamukhaṁ pitaṁ dakṣiṇāṁ dvitīyāṁ nilāṁ, tṛtīyāṁ śyāmāṁ caturthaṁ gaganaśyāmāṁ, vāme kundasannibhaṁ, dvitīyāṁ raktaṁ, tṛtīyāṁ gaganaśyāmāṁ ūrdhvāsyāṁ dhūmravarnābhaṁ mahāghoraṁ vikaṭo-  
tkataṁ ; dakṣiṇa-kareṣu khadga-utpala-śara-vajra-aṅkuśa-daṇḍa-kartri-  
abhayadharāṁ ; vāmabhujēsu sapāśatarjanī-kapāla-dhanuḥ-khatvāṅga-  
vajrapāśa-Brahmaśiraḥ-ratnakalaśadharāṁ ; viśvapadmacandrasthāṁ  
sūryyaprabhāvibhūṣitāṁ ; vāmapādena Indrāṁ, dakṣiṇapādena Upen-  
draṁ, pādadvayamadhye Rudraṁ Brahmāṇāṁ cākramya sthitāṁ, sarvā-  
varaṇavināśāṇāṁ bhāvayet.

Prasannatārā-Sādhnam.

Sādhnamālā, p. 241

“The worshipper should conceive himself as (Prasannatārā) who is of golden complexion, of terrible appearance, bestows prosperity, is three-eyed, eight-faced and sixteen-armed. Her brown hair rises upwards and her necklace is made of half-a-hundred heads wet with

1. Gordon : TLP, p. 81.

blood. She emancipates the universe and is terrible to behold. She stands in the Pratyālīḍha attitude, has smiling faces, is in the fulness of youth and her garments are of variegated colour. Her first face is yellow, the second to the right is blue, the third green, and the fourth blue like the sky ; the face to the left is white like the Kunda flower, the second red, and the third blue like the sky ; the face on the top is of the colour of smoke, terrible in appearance, distorted and disfigured. In her eight right hands are : 1. the Khatvāṅga, 2. the Uptala, 3. the arrow, 4. the Vajra, 5. the Aṅkuśa, 6. the staff, 7. the Kartri and 8. the Abhaya pose ; and in the left 1. the noose with the Tarjanī, 2. the Kapāla, 3. the bow, 4. the Khatvāṅga, 5. the Vajra, 6. the noose, 7. the head of Brahmā, and 8. the vessel of gems. She stands on the moon over the double lotus, is radiant with the glow of the sun, tramples under her left foot Indra, under the right Upendra, and presses Rudra and Brahmā between the two, and destroys the veils of ignorance”.

Fig. 192 illustrates a Nepalese drawing of the goddess which tallies with the Sādhana in major details.



## CHAPTER XI

### COLLECTIVE DEITIES

It has been pointed out earlier that the Buddhists, in the medieval age started an unrelenting process of deification by turning all objects, cosmic principles, literature, letters of the alphabet, the directions and even the desires into gods and goddesses, with forms, colour, poses of sitting, and weapons. In this manner the ten directions, eight kinds of head-dress, the different kinds of protection, the dances, musical instruments, components of the door, four kinds of light, important animals, and various other things were all deified with form, colour and weapons. In this chapter these collective deities will be briefly described.

#### 1. TEN GODS OF DIRECTION

The process of deification was applied in Vajrayāna to the four cardinal directions, North, South, East and West, and the four intermediate corners, such as Vāyu, Agni, Isāna and Nairṛta. With the top and the bottom the quarters numbered ten, and thus the Buddhist Tantras added ten gods of the quarters to the already numerous gods in their pantheon. The deities of the ten quarters are not, however, the monopoly of the Buddhists, and it is believed that the Buddhists were indebted to the Hindus for the deification of the quarters. Amongst the Hindus the eight Dikpālas are commonly found in the Purāṇas and Tāntric works. The Dikpālas are supposed to guard the ten quarters, and are said to be the presiding deities of these directions, or in other words, they are regarded as the embodiments of these quarters in the form of deities.

The Buddhists improved upon the original ideas of the Hindus and showed in an artistic style their origin in an Assembly of the Faithful where the Highest Lord sits in different Samādhis (meditations), and the rays issuing out of his body condense themselves first into syllables which give rise to the different Guardians of the Gates. This process of deification is described in the first chapter of the Guhyasamāja a resume of which is already given in this book in the very first chapter.

These deities of the ten quarters are frequently mentioned in the Sādhana. In the Maṇḍalas of the Niṣpannayogāvalī they are invariably

present and their places are accurately stated. They are always collectively mentioned in the Maṇḍalas or Circles of deities where the directions play an important part. Their chief function is to remove all sorts of obstacles for the protection of Dharma.

The ten deities of the quarters are described differently in the different Maṇḍalas in the Niṣpannayogāvalī, and they are sometimes represented along with their Śaktis often in close embrace. They are often violent in appearance, and although it is not possible here to deal with all their forms, it is not reasonable to omit a reference to them in the present state of our knowledge of the Buddhist pantheon. The ten deities are, therefore, described here one after another in their recognized order, with the relevant passages from the Niṣpannayogāvalī describing their forms.

### 1. YAMĀNTAKA

Colour—Blue

Arms—Six

Faces—Three

Direction—East

Yamāntaka presides over the East and is one of the popular deities of the Buddhist pantheon. He is also known as Yamāri who is often endowed with two forms known as Kṛṣṇa-Yamāri and Rakta-Yamāri. Some of his forms and Sādhanaś have already been dealt with in an earlier chapter. Independent Tantras are also ascribed to his worship. As a guardian of the Eastern quarter Yamāntaka is described in the Mañjuvajra Maṇḍala of the Niṣpannayogāvalī, along with his nine other colleagues. He is described there as :

“Tatra pūrvasyāṁ ārayāṁ Yamāntakaḥ kṛṣṇaḥ kṛṣṇasitaraktamukhaḥ  
kṛṣṇavajramudgara-khaḍga-maṇi-kamaladhārī”.

NSP, p. 1

“On the Eastern spoke of the wheel there is Yamāntaka of blue colour. His three faces have blue, white and red colour. He holds in his four hands the hammer marked with the blue Vajra, the sword, the jewel and the lotus.”

Yamāntaka is six-armed like all other Krodha deities of the quarters. All the Krodha deities including Yamāntaka embrace their Śaktis with their two principal hands.

In the Vajrahūṅkāra Maṇḍala his second name is given as Vajra-daṇḍa. His images are found in China<sup>1</sup> as also in Tibet<sup>2</sup>.

1. Clark : TLP, II, pp. 52, 73.

2. Gordon : ITL, p. 90 ; Getty : GNB, p. 164.

## 2. PRAJNĀNTAKA

Colour—White	Faces—Three
Arms—Six	Direction—South

The second deity in the series is Prajñāntaka who presides over the Southern direction. He is described in the same Maṇḍala as :

“Dakṣiṇasyāṁ Prajñāntakaḥ sitaḥ [sita] kṛṣṇaraktamukho Vajrāṅki-tasitadaṇḍāsimaṇipadmadhārī.” NSP, p. 2

“In the South, there is Prajñāntaka, who is white in colour having three faces of white, blue and red colour. In his four hands he shows the white staff marked with a Vajra, the sword, the jewel and the lotus.”

The two other hands hold the Śakti. In the Vajrahūṅkāra Maṇḍala his second name is given as Vajrakundali. His images are found in China<sup>1</sup>.

## 3. PADMĀNTAKA

Colour—Red	Faces—Three
Arms—Six	Direction—West

The third Lord of the quarters is Padmāntaka who is described in the Niṣpannayogāvalī with the following words :

“Pāścimāyāṁ Padmāntako raktaḥ raktanīlasitāsyō raktapadmāsima-ṇicakradhārī”. NSP, p. 2

“Padmāntaka is in the West and is red in colour with three faces of red, blue and white colour. He holds the red lotus, the sword, the jewel and the discus”.

The two principal hands hold the Śakti in embrace. In the Vajrahūṅkāra Maṇḍala he is known by the name of Vajroṣṇīṣa. His images are found in China<sup>2</sup>.

## 4. VIGHNĀNTAKA

Colour—Green	Faces—Three
Arms—Six	Direction—North

The fourth deity in the series is Vighnāntaka who is already well-known and an account of whom appears in an earlier chapter of this book. Vighnāntaka as the lord of the North appears in the Niṣpannayogāvalī as follows :

“Uttarasyāṁ Vighnāntako haritaḥ haritasitaraktamukhaḥ karālavaj-rāsimaṇipadmadhārī”. NSP, p. 2

1. Clark : TLP, II, p. 59.

2. For his statuette in China as Vajroṣṇīṣa, see Clark : TLP, II, pp. 49, 50.

"Vighnāntaka is in the North and is green in colour. His three faces show green, white and red colour. He holds the fearful Vajra, the sword, the jewel and the lotus."

The principal hands embrace the Śakti as usual. In the Vajrahūṅkāra Maṇḍala his second name is Analārka. His images are found in China<sup>1</sup>.

### 5. TAKKIRĀJA

Colour—Blue	Faces—Three
Arms—Six	Direction—Agni (S. E.)

Takkirāja as the guardian of the Agni corner is very frequently referred to in the Niṣpannayogāvalī. He is described as :

"Āgneyyāṁ Takkirājo nīlaḥ nīlasitaraktāsyo nīladaṇḍakhaḍgamaṇyabjadhārī". NSP, p. 2

"Takkirāja is in the Agni corner and is blue in colour. His three faces are blue, white and red. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Śakti as usual.

In the Vajrahūṅkāra Maṇḍala his name is Vajrayakṣa. In the Dharmadhātuvāgīśvara Maṇḍala he is Vajrajvālānalārka. His images are found in China<sup>2</sup>.

### 6. NILADAṆḌA

Colour- Blue	Faces—Three
Arms—Six	Direction—Nairṛta (S. W.)

The sixth deity in the series is Niladanda who is the presiding deity of the Nairṛta corner. His form is described as :

"Nairṛtyāṁ Niladaṇḍaḥ kṛṣṇaḥ kṛṣṇasitaraktāsyo nīladaṇḍakhaḍgamaṇyabjadhārī". NSP, p. 2

"In the Nairṛta corner appears Niladanda who is of blue colour having three faces of blue, white and red colour. He holds the blue staff, the sword, the jewel and the lotus."

The two principal hands hold the Śakti.

In the Vajrahūṅkāra Maṇḍala his name is Vajrakāla. But in the Dharmadhātuvāgīśvara Maṇḍala his name is Herukavajra. His images are found in China<sup>3</sup>.

1. Clark : TLP, II, pp. 217, 311.

2. Clark : TLP, II, p. 303 (as Takkirāja), pp. 69, 145, 269 (as Vajrayakṣa).

3. Clark : TLP, II, p. 49 (as Niladaṇḍa); and p. 75 (as Vajrakāla).

## 7. MAHĀBALA

Colour—Blue

Faces—Three

Arms—Six

Direction—Vāyu (N. W.)

The seventh deity in the series is Mahābala, who is the presiding deity of the intermediate corner of Vāyu. His form is described in the Niṣpannayogāvalī in the following words :

“Vāyavyāṁ Mahābalaḥ kṛṣṇaḥ kṛṣṇasitaraktamukhaḥ triśūlāsīmanik-  
amalahārī.” NSP, p. 2

“In the Vāyu corner appears Mahābala of blue colour with three faces of blue, white and red colour. He holds the Triśūla, the sword, the jewel and the lotus.”

As usual, with the principal hands he holds the Śakti.

In the Vajrahūṅkāra Maṇḍala he is given the name of Mahakāla. But in the Dharmadhātuvāgīśvara Maṇḍala he is known as Paramīśva. His images are found in China<sup>1</sup>.

## 8. ACALA

Colour—Blue

Faces—Three

Arms—Six

Direction—Iśāna (N. E.)

Acala is the eighth deity in the series, and is regarded as the presiding deity of the Iśāna corner. His form is several times described in the Niṣpannayogāvalī. It is probable that this deity is the same as Acala who is known as Candaroṣana and is described already in an earlier chapter.

The description of his form is given below :

“Aiśānyāṁ Acalo nilakekaraḥ nilasitaraktāśyaḥ khadgavajramanipa-  
dmadhārī.” NSP, p. 2

“In the Iśāna corner there is Acala with blue complexion. His three faces are blue, white and red. He holds the sword, the Vajra, the jewel and the lotus.”

In the two principal hands he holds the Śakti in embrace.

In the Vajrahūṅkāra Maṇḍala he is given the name of Vajrabhīṣana, but in the Dharmadhātuvāgīśvara Maṇḍala his name is Trailokyavijaya. His images are found in China<sup>2</sup>.

1. Clark : TLP, II, pp. 49, 217 (as Mahābala) ; p. 75 (as Mahākālavajra).

2. Clark : TLP, II, p. 116 (as Trailokyavijaya).

## 9. UṢṢIṢA

Colour—Yellow

Faces—Three

Arms—Six

Direction—Up

The ninth deity in this series is Uṣṣiṣa who is also known as Uṣṣiṣa-cakravartī, and presides over the sky above. His form is described thus in the Niṣpannayogāvalī :

“Ūrdhve Uṣṣiṣacakravartī pītaḥ pītanilaraktāsyah pītacakrakhadga-manipadmadhārī”.

NSP, p. 2

“In the upper region there is Uṣṣiṣacakravartī of yellow colour. His three faces are yellow, blue and red. He holds the yellow discus, the sword, the jewel and the lotus.”

His two principal hands hold the Śakti as usual. His images are found in China<sup>1</sup>.

## 10. SUMBHARĀJA

Colour—Blue

Faces—Three

Arms—Six

Direction—Down

The tenth deity in this series, is Sumbharāja who is the embodiment of the Nether regions. His form is described in the Mañjuvajra-maṇḍala as follows :

“Adhaḥ Sumbharājo nilaḥ nilasitaraktāsyo vajrakhadgamanīkamalabhrt.”

NSP, p. 2

“Below is Sumbharāja who is blue in colour. His three faces are blue, white and red. He holds in his four hands the Vajra, the sword, the jewel and the lotus.”

With the two principal hands he holds the Śakti in embrace.

In the Vajrahūṅkāra Maṇḍala he is known by the name of Vajrapātāla. He is not represented in the Chinese collection.

## II. SIX GODDESSES OF DIRECTION

Just as there are ten gods of the quarters of all the Maṇḍalas of principal gods, even so there are six goddesses presiding over the six quarters, with different names and different weapons in their hands. An account of these goddesses is not only interesting but also very important for the purpose of identifying deities of the Buddhist pantheon. Their names and weapons are recorded in the Maṇḍala of Vajratārā in the Niṣpannayogāvalī (p. 38) as also in the Vajratārāsādhanaṁ (p. 185) in the Sādhana-mālā. If Puṣpā, Dhūpā, Dipā and Gandhā are added, the number will be ten for the directions.

1. Clark : TLP, II, p. 76.



Fig. 103 Khasarpaṇa  
(Vikrampur, Dacca)



Fig. 105 Lokanātha  
(Mahoba)





Fig. 104 Khasarpana  
(*Indian Museum*)



Fig. 106 Lokanātha  
(*Baroda Museum*)



Fig. 107 Lokanātha  
(*Sarnath*)

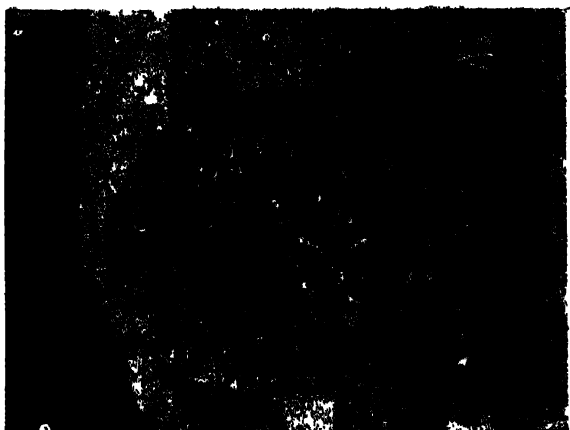


Fig. 110 Padmanarttśvara  
(Nepal)



Fig. 109 Halāhala  
(Nepal)



Fig. 108 Lokanātha  
(Nepal)



Fig. 111 Padmanarttśvara  
(Peiping)



Fig. 112 Padmanarttśvara

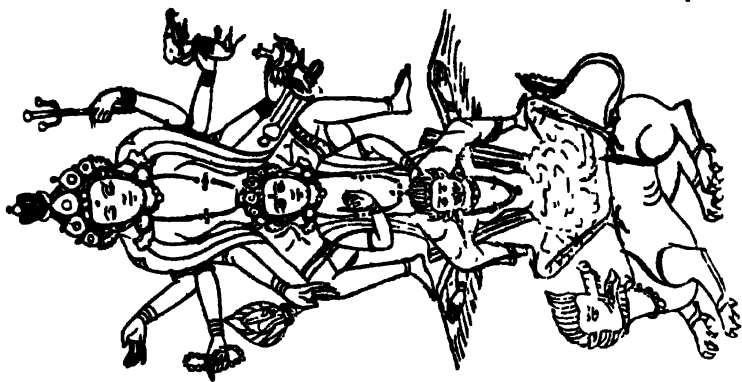


Fig. 113 Hariharivāhana



Fig. 114 Trailokyavāsānkara  
(*Peiping*)



Fig. 115 Rakta-Lokēśvara  
(*Peiping*)



Fig. 116 Nilakanṭha  
(*Sarnath*)



Fig. 117 Sugatisandarśana.



Fig. 118 Pretasāntarpita

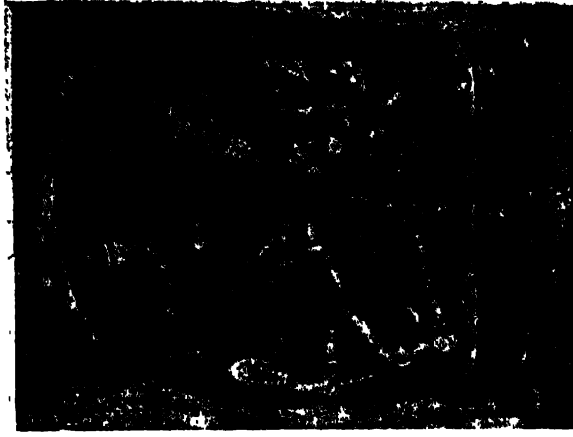


Fig. 119 Sūkhāvacī Lokēśvara'  
(*Nepal*)



Fig. 120 Vajradharma

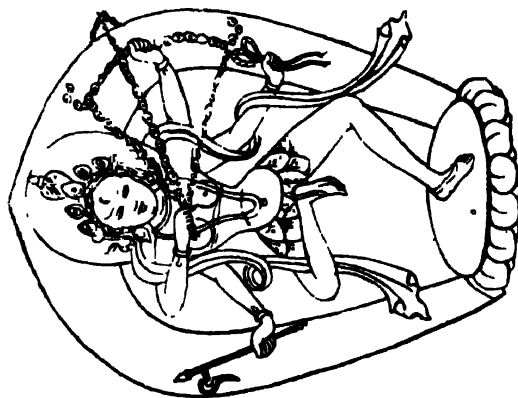


Fig. 121 Kurukullā  
(Nepalese Drawing)



Fig. 122 Kurukullā  
(Peiping)

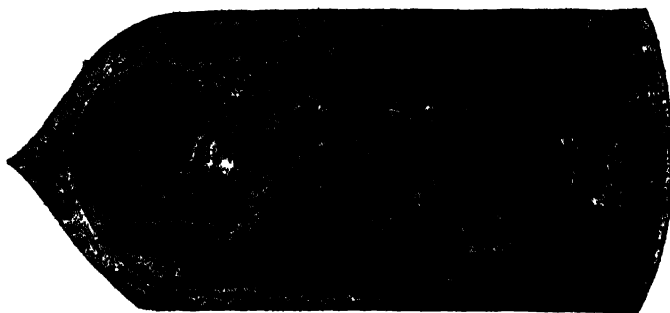


Fig. 125 Heruka  
(*Dacca Museum*)



Fig. 124 Candarošana



Fig. 123 Bhṛkuṭi  
(*Peiping*)

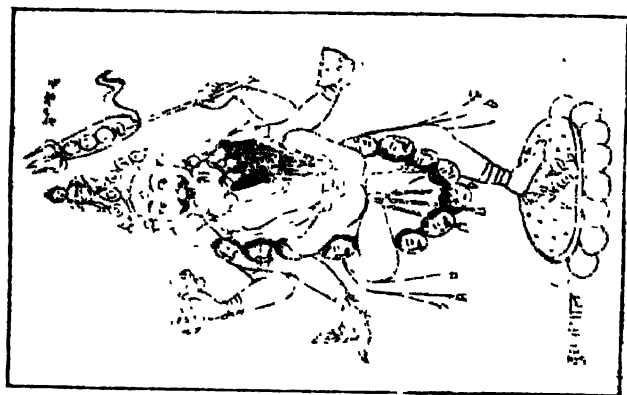


Fig. 126 Buddhakapāla



Fig. 127 Buddhakapāla  
(Baroda Museum)



Fig. 128 Hayagrīva





Fig 129 Hayagrīva  
(*Peeples*)



Fig. 130 Uccishma-jambhala  
(*Sarnath*)



Fig 131 Vighnātaka  
(*Baroda Museum*)



Fig. 132 Paramāśva



Fig. 133 Yogāmbā  
(Peiping)

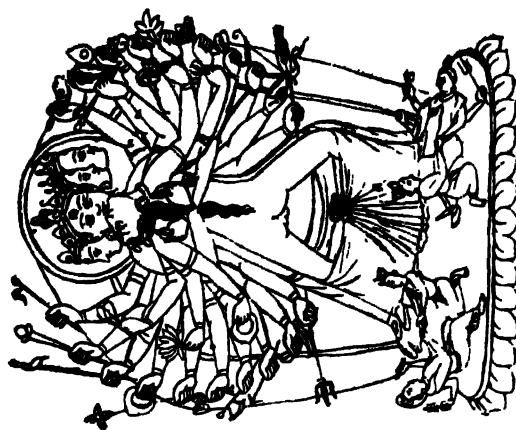


Fig. 134 Kālācakra  
(Nepalese Drawing)



Fig. 136 Mahācīna Tārā



Fig. 137 Jānguli



Fig. 135 Mahācīna Tārā



Fig. 138 Ekajātā  
(*Indian Museum*)

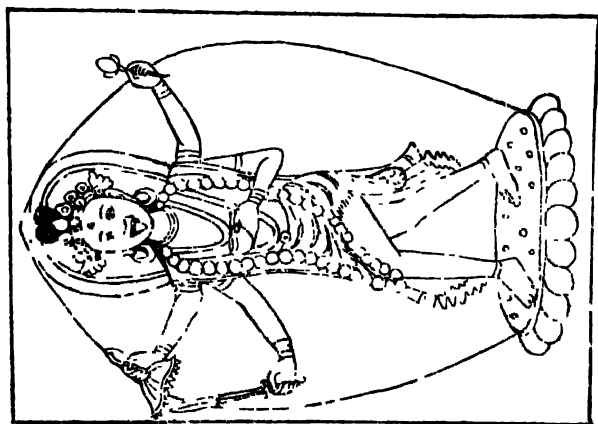


Fig. 139 Ekajātā



Fig. 140 Parnāsabari



Fig. 141 Prajñāpāramitā  
(Leiden, Holland)



Fig. 142 Prajñāpāramitā  
(Indian Museum)

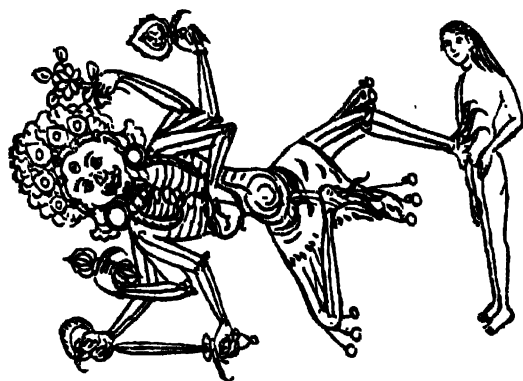


Fig. 143 Vajracarcikā



Fig. 144 Pratyangirā



Fig. 145 Pratyangirā

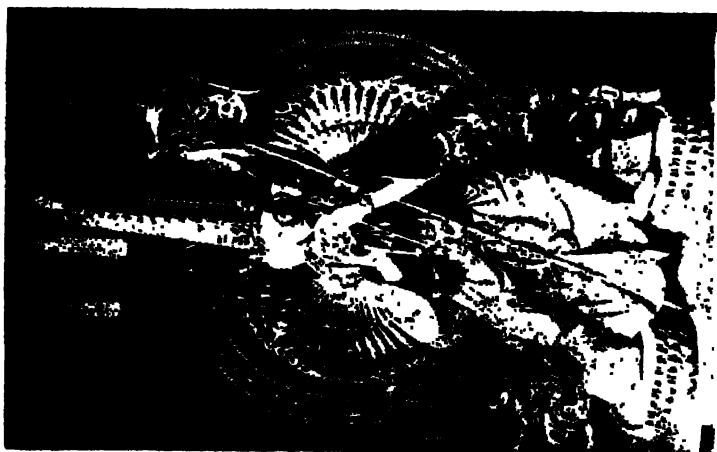


Fig. 146 Pratyangirā  
(Nepal)



Fig. 148 Nairātmā  
(*Indian Museum*)



Fig. 147 Dhvajāgrakeyūrā



Fig. 149 Nairātmā  
(*Vaṅgiya Sāhitya Parisat*)



Fig. 150 Vajravīdārāṇī





Fig. 152 Aṣṭabhuja Mārīcī  
(*Indian Museum*)



Fig. 134 Aṣṭabhuja Mārīci  
(*Lucknow Museum*)



Fig. 153 Aṣṭabhuja Mārīci  
(*Indian Museum*)

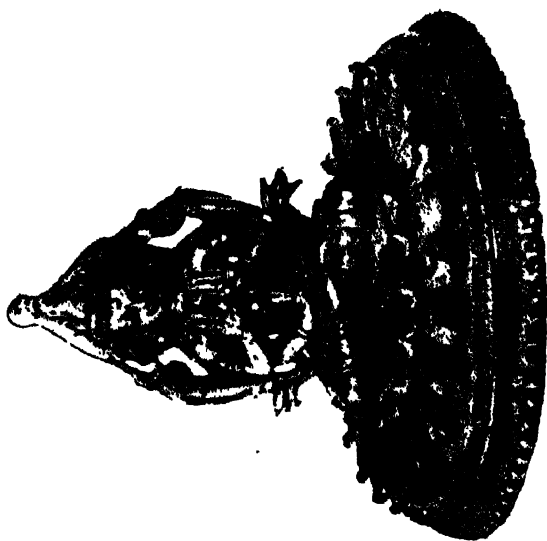


Fig. 151 Nāmasaṅgīti  
(*Nepal*)



Fig. 156 Uṣṇīṣavijayā  
(*Indian Museum*)

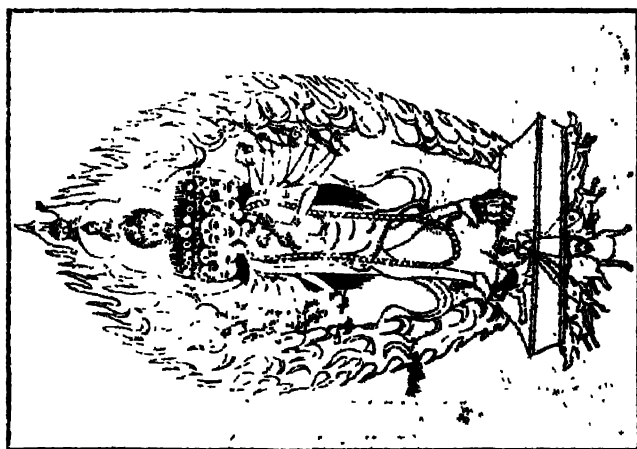


Fig. 155 Daśabhujasita-Mārici



Fig. 157 Uṣṇiṣa vijayā



Fig. 158 Sitāpatrā Aparājitā



Fig. 161 Cundā  
(W. B. Whiting collection,  
New York)



Fig. 160 Vajravārāhī  
(Baroda Museum)



Fig. 159 Vajravārāhī



Fig. 164 Cundā  
(Bodhi Gaya)

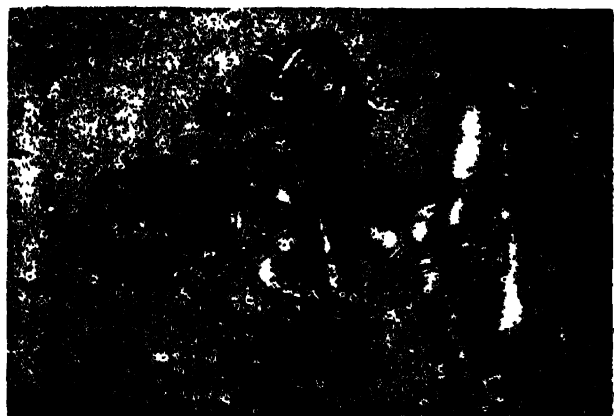


Fig. 163 Cundā  
(Baroda Museum)



Fig. 162 Cundā  
(Miniature painting  
from a Cambridge Ms.)



Fig. 166 Khadiravani Tārā  
(Mahoba)



Fig. 165 Grahamātrkā  
 Courtesy : W. T. Evans Wentz



Fig. 167 Khadiravanī Tārā  
 (Indian Museum)



Fig. 168 Khadiravanī Tārā  
 (Baroda Museum)





Fig. 169 Mahāśrī Tārā



Fig. 170 Vasvatārā



Fig. 171 Śadbhuja-Sitatārā



Fig. 172 Dhanada-Tārā



Fig. 173 Parnaśabari  
(Vajrayogini, Vikrampur)



Fig. 174 Parnasavari  
(Vikrampur, Dacca)

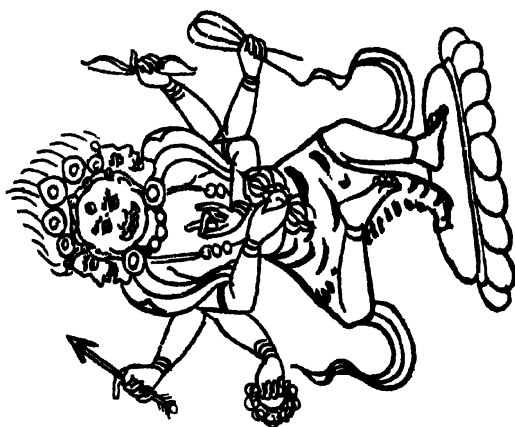


Fig. 175 Vajrasinkhala



Fig. 176 Jambhala  
(Nepal)



Fig. 177 Jambhala  
(Vikrampur, Dacca)



Fig. 178 Jambhala  
(Vikrampur, Dacca)



Fig. 179 Jambhala



Fig. 180 Vajratara  
(Indian Museum)



Fig. 181 Vajratāra  
(Orissa)



Fig. 182 Vajratāra  
(Nepal)



Fig. 183 Puspātārā  
(Peking)



Fig. 184 Mahāpratisarā  
(*Dacca Sakitya Parisat*)



Fig. 185 Mahāpratisarā  
(*Dacca Museum*)

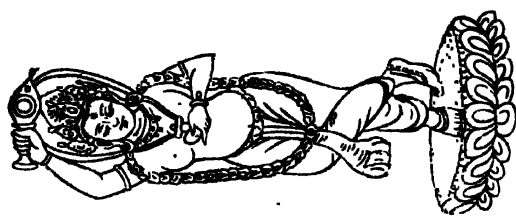


Fig. 186 Vasudhārā  
(*Nepalase Drawing*)





Fig. 189 Aparājita  
(*Valanda*)



Fig. 188 Vasudhārā  
(*Baroda Museum*)



Fig. 187 Vasudhārā  
(*Nepal*)



Fig. 190 Aparājita  
(Indian Museum)



Fig. 191 Vajrayogini Temple at Sāṅku  
(Nepal)



Fig. 192 Prasannaṭāra



Fig. 193 Vajrapāṇi  
(*Peiping*)



Fig. 194 Vajrasphoṭā  
(*Peiping*)



Fig. 195 Vajrośiṣa  
(*Peiping*)

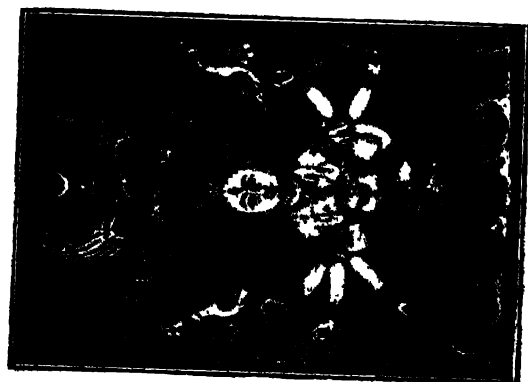


Fig. 196 Mahāpratisarā

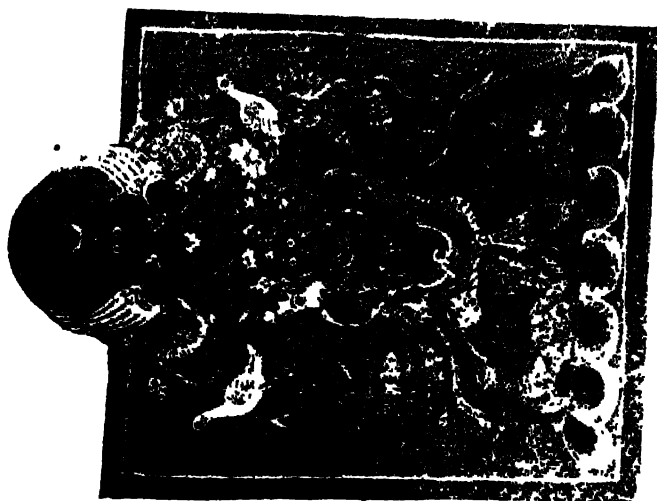


Fig. 197 Mahāsāhasrapramardani

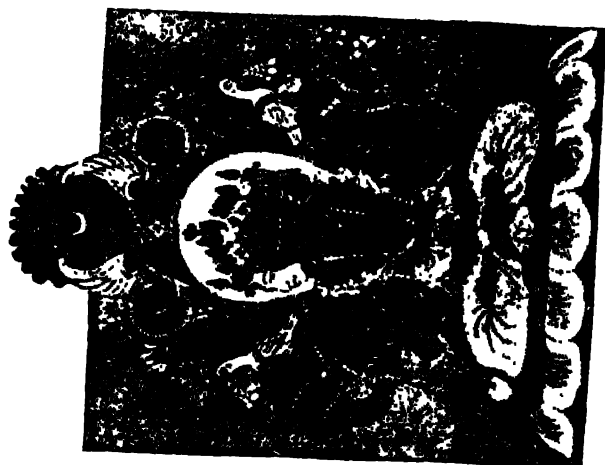


Fig. 198 Mahāmantrānūsāriṇ



Fig. 199 Mahāśītavatī

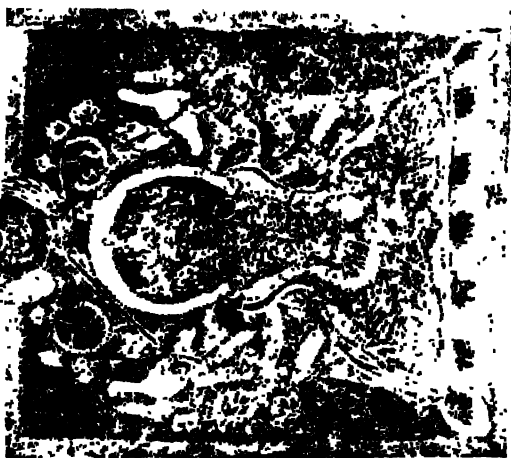


Fig. 200 Mahīmāvārī

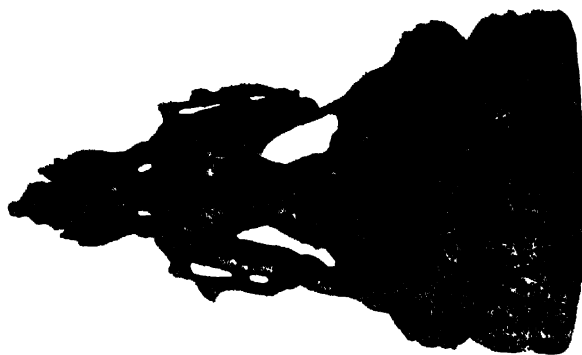


Fig. 201 Mahatārī Tārā  
(Nepal)



Fig. 202 Vetali  
(Peiping)



Fig. 203 Ghamari  
(Peiping)



Fig. 204 Pukkasu  
(Peiping)

## 1. VAJRĀṆKUŚĪ

Colour—White	Face—One
Arms—Two	Direction—East
Symbol—Goad	

The first goddess in the series is Vajrāṅkuśī who is the presiding deity of the Eastern direction. Her form is as follows :

“Pūrvadvāre Vajrāṅkuśī (śuklā) śuklāṅkuśāṅkasavyakarā”.

NSP, p. 38

“On the Eastern gate is Vajrāṅkuśī white in colour holding in her right hand the white Goad”.

The left hand shows like the rest the raised index finger. Her images are found in China<sup>1</sup>.

## 2. VAJRAPĀŚĪ

Colour—Yellow	Face—One
Arms—Two	Direction—South
Symbol—Noose	

The second goddess in the series is Vajrapāśī who is the presiding deity of the Southern quarter. Her form is as follows :

“Dakṣiṇe Vajrapāśī pītā pāśabhṛt-savyapāṇipallavā”.

NSP, p. 38

“In the South is Vajrapāśī, yellow in colour holding in the right hand the Noose”.

She shows the raised index finger in the left hand. Her image is found in China<sup>2</sup>. One of the Chinese statuettes is illustrated in Fig. 193.

## 3. VAJRASPHOTĀ

Colour—Red	Face—One
Arms—Two	Direction—West
Symbol—Chain	

The third goddess in the series is Vajrasphoṭā as the presiding deity of the Western direction. Her form is given as under :

“Pāścīme Vajrasphoṭā raktā vajrasphoṭāṅkasavyakarā”.

NSP, p. 38

1. Clark : TLP, II, p. 64.

2. Clark : TLP, II, p. 64.

"In the West, there is Vajraṣphotā, red in colour, holding in her right hand the Chain marked with a Vajra".

The left hand as usual displays the raised index finger. There are statuettes of this deity in China<sup>1</sup>. One of the Chinese statuettes is illustrated in Fig. 194.

#### 4. VAJRAGHANTĀ

Colour—Green      Face—One  
Arms—Two      Direction—North  
Symbol—Bell

The fourth deity in the series is Vajraghantā, who is the embodiment of the Northern direction and is described as follows :

"Uttare Vajraghantā śyāmā vajraghantāṅkadakṣinabhuḥ".

NSP, p. 38

"In the North there is Vajraghantā, green in colour, holding in her right hand the Bell".

The left hand of the goddess displays as usual the raised index finger. A statuette of this goddess occurs in the Chinese collection<sup>2</sup>.

#### 5. UṢṢIṢAVIJAYĀ

Colour—White      Face—One  
Arms—Two      Direction—Up  
Symbol—Discus

The fifth goddess in the series is Uṣṣiṣavijayā who is the presiding deity of the Upper region. Her form is described thus :

"Urdhve Uṣṣiṣavijayā śuklā cakrabhṛtsavvabhuḥ"

NSP, p. 38

"In the upper region there is goddess Uṣṣiṣavijayā, white in colour, holding the Discus in her right hand".

The left hand of the goddess displays as usual the raised index finger. A statuette of this deity occurs in China<sup>3</sup>.

1. Clark : TLP, II, pp. 64, 163.

2. Clark : TLP, II, p. 286.

3. Clark : TLP, II, p. 65.



## 6. SUMBHĀ

Colour—Blue	Face—One
Arms—Two	Direction—Down
Symbol—Noose of Snake	

The sixth and the last goddess in the series is Sumbhā who is the presiding deity of the Nether region. Her form is described as under :

“Adhaḥ Sumbhā nīlā savyena nāgapāśadharā”.

NSP, p. 38

“Below is Sumbhā blue in colour, holding in her left hand the Noose made of a snake”.

Her left hand as usual displays the raised index finger. She is not represented in the Chinese collection.

## III. EIGHT UṢṢIṢA GODS

In Vajrayāna there is a class of gods going under the generic name of Uṣṣiṣas. The word Uṣṣiṣa means ‘the crown’ but the deities have nothing to do with the crown. They are usually placed like the gods of Direction, in the four principal directions and the four intermediate corners. These eight Uṣṣiṣa gods seem to be an extension of the four Dhyaṇi Buddhas, and they show their characteristic symbols and mūdrās. They are nevertheless popular in Tantric works, and their statues are found in China. Hence it is necessary to make a passing reference to these Uṣṣiṣa gods briefly, for without an account of these this chapter is likely to be incomplete. Below is given a description of these special deities in the same order as they appear in the Durgatipariśodhana Maṇḍala of the Niṣpannayogāvali. The Uṣṣiṣa deities like all other deities of the Maṇḍala are two-armed and one-faced. They wear rich dress and ornaments, and a bejewelled crown. They sit on human beings.

## 1. VAJROṢṢIṢA

Colour—White	Symbol—Bhūṣparśa
Direction—East	

The first deity in this Uṣṣiṣa series of gods is Vajroṣṣiṣa and his form is described thus :

“Pūrvāre Vajroṣṣiṣaḥ śuklo Bhūṣparśamūdraḥ”.

NSP, p. 66

"On the Eastern spoke there is Vajroṣṇiṣa of white colour. He shows the Bhūṣparśa (Earth-touching) mūdṛā".

A statue of this god is found in the Chinese collection<sup>1</sup>. Fig. 195 illustrates this Chinese statuette.

## 2. RATNOṢṆIṢA

Colour—Blue      Symbol—Varada

Direction—South

The second deity in the Uṣṇiṣa series of gods is Ratnoṣṇiṣa and his form is described as under :

"Dakṣiṇāre Ratnoṣṇiṣo nilo Varadamūdrayānvitaḥ".

NSP, p. 66.

"On the Southern spoke there is Ratnoṣṇiṣa who is blue in colour and shows the Varada mūdṛā".

His statuette is not found in the Chinese collection.

## 3. PADMOṢṆIṢA

Colour—Red      Symbol—Dhyāna

Direction—West

The third deity in the series of eight Uṣṇiṣa gods is called Padmoṣṇiṣa and his form is described as under :

"Pāścimāre Padmoṣṇiṣo rakto Dhyānamūdrayānvitaḥ".

NSP, p. 66

"On the Western spoke there is Padmoṣṇiṣa who is red in colour and shows the Dhyāna mūdṛā".

He is not represented in the Chinese collection.

## 4. VIŚVOṢṆIṢA

Colour—Green      Symbol—Abhaya

Direction—North

The fourth deity in the series of eight Uṣṇiṣa gods is called Viśvoṣṇiṣa and his form is described as under :

"Uttarāre Viśvoṣṇiṣo harito Abhayapradah".

NSP, p. 66.

<sup>1</sup>. Clark : TLP, II, p. 65.

"On the Northern spoke there is Viśvoṣṇīṣa who is green in colour and shows the Abhaya mūdrā".

He is not represented in the Chinese collection.

### 5. TEJOṢṆĪṢA

Colour—Whitish red      Symbol—Sun

Direction—Agnī (S.E.)

The fifth deity in the series of the eight Uṣṇīṣa gods is called Tejoṣṇīṣa, and his form is described as under :

"Āgneyāre Tejoṣṇīṣaḥ sitaraktamiśravarnaḥ sūryabhṛddakṣiṇapāṇiḥ katisthavāmakaraḥ".

NSP, p. 66

"On the spoke in the Agni corner there is Tejoṣṇīṣa of whitish red colour. In his right hand he holds the disc of the sun while the left rests on the hip".

A statuette of his is found in the Chinese collection under the title of Tejorāśyūṣṇīṣa<sup>1</sup>.

### 6. DHVAJOṢṆĪṢA

Colour—Reddish blue      Symbol—Cintāmaṇi Banner

Direction—Nairṛta (S.W.)

The sixth deity in the series of eight Uṣṇīṣa gods is called Dhvajoṣṇīṣa, and his form is described in the following words :

"Nairṛtyāre Dhvajoṣṇīṣo raktamiśrakṛṣṇaḥ Cintāmaṇidhvajadharah karābhyām".

NSP, p. 66

"On the spoke in the Nairṛta corner there is Dhvajoṣṇīṣa who is reddish blue in colour. He holds in his two hands the Cintāmaṇi banner".

He is not represented in the Chinese collection.

### 7. TIKṢṆOṢṆĪṢA

Colour—Sky-green      Symbol—Sword and Book

Direction—Vāyu (N.W.)

The seventh deity in the series of eight Uṣṇīṣa gods is called Tikṣṇoṣṇīṣa, and his form is described in the following words :

"Vāyavyāre Tikṣṇoṣṇīṣo nabhaśyāmo dakṣiṇapāṇinā kṛpāṇaṁ vibh-rāṇo vāmena pustakaṁ."

NSP, p. 66

1. Clark : TLP, II, p. 158.

"On the spoke in the Vāyu corner there is *Tikṣṇoṣṇīśa* of sky-green colour. He holds in the right hand the sword and in the left hand a manuscript."

His statuette is found in the Chinese collection<sup>1</sup>.

### 8. CHHATROṢṆĪŚA

Colour—White      Symbol—Parasol

Direction—Iśāna (N.E.)

The eighth and the last deity in the series of eight *Uṣṇīśa* gods is called *Chhatroṣṇīśa*, and his form is described thus :

"*Iśānāre Chhatroṣṇīśo śubhro bhujabhyāṁ chhatraṁ vibhṛāṇaḥ*".

NSP, p. 66

"On the spoke in the Iśāna corner there is *Chhatroṣṇīśa* who is of white colour, and holds in his two hands the *Chhatra* (parasol).

He is not represented in the Chinese collection.

### IV. FIVE PROTECTRESSES

The five protectresses or the *Rakṣā* deities as they are called in Tantric works, are popular and well-known amongst the *Mahāyāna* Buddhists, particularly of Nepal. A manuscript copy of the *Pañcarakṣī* describing the five *Rakṣā* deities, their worship on different occasions and their powers, is to be found in almost every Buddhist household in Nepal. Such manuscripts are often very artistically written and they bear miniature pictures of not only the five *Rakṣā* deities but also of other Buddhist deities such as the *Dhyāni* Buddhas and their *Śaktis*. That their worship was much in vogue is evident from the fact that their images either in stone or in metal are met with in almost all monasteries. The miniatures reproduced here are from a manuscript of *Pañcarakṣā* in the possession of Dr. Evans Wentz.

The reason why the five *Rakṣā* deities are popular is to be found in the *Sādhanaṁālī*. According to this authority the five *Rakṣā* deities, when worshipped, grant long life. They protect kingdoms, villages and meadows. They protect men from evil spirits, diseases and famines, and from all possible dangers that may befall mankind. The *Pañcarakṣī* is recited in all varieties of domestic difficulties, such as, illnesses, adversities, loss of wealth, cattle, etc.

All the five deities are worshipped either singly or collectively in a *Maṇḍala*. A description of the *Pañcarakṣā* *Maṇḍala* occurs both in the *Sādhanaṁālā* and the *Niṣpannayogāvalī*. In both *Mahāpratisarā*

1. Clark : TLP, II, p. 131.

is the central or the principal deity while the four others occupy the four cardinal directions. Below is given a description of the five Rakṣā deities as it appears in the Niṣpannayogāvalī.

### 1. MAHĀPRATISARĀ

Colour—Yellow	Faces—Four
Arms—Twelve	Symbol—Jewel

The place of Mahāpratisarā is in the centre of the Mandala, and her form is described in the Niṣpannayogāvalī in the following words :

“Mahāpratisarā pītābharakṭaprabhāmandalā caturmukhā, mūlamukhaṇi pītaṁ, savyaṁ sitaṁ, pāścimaṁ nīlaṁ, vāmaṁ raktaṁ. Daksine ratna-cchatā-cakra-vajra śara-khadga-varadamūdrāḥ. Vamair-vajraṁ pāśaṁ tri-śūlaṁ dhanuḥ paraśuṁ śaṅkhaṁ ca bibhratīti dvādaśabhujā. Caityā-lakṣṭaśiraska vajraparyāṅkāśinā”. NSP, p. 42

“Mahāpratisarā has a yellowish red halo and is four-faced. The first face is yellow, the right is white, the face behind is blue and the left is of red colour. In her six right hands she holds : 1. the jewel, 2. the discus, 3. the Vajra, 4. the arrow, 5. the sword and 6. the Varada mūdra. In the six left hands she displays : 1. the Vajra, 2. the noose, 3. the trident, 4. the bow, 5. the axe and 6. the conch. Thus the deity is twelve-armed. Her head is beautified with a Caitya, and she sits in the Vajraparyāṅka attitude”.

The form described in the Sādhanaṁālā is somewhat different. In this work she has only eight arms instead of twelve. Fig. 196 illustrates a miniature of Mahāpratisarā in the collection of Dr. Evans Wentz. She is also popular in Tibet<sup>1</sup> and her statuette occurs in the Chinese collection of Peiping<sup>2</sup>.

### 2. MAHĀSĀHASRAPRAMARDANĪ

Colour—White	Faces—Four
Arms—Ten	Symbol—Discus

Mahāsāhasrapramardanī is the second deity in the group of five Rakṣā deities and she is assigned to the eastern direction. Her form is described in the Niṣpannayogāvalī in the following words :

“Pūrvasyaṇi diśi Mahāsāhasrapramardanī viśvāmbhojacandre lalitākṣepena niṣannā śuklā candraprabhāmandalā caturmukhī. Mūlam sitaṁ, savyaṁ kṛṣṇaṁ, pṛsthaṁ pītaṁ, vāmaṁ haritaṁ. Savyabhujaiḥ padma-sthāṣṭārācakraṁ varadaṁ aṅkuśaṁ bāṇaṁ kṛpānaṅga. Vamairvajraṁ tarjaṇiṁ pāśaṁ dhanuḥ pāśaṇceti daśabhujā.” NSP, p. 42

1. For a Tibetan specimen see Gordon : ITL, p. 76.

2. Clark : TLP, II, pp. 190, 216, 276 as Pratisarā.

“In the East there is Mahāsāhasrapramardanī sitting in the Lalita attitude on the orb of the moon placed on a double lotus. She is white in colour, has a halo of the white moon and is four-faced. Her principal face is of white colour, the right blue, the face behind is yellow and the left is of green colour. In her five right hands she shows 1. the eight-spoked wheel on a lotus, 2. the Varada mūdrā, 3. the goad, 4. the arrow and 5. the sword. In her five left hands she exhibits 1. the Vajra, 2. the raised index finger (Tarjanī), 3. the noose 4. the bow and 5. the noose. Thus she is ten-armed”.

The Śādhnamālā describes her form somewhat differently. Here the deity has only eight arms instead of ten. Her images are widely known in Nepal, and in Tibet and China her statuettes are found<sup>1</sup>.

Fig. 197 illustrates a miniature in the collection of Dr. Evans Wentz.

### 3. MAHĀMANTRĀNUSĀRINĪ

Colour—Blue

Faces—Three

Arms—Twelve

Symbol—Vajra

The form of this third Rakṣā deity is described in the Niṣpannayo-gāvali in the following words :

“Dakṣinasyāṁ viśvāmbhojasūrye sūryaprabhā Mahāmantrānusārīṇī vajraparyāṅkinī kṛṣṇā kṛṣṇasitarakta-mūla-avyavāmanukhī. Dvādaśabhujā. Savyetarābhyaṁ dharmacakramūdrāṁ bibhrānā aparābhyaṁ samādhimūdrāṁ. Aparair-dakṣinair-vajra-bāna-varad-ābhaya-mūdrāḥ . Vāmais-tarjanīpāśaṁ cāpaṁ ratnacchatāṁ padmāṅkitakalaśaṁ ca”.

NSP, p. 42

“In the South on the orb of the sun over a double lotus there is Mahāmantrānusārīṇī with the halo of the sun. She sits in the Vajraparyāṅka attitude and is blue in colour. Her principal face is blue, the right is white and the left is red. She is twelve-armed. With one pair of hands she displays the 2. Dharmacakra mūdrā. With another pair of hands she exhibits the 4. Samādhi mūdrā. In the remaining four right hands she shows 5. the Vajra, 6. the arrow, 7. the Varada and 8. the Abhaya mūdrās. The remaining four left hands exhibit 9. the Tarjanī with the noose, 10. the bow, 11. the jewel and 12. the jar marked with a lotus”.

Like the other deities of the Pañcarakṣā group Mahāmantrānusārīṇī is also widely represented. She was probably known in China under

1. For Tibetan specimens, see Gordon : ITL, p. 76, Getty : GNB, p. 138.

the title of *Mantrānudhāriṇī*<sup>1</sup>. Fig. 198 illustrates a miniature of the goddess in the collection of Dr. Evans Wentz. Here as well as in the *Sādhnamālā* the goddess is twelve-armed<sup>2</sup>.

#### 4. MAHĀŚITAVATĪ

Colour—Red	Faces—Three
Arms—Eight	Symbol—Lotus

The fourth deity in the series of five *Rakṣā* goddesses is named as *Mahāśitavatī* to whom the western direction is assigned. Her form is described in the *Niṣpannayogāvalī* thus :

“*Paścimāyāṁ viśvābjasūrye ardhaparyaṅkaniṣaṇṇā sūryaprabhā Mahāśitavatī raktā rakta-sita-kṛṣṇamūlasavyetaravaktrā. Aṣṭabhujā. Savyaiḥ sapadmābhayaṁ, śaraṁ, vajraṁ, khadgaṁ. Vāmais-tarjanī-pāśaṁ, cāpaṁ, ratnadhvaṇiṁ, hṛdi pustakaṁ ca bibhratī*”.

NSP, p. 42

“In the West on the orb of the sun on a double lotus there is *Mahāśitavatī* sitting in the *Ardhaparyaṅka* attitude with the halo of the sun. She is red in colour, and her faces show the red, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she displays 1. the lotus with the *Abhaya mūdrā*, 2. the arrow, 3. the *Vajra* and 4. the sword. In the four left hands she shows 1. the noose with the *Tarjanī*, 2. the bow, 3. the jewel banner and 4. the manuscript against the chest”.

In the *Sādhnamālā* she is six-armed and green in colour. She is widely represented in Buddhist countries. Under the title of *Śitavatī* she is known to the Chinese collection at Peiping<sup>3</sup>. Fig. 199 is an illustration of her miniature in the collection of Dr. Evans Wentz<sup>4</sup>.

#### 5. MAHĀMĀYŪRĪ

Colour—Green	Faces—Three
Arms—Eight	Symbol—Mendicant on Bowl

*Mahāmāyūrī* is the fifth and the last deity of the *Pañcarakṣā* Mandala of the *Niṣpannayogāvalī*. Her form is described in the following words :

“*Uttarasyaṁ viśvābjacandre candraprabhā sattvaparyaṅki Mahāmāyūrī haritā harita-kṛṣṇa-śūkla-mūlasavyetaravaktrā. Aṣṭabhujā. Savyairmayūrapicchaṁ bāṇaṁ varadaṁ khadgaṁ ca. Vāmaiḥ pātroparibhikṣuṁ cāpaṁ utsaṅgastharatnacchaṭvārṣighaṭaṁ viśvavajraratnāṅka-dhvaṇiṁ ca bibhrānā*.”

NSP, p. 42

1. Clark : TLP, II, pp. 205, 275.

2. For a Tibetan specimen, see Gordon : ITL, p. 76.

3. Clark : TLP, II, pp. 06, 275.

4. For a Tibetan specimen, see Gordon : ITL, p. 6.

"In the North on the orb of the moon on a double lotus, with the halo of the moon and sitting on a man, there is Mahāmāyūrī. She is green in colour, and her three faces show the green, the white and the blue colour in the first, the right and the left faces respectively. She is eight-armed. In the four right hands she holds 1. the jewel, 2. the arrow, 3. the Varada mūdṛā and 4. the sword. In the four left hands she shows 1. the mendicant on the bowl, 2. the bow, 3. the jar on the lap showering jewels, and 4. the banner marked with the double Vajra and the jewel".

The description of the goddess in the Sādhana-mālā is somewhat different. Here she is endowed with the yellow colour. But in both places she is eight-armed. Like the other Rakṣā deities Mahāmāyūrī is widely represented. She is known in Tibet<sup>1</sup> and in the Chinese collection at Peiping<sup>2</sup>. Fig. 200 illustrates a miniature in the collection of Dr. Evans Wentz.

According to a statement in the Niṣpannayogāvalī any one of the five Rakṣā deities may become a leader in the Mandala and occupy the central position. All the other deities in that case will become her subordinate companions.

## V. TĀRĀS OF FIVE COLOUR

Strictly speaking, only those deities can be called Tārās to whom the mantra : Oṃ Tāre Tuttāre Ture Svāhā is assigned. In the simplest form Tārās carry the night lotus in the left hand and exhibit the Varada mūdṛā in the right. Some of them bear the miniature image of Amoghasiddhi on their crowns, but others may not have any effigy of the Dhyāni Buddha. It is therefore difficult to identify their images, particularly in stone where no definite colour can be seen. Special attention should therefore be paid not only to the particular pose in which the different Tārās sit but also to their companions in order to arrive at a correct identification. In this section an attempt will be made to indicate the characteristic features of the numerous Tārās described in the Sādhana-s for the purpose of differentiation.

In the Tāntric works there are so many different varieties of Tārā that it is physically impossible to classify them correctly without reference to their peculiar colour. All Tārās are therefore brought together under one head in this section. From the colour of the different Tārās it will be possible to refer them to their respective Kulas or families presided over by the five Dhyāni Buddhas.

1. For Tibetan specimen, see ITL, pp. 74, 76 ; Getty : GNB, pp. 137-138.

2. Clark : TLP, II, pp. 206, 275.



A. GREEN TĀRĀ<sup>1</sup>

1. Khadiravaṇī Tārā shows the Varada mūdrā in the right hand and the night lotus in the left. She can be identified by the presence of Aśokakāntā Mārīcī and Ekajaṭā.

2. Vaśyatārā has as her characteristic feature the Bhadrāsana or the European fashion of sitting. It may be noticed however that she is described as single and as such is not accompanied by any god or goddess.

3. Āryatārā. The characteristic feature of this form of Tārā is that she sits in the Ardhaparyāṅka attitude and like Vaśyatārā is entirely alone.

4. Mahattarī Tārā may be distinguished by the Vajraparyāṅka attitude in which she sits, and also by the fact of her being represented without any companion whatsoever (Fig. 210).

5. Varada Tārā sits in the Ardhaparyāṅka attitude like Āryatārā but she can be easily recognised by the presence of four goddesses Aśokakāntā Mārīcī, Mahāmāyūrī, Ekajaṭā and Jāṅgulī. (cf. Mahāśrī Tārā).

6. Durgottarīnī Tārā has green complexion, the lotus for her seat, and garments of white colour ; she has four arms and she carries in the first pair of hands the noose and the goad and displays in the second the lotus and the Varada mūdrā.

7. Dhanada Tārā carries the book and the rosary in the first pair of hands, while the second pair carries objects similar to those held by Durgottarīnī. She has an animal for her Vāhana, is accompanied by eight goddesses originating from the eight syllables of her mantra and bears the image of Amoghasiddhi on the crown.

8. Jāṅgulī emanates from Akṣobhya and may have three different colours, yellow, white and green. When green, she is four-armed, and carries the Trīśūla, the peacock's feathers and a snake in three hands and exhibits the Abhaya mūdrā in the fourth.

9. Parnaśabari when green, emanates from Amoghasiddhi and when yellow from Akṣobhya, and as such, both of her forms have already been described. She is generally three-faced and six-armed but may in rare cases, have four arms also. The peculiarity of the green variety is that all the three faces depict irritated smile (sakrodha-hasitānanāṁ).

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1. Getty : GNB, p. 123 gives a list of Tārās of green colour.

B. WHITE TĀRĀ<sup>1</sup>

1. Aṣṭamahābhaya Tārā. The distinguishing feature of this form of Tārā is that she sits in the Ardhaparyāṅka attitude and is surrounded by ten goddesses originating from the ten syllables of the Tārā mantra : Om Tāre Tuttāre Ture Svāhā. These ten deities are identical in appearance with the principal deity.

2. Mrtyuvañcana Tārā. The distinctive feature of this form of Tārā is that she bears a wheel on her chest. She is absolutely unattended and sits in the Vajraparyāṅka attitude.

3. Caturbhuja-Sitatārā. Her form has already been described as an emanation of the Dhyāni Buddha Amoghasiddhi. She has four arms and exhibits in the first pair of hands the Utpala mūdrā, and the lotus, and the Varada pose in the second. She may be recognized by the presence of two goddesses, Mahāmāyūrī and Māricī.

4. Ṣaḍbhuja-Sitatārā. As she bears the image of Amoghasiddhi on the crown, her form has already been described. She is three-faced and six-armed and has no companions.

5. Viśvāmātā. She has been described in the Sādhanaṁālā as one-faced, with the white complexion of the moon, white garments and a white serpent as her Vāhana. She carries the white lotus in the left hand and exhibits the Abhaya pose in the right. She has not been described as bearing any image of her sire

6. Kurukullā as an emanation of Amitābha of red colour generally assumes the red colour, but when two-armed, she has, according to the Sādhanaṁālā the white colour. She carries the rosary and the bowl of lotus, and her Vāhana is an animal.

7. Jāṅgulī as an emanation of Akṣobhya ought to be of blue colour, but according to the Sādhanaṁālā she may have three colours, white yellow or green. When white she is one-faced and four-armed, plays on the Viṇā with the first pair of hands, and shows the white serpent and the Abhaya pose in the second.

C. YELLOW TĀRĀ<sup>2</sup>

1. Vajratārā. She is yellow, has four faces and eight arms and bears the image of the Dhyāni Buddha Ratnasambhava on her crown. Forms of Vajratārā have been described previously. She is accompanied by ten goddesses when worshipped in the Maṇḍala.

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1. Getty : GNB, p. 122 gives a list of Tārās of white colour.

2. Getty : GNB, p. 124 gives a list of Tārās of yellow colour.

2. Jāṅgulī. The yellow variety of Jāṅgulī has three faces and six arms and bears the image of the Dhyāni Buddha Akṣobhya on her crown. This form has already been described.

3. Parnaśabarī. When yellow, Parnaśabarī is an emanation of Akṣobhya, has three faces and six arms, and a pleasant smile instead of an irritated expression on her faces. This form of Parnaśabarī has also been described under the female emanations of Akṣobhya.

4. Bhr̥kuṭī is yellow and emanates from Amitābha. She is one-faced and four-armed, shows the Varada mūdṛā and the rosary in the two right hands and carries the Tīdaṇḍī and the Kamandalu in the two left.

#### D. BLUE TĀRĀ<sup>1</sup>

1. Ekajaṭā. She may have several forms with blue colour, and she bears the image of her sire Akṣobhya on her crown in all cases. All her forms have been described previously along with the other emanations of the Dhyāni Buddha Akṣobhya including the terrible form which goes by the name of Vidyujjvalīkarālī of blue colour, with twelve faces and twenty-four arms.

2. Mahācīna Tārā. She also bears the image of Akṣobhya on her crown, and has already been described as one of the female emanations of that Dhyāni Buddha. She is called Mahācīna Tārā because she is believed to have come from Mahācīna, the place where she was originally worshipped. She is the subject of the Mahācīnakrama-Tantra, and has been incorporated wholly into the Hindu Tāntric pantheon.

#### E. RED TĀRĀ<sup>2</sup>

There are not many Red Tārās in the Sādhnamālā, Kurukullā being the only one belonging to the red variety. As she bears the image of Amitābha on the crown, she inherits from him as his emanation, her red complexion. Kurukullā may also bear the image of the five Dhyāni Buddhas on her crown, but that will make no difference as to the colour of her complexion. She will be white when two-armed, and red when four, six or eight-armed. All her forms have been described previously.

### VI. EIGHT GAURI GROUP

The eight deities of the Gaurī group of goddesses are extremely popular in Vajrayāna and are found described in several places both in the Sādhnamālā as well as in the Niṣpannayogāvalī. These goddesses

1. Getty : GNB, p. 125 gives a list of Tārās of blue colour.
2. Getty : GNB, p. 126 gives a list of Tārās of red colour.

are represented also in the Chinese collection of statuettes in the city of Peiping. Although it is not necessary to describe their different forms extensively, it is however desirable that at least one form should be recorded here to stimulate interest in their iconography and identification. Below is therefore given the description of the eight deities of the Gaurī group in the same order as it appears in the Pañcaḍāka Maṇḍala of the Nispannayogāvalī. All the deities are violent in character with fearful appearance and ornaments, and garlands of heads. They dance in Pratyāliḍha and show the raised index finger with clasped fist against the chest, as the common gesture.

### 1. GAURĪ

Colour—White      Arms—Two  
Symbol—Goad

The first in the series is Gaurī. Her form is described in the Pañcaḍāka Maṇḍala where the Gaurī group of deities surround the principal god Vajraḍāka. Gaurī's description is as under :

“Gaurī sitā savyenāṅkuśadhāriṇī” NSP, p. 75

“Gaurī is white and holds in her right hand the goad”.

In the left hand she shows the Tarjanī against the chest which is the common gesture. Three statuettes of this goddess are found in the Chinese collection at Peiping<sup>1</sup>.

### 2. CAURĪ

Colour—Yellow      Arms—Two  
Symbol—Noose

The second goddess in the Gaurī group is Caurī whose form is described in the Pañcaḍāka Maṇḍala as follows :

“Caurī pītā pāśaḥ harā.” NSP, p. 75

“Caurī is yellow in colour and holds in her right hand the noose”.

She shows the raised index finger in the left like all other deities of this group.

Only one statuette of this goddess is found in China<sup>2</sup>.

### 3. VETALĪ

Colour—Red      Arms—Two  
Symbol—Chain

The third goddess of the Gaurī group is Vetālī whose form is described in the Pañcaḍāka Maṇḍala in the following words :

“Vetālī raktā bhujaḥ bhayāṁ sphoṭabhṛt.” NSP, p. 75'

1. Clark : TLP, II, pp. 72, 92, 105.

2. Clark : TLP, II, p. 92.

"Vetāli is red in colour and holds in her two hands the chain."

A statuette of this goddess under the name of Vajravetāli is found in the Chinese collection at Peiping<sup>1</sup>. Fig. 202 illustrates this Chinese statuette.

#### 4. GHASMARI

Colour—Green      Arms—Two

Symbol—Bell

The fourth goddess of the Gaurī group is Ghasmarī whose form is described in the Pañcadāka Maṇḍala as follows :

"Ghasmarī haritā vajraghaṇṭadhārā". NSP, p. 75

"Ghasmarī is green in colour and holds in her right hand the bell marked with a Vajra".

The left shows the common gesture of Tarjanī.

Two statuettes of this obscure goddess are found in the Chinese collection<sup>2</sup>. One of the two statuettes is illustrated in Fig. 203.

#### 5. PUKKASI

Colour—Blue      Arms—Two

Symbol—Bowl

The fifth in the series of the Gaurī group of goddesses is Pukkasi whose form is described in the Pañcadāka Maṇḍala in the following words :

"Pukkasi nilā Bodhicittaghaṇṭahastā." NSP, p. 75

"Pukkasi is blue in colour and holds in the right hand the bowl of Bodhi mind".

The left shows the Tarjanī against the chest as a common gesture.

Two statuettes of this obscure goddess occur in the Chinese collection<sup>3</sup>. One of the two statuettes is illustrated in Fig. 204.

#### 6. ŚABARĪ

Colour—White      Arms—Two

Symbol—Meru

The sixth goddess in the series of eight deities of the Gaurī group is described in the Pañcadāka Maṇḍala in the following words :

"Śabarī sitā Merudharā". NSP, p. 75

"Śabarī is white in colour and holds in her right hand the Meru mountain."

The left exhibits the common gesture, the Tarjanī.

Two statuettes of this goddess are found in the Chinese collection<sup>4</sup>.

1. Clark : TLP, II, p. 62.

2. Clark : TLP, II, pp. 96, 100.

3. Clark : TLP, II, pp. 91, 100.

4. Clark : TLP, II, pp. 92, 100.

## 7. CAṆḌĀLI

Colour—Blue Arms—Two

Symbol—Fire-pot

The seventh deity among the eight goddesses of the Gauri group is known as Caṇḍāli and her form is described in the Pañcaḍāka Maṇḍala as follows :

“Caṇḍāli nilā vahnikundabhṛt.” NSP, p. 75

“Caṇḍāli is blue in colour, and holds a fire-pot in her right hand”.

The left shows the common gesture of Tarjanī.

Two statuettes of this goddess are to be found in the Chinese collection<sup>1</sup>.

## 8. ḌOMBI

Colour—Mixed Arms—Two

Symbol—Banner

The eighth and the last goddess in the group of deities headed by Gaurī is described thus in the Pañcaḍāka Maṇḍala as an associate of Vajraḍāka :

“Ḍombī viśvavarnā mahādhvajapatākāṁ dhatte”. NSP, p. 75

“Ḍombī is of mixed colour and carries in her right hand the high flag and banner”.

The left hand displays the common gesture of the Tarjanī against the chest.

She is represented only once in the Chinese collection as Ḍombinī<sup>2</sup>. Fig. 205 illustrates this Chinese statuette.

## VII. FOUR DANCE DEITIES

There are four deities in this group and they are homogenous in character. These are Lāsya, Mālā, Gītā, and Nṛtyā, all required in the staging of a drama or in entertainments. All these four deities are popular in the Vajrayāna pantheon and are described times without number both in the Sādhanaṁālā as well as in the Niṣpannayogāvali. In the Chinese collection at Peiping statuettes of these deities are found. Although it is not possible to describe all their forms here, an endeavour will be made at least to describe one typical form of each for the purpose of recognition. Below is given an account of the four goddesses headed by Lāsya in the same order as it occurs in the Pañcaḍāka Maṇḍala of the Niṣpannayogāvali. They are violent in character with garland of severed heads, and dance in Pratyāliḍha. They show the Tarjanī against the chest as the common gesture.

1. Clark : TLP, II, pp. 96, 110.

2. Clark : TLP, II, p. 96.

## 1. LĀSYĀ

Colour—Red Arms—Two

Symbol—Lāsyā dance

The first deity of the Lāsyā group is Lāsyā who is described in the following words :

“Lāsyā raktā sagarvaṁ lāsyābhinayobhayabhujā”. NSP, p. 76

“Lāsyā is of red colour and with pride she arranges her two hands in the Lāsyā act”.

Two statuettes of Lāsyā are found in the Chinese collection<sup>1</sup>. One of the statuettes is illustrated in Fig. 206.

## 2. MĀLĀ (MĀLYĀ)

Colour—Red Arms—Two

Symbol—Garland

The second deity of this group is Mālā who is described as follows :

“Mālā raktā karābhyāṁ ratnamālābhṛt”. NSP, p. 76

“Mālā is of red colour and holds in her two hands the garland of jewels”.

Three statuettes of this goddess under the slightly different name of Mālyā occur in the Chinese collection of images at Peiping<sup>2</sup>.

## 3. GITĀ

Colour—Reddish white Arms—Two

Symbol—Indian Gong

The third deity of this group is Gitā who is described in the Pañcā-dāka Maṇḍala as under :

“Gitā raktasitā bhujābhyāṁ kaṁsike vādayanti”. NSP, p. 76

“Gitā is reddish white in colour, and with her two hands she is engaged in playing on the Indian gong (Kaṁsi).

Three statuettes of this goddess occur in the Chinese collection<sup>3</sup>. One of these three statuettes is illustrated in Fig. 207.

1. Clark : TLP, II, pp. 63, 145.

2. Clark : TLP, II, pp. 63, 103, 145.

3. Clark : TLP, II, pp. 63, 94, 146.

## 4. NR̥TYĀ

Colour—Mixed Arms—Two

Symbol—Vajra

The fourth and the last goddess in the Lāsya group is Nr̥tyā whose form is thus described in the Niṣpannayogāvali :

“Nr̥tyā viśvavarṇā savajrabhujābhyām nr̥tyanti”. NSP, p. 76

“Nr̥tyā is of variegated colour and she dances with her two hands holding the Vajra”.

Three statuettes of this goddess are noted in the Chinese collection<sup>1</sup>. One of the three statuettes is illustrated in Fig. 208.

## VIII. FOUR MUSICAL INSTRUMENTS

There is a further group of goddesses representing the four musical instruments and are often mentioned in the Sādhana and Mandalas as companions of important deities. When everything else is deified there is no reason why these musical instruments should not also be deified. These four Musical Instruments are named as Vamśī (flute), Vīṇā (lute), Mukundā (kettle-drum) and Murajā (drum) and we find them all deified with human form, colour, faces, hands and symbols. In the Vajradāka Mandala they are collectively described as nude, violent in appearance, wearing garlands of skulls and severed heads and dancing in Pratyāldha. They display the different instruments as their special symbols. They are described below in the same order in which they appear in the Pañcadāka Mandala.

## 1. VAMŚĀ

Colour—Red Arms—Two

Symbol—Flute

The first in the series of deities representing the musical instruments is called Vamśā whose form is described in the following term in the Pañcadāka Mandala :

“Vamśā raktā karābhyām dhṛtavamśām vādayanti”. NSP, p. 76

“Vamśā is red in colour. She holds the flute in her two hands and plays on it”.

She is not represented in the Chinese collection.

1. Clark : TLP, II, pp. 64, 93, 143.



## 2. VIṆĀ

Colour—Yellow Arms—Two

Symbol—Vinā Instrument

The second goddess representing musical instruments is called Vinā, and her form is described in the following words :

“Vinā pītā vināvādanakaradvayā.” NPS, p. 76

“Vinā is yellow in colour. With her two hands she plays on the musical instrument, the Vinā.”

In the Chinese collection she is represented as goddess Vinādhara which is the same as Viṇā<sup>1</sup>. This Chinese statuette is illustrated in Fig. 209.

## 3. MUKUNDĀ

Colour—White Arms—Two

Symbol—Mukunda Instrument

The third goddess in this series is the goddess Mukundā who plays on the instrument called the Mukunda. Her form is described thus in the Nīṣpannayogāvalī :

“Mukundā sitā karābhyām Mukundaṁ vādayanti.” NSP, p. 76

“Mukundā is white in colour. She plays on the instrument called the Mukunda with her two hands”.

One statuette of Mukundā is found in the Chinese collection under the name of Mukundadhara, who is the same as Mukunda<sup>2</sup>. This Chinese statuette is illustrated in Fig. 210.

## 4. MURAJA

Colour—Smoky Arms—Two

Symbol—Muraja Instrument

The fourth and the last deity in the series of goddesses of musical instruments is the goddess Murajā whose principal symbol is the Muraja on which she plays. Her form is described as under :

“Murajā dhūmravarṇā murajavādanaparabhujadvayā.”

NSP, p. 76

“Murajā is of the colour of smoke, and she is engaged with her two hands in playing on the Muraja instrument.”

She is not represented in the Chinese collection.

<sup>1</sup>. Clark : TLP, II, p. 107.

<sup>2</sup>. Clark : TLP, II, p. 107.

## IX. FOUR DOOR GODDESSES

The door is an important item in household furniture, because of its power of giving protection against thieves and animals and unpleasant intruders. The door planks, the lock, the key, and the curtain, all the four are important articles, and thus these are all deified in Vajrayāna. They are given human form, colour, faces, arms and symbols. They are found described in the Pañcadāka Maṇḍala of the Niṣpannayogāvali. Collectively they are described as nude, dancing in Pratyāliḍha, with fearful appearance, and awe-inspiring ornaments. They are described below in the same order in which they are treated in the Maṇḍala. They hold their special symbols appropriate to their names.

## 1. TĀLIKĀ

Colour—White      Arms—Two

Symbol—Lock

The first in the list of door goddesses, is Tālikā. Her form is described as follows :

“Tālikā sitā tālikāhastā”, NSP, p. 77

“Tālikā is white in colour and holds in her two hands the Tālikā or the Lock.”

A statuette of this most obscure but interesting deity is found in the Chinese collection. In this collection her name is somewhat differently stated as Dvāratālakadhārā<sup>1</sup>. Fig. 211 illustrates her statuette in China.

## 2. KUNCI

Colour—Yellow      Arms—Two

Symbol—Keys

The second goddess in this series is called Kuñcī from the keys that she holds. Her form is described as under :

“Kuñcī pitā kuñcīkāhastā”, NSP, p. 77

“Kuñcī is yellow in colour and holds the Keys in her two hands.”

A statuette of this goddess occurs in the Chinese collection under the title Kuñcīkādhārā. She is of the same description as above<sup>2</sup>.

1. Clark : TLP, II, p. 108.

2. Clark : TLP, II, p. 108.

## 3. KAPĀTĀ

Colour—Red      Arms—Two

Symbol—Planks

The third deity in the series of the four door goddesses is called Kapātā. Her form is described as follows :

“Kapātā raktā kapāṭadharā”.

NSP, p. 77

“Kapātā is of red colour and holds in her two hands the Door Planks.”

A statuette of this goddess is found in the Chinese collection under the title of Dvāradharā. The two are identical<sup>1</sup>. Fig. 212 illustrates her statuette found at Peiping.

## 4. PATADHĀRIṆĪ

Colour—Blue      Arms—Two

Symbol—Curtain

The fourth and the last goddess in the series of four deities of the door is called by the name of Patadhārīnī. Her form is described in the Pañcadāka Maṇḍala as under :

“Paṭadhārīnī kṛṣṇā karābhyāṃ kāṇḍapaṭaṃ vibhṛati.”

NSP, p. 77

“Patadhārīnī is blue in colour. She holds in her two hands the curtain (Kāṇḍapaṭa).”

A statuette of this goddess occurs in China under the title of Vitā-nadharā where Vitāna means a curtain. The two are identical<sup>2</sup>.

## X. FOUR LIGHT GODDESSES

There are four goddesses of Light in the Vajrayāna pantheon. They are named as Sūryahastā, Dipā, Ratnolkā and Tādītkarā and described in the Pañcadāka Maṇḍala of the Nispannayogāvali. Collectively, they are conceived as nude, and as violent in appearance with garland of skulls and severed heads. They dance on a corpse in the Pratyālīdha attitude and hold their special marks of recognition in their hands. They are described below in the order in which they appear in the Pañcadāka Maṇḍala.

1. Clark : TLP, II, p. 108.

2. Clark : TLP, II, p. 108.

## 1. SŪRYAHASTĀ

Colour—White      Arms—Two

Symbol—Sun

Sūryahastā is the first deity in the series of four goddesses of Light and her form is described in the following words :

“Sūryahastā sitā sūryamandaladharā”. NSP, p. 76

“Sūryahastā is of white colour and she holds in her hands the disc of the Sun”.

One statuette of the goddess is found in the Chinese collection under the title of Sūryadharā. The two are identical<sup>1</sup>.

## 2. DIPĀ

Colour—Blue      Arms—Two

Symbol—Light stick

The second Light deity is called Dipā. Her form is described as under:

“Dipā nilā dipayastibhṛt.” NSP, p. 76

“Dipā is blue in colour and holds in her hands the light stick”.

A statuette of this goddess occurs in the Chinese collection<sup>2</sup>. This Chinese statuette illustrated in Fig. 213.

## 3. RATNOLKĀ

Colour—Yellow      Arms—two

Symbol—Jewel

The third in the series of four goddesses of Light is called Ratnolkā. She is described as under :

“Ratnolkā pītā ratnadharā”. NSP, p. 76

“Ratnolkā is yellow in colour and holds the jewel in her hands”.

She is represented in the Chinese collection under the name of Ulkādharā. This statuette is illustrated in Fig. 14.

## 4. TADITKARĀ

Colour—Green      Arms—Two

Symbol—Lightning

The fourth and the last in the series of four goddesses of Light is called Taditkarā (Lightning Bearer). Her form is described in the following words :

“Taditkarā haritā vidyullatadharā”. NSP, p. 76

1. Clark : TLP, II, p. 88.

2. Clark : TLP, II, pp 67, 90.

"Taḍitkarā is green in colour and holds in her hands the creeper-like lightning".

A statuette of this goddess occurs in the Chinese collection under the title of Vidyuddharā. The image answers the description in all details. The two are therefore identical<sup>1</sup>.

## XI. FOUR ANIMAL-FACED GODDESSES

There is a set of four very interesting deities described in the Nispannayogāvali; they all have animal faces and have several forms. They are each given a different direction in the Maṇḍala. Their names are: Hayāsyā, Śūkarāsyā, Śvānāsyā, and Sindhāsyā, according to the animal face they bear. To this number, in the Kālacakra Maṇḍala, four more deities with birds faces are added for the intermediate corners. These birds deities are named as Kākāsyā (crow-faced), Gṛdhṛāsyā (vulture-faced), Garudāsyā (Garuda-faced) and Ulūkāsyā (owl-faced). All these are described in the text as violent in appearance, nude, dancing on a corpse, and wearing garlands of severed heads. They carry in their hands the Kartri (chopper) and the Kṣipila (skull-cup). A Khatvāṅga (magic stick) hangs from their shoulders. They are sometimes two-armed and sometimes four-armed. When four armed, the four chief deities are represented like the goddesses of the Vajrāṅkuśī group. With regard to the face, it may be noted that the principal face is either human or of an animal. When it is human, the animal face is shown over the head or on the crown. Normally, there are four goddesses in this group, but the series of goddesses found only in the Kālacakra Maṇḍala are without adequate description. The group of four goddesses of the Nairātmā Maṇḍala is here described. It may be noted that their images are also popular in the Chinese collection of Peiping, although a few are available in India also.

### 1. HAYĀSYĀ

Colour—Whitish Blue      Arms—Two

Symbol—Horse-face

The first in the series of goddesses with animal faces is Hayāsyā (horse-faced) and her form is described in the Nairātmā Maṇḍala in the following words:

"Pūrvadvāre Hayāsyā sitanilā".

NSP, p.16

"On the Eastern gate there is Hayāsyā of whitish-blue colour".

1. Clark: TLP, II, p. 88.

Like all other deities of the group she displays in her two hands the Kartti and the Kapāla.

In the Hevajra Maṇḍala of the Nispannayogāvali (p. 15) she is described as four-armed and four-faced and as similar in appearance to Vajrāṅkuśī.

She is not represented in Chinese collection.

## 2. ŚŪKARĀSYĀ

Colour—Yellowish Blue Arms—Two

Symbol—Sow-face

The second in the series of four goddesses with animal faces is Śūkarāsyā (sow-faced) and her form is described in the Nairātmā Maṇḍala thus :

“Dakṣiṇe Śūkarāsyā pītanilā”.

NSP, p. 16

“On the South there is Śūkarāsyā with yellowish-blue colour”.

Like all other goddesses of the group, she also holds the Kartti in the right hand and the Kapāla in the left.

She is also described as four-armed and four-faced, and as similar in appearance to Vajrapāśī<sup>1</sup>.

She is not represented in the Chinese collection.

## 3. ŚVĀNĀSYĀ

Colour—Reddish Blue Arms—Two

Symbol—Dog-face

The third goddess in the series of four goddesses with animal faces is called Śvānāsyā (dog-faced) and is described in the Nairātmā Maṇḍala as :

“Pāścīme Śvānāsyā raktanilā”.

NSP, p. 16

“On the West there is Śvānāsyā of reddish-blue colour”.

Like all other goddesses of the group she holds the Kartti in the right hand and the Kapāla in the left.

In the Hevajra Maṇḍala she is described as four-faced and four-armed and as similar in appearance to Vajrasphoṭā.

She is not represented in the Chinese collection.

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1. A remarkable specimen of the four-armed variety of the goddess is illustrated in Gordon : ITL, p. 80 under the title of Vajravārāhī.

## 4. SIMHĀSYĀ

Colour—Reddish Blue Arms—Two

Symbol—Lion-face

The fourth and the last deity in the series is called *Simhāsyā* (lion-faced) in the *Nairātmī Maṇḍala*. Her form is described thus :

“Uttare *Simhāsyā raktanilā*”.

NSP, p. 16

“On the North there is *Simhāsyā* of reddish blue colour”.

Like all other deities of the group she also holds the *Kartri* in the right hand and the *Kapāla* in the left.

She is described in the *Hevajra Maṇḍala* as four-faced and four-armed, and as similar in appearance to *Vajraghaṇṭā*.

Under the title of *Simhāvaktṛā* she appears in the Chinese collection at Peiping<sup>1</sup>. She was also known in Tibet<sup>2</sup>. Figs. 215, 216 illustrate a very artistic specimen of *Simhāsyā* with human face with the face of the lion overhead. This image is in the collection of Dr. Moghe of Khar (Bombay).

## XII. FOUR ḌĀKINĪ GROUP

Usually in this group of goddesses are included the names of *Ḍākinī*, *Lāmā*, *Khandarohā* and *Rūpiṇī* who are widely mentioned in the *Tāntric* works of rituals. In the *Sambara Maṇḍala* of the *Niṣpannayogāvalī* their names are mentioned as companion deities of *Sambara*. Again, in the *Ṣaṭcakra-vartī Maṇḍala* they are mentioned as companion deities. But their forms are found described only in the *Sādhana-mālā*. According to this authority they are all alike in appearance holding identical symbols. Only in colour they differ. In the *Vajravārāhī Sādhana* (No. 217) they are described as follows :

“*Ḍākinī-Lāmā-Khandarohā-Rūpiṇīḥ kṛṣṇa-śyāma-rakta-gaurāḥ. Etā ekavaktṛāḥ caturbhujā vāme kapālakhatvāṅgkapālahastāḥ dakṣiṇe damarukartrikāḥ trinetṛā muktakṣā nagnā ālīdhāsanaśaṁsthītā pañcamūdrāvibhūṣitā bhāvayet.*”

*Sādhana-mālā*, p. 425

“*Ḍākinī, Lāmā, Khandarohā and Rūpiṇī are of blue, green, red and white colour respectively. They are one-faced and four-armed and carry in their left hands the Kapāla-marked Khaṭvāṅga and the Kapāla, and in the two right the Ḍamaru and the knife. They are three-eyed, have dishevelled hair, stand in the Ālīdha attitude and are decked in the five bone ornaments. Thus they are to be meditated upon.*”

1. Clark : TLP, II, p. 314.

2. Gordon : ITL, p. 80 illustrates a two-armed image of the deity. See also Getty : GNB, pp. 140, 150.

Two statuettes of Ḍākinī occur in the Chinese collection<sup>1</sup>. The names of three others do not find mention in China. In Tibet, Lāmā-ḍākinī belongs to this group, and a remarkable and perhaps unique statuette of the goddess from the W.B. Whitney collection in the Freer Gallery of Art is illustrated in the *Iconography of Tibetan Lamaism*<sup>2</sup>.

Fig. 217 illustrates the Chinese statuette of Ḍākinī, and Fig. 218 is a Nepalese picture of Lāmā Ḍākinī.

1. Clark : TLP, II, p. 96, 110.

2. Gordon : ITL, p. 81.



## CHAPTER XII

### PHILOSOPHICAL DEITIES

In the *Niṣpannayogāvalī* of Abhayākara Gupta mention is made of a number of deities who are designated here, for the sake of convenience, as philosophical deities. In Buddhism, the Twelve Pāramitās are considered to be the perfections of cardinal virtues which entitle one to Buddhahood. They are deified in human form with colour, and weapons. Similar is the case with the others, such as the Twelve Vāsitās or spiritual disciplines, the Twelve Bhūmis or the successive spiritual spheres, the Twelve Dhārinis or sacred chain of words, the Four Pratisaṃvits or the four branches of logical analysis. All these belong to the realm of philosophy and abstract ideas and, therefore, they are brought together here under a separate chapter as a matter of logical necessity.

These deities are rarely represented. Except probably *Prajñāpāramitā* and some of the *Dhārinī* goddesses, others are not even known in art or sculpture. But their statuettes are found in the Chinese collection at Peiping, and it is therefore necessary to indicate their forms from original Sanskrit texts so that the statuettes on the one hand and the Sanskrit texts on the other may mutually enlighten each other.

#### (I) TWELVE PĀRAMITĀS

In Buddhism, importance is given to the Pāramitās or perfections. These are certain cardinal human virtues carried to perfection in one birth. It is said that Lord Buddha in each of his previous births practised one or another of the virtues and carried it to perfection, and because of that he obtained enlightenment in his last birth. These Pāramitās are usually ten in number, but the Vajrayānists raised the number to twelve. In Vajrayāna the craze for deification led to the conception of the Twelve Pāramitā goddesses in human form, for the purpose of worship. One of the Pāramitā deities, *Prajñāpāramitā* is the most important and popular in Buddhist countries. *Prajñāpāramitā* or transcendental intuition was taught in the *Prajñāpāramitā* scripture which is supposed to have been rescued from the Nether regions by Nāgārjuna. In the *Dharmadhātuvāgīśvara Maṇḍala* of the *Niṣpannayogāvalī* an account of the iconography of the Twelve Pāramitā deities is given,

and it is stated briefly here in the same order as found in the Maṇḍala. Such a description of all the Pāramitā goddesses cannot be met with in any other published literature on Buddhism. The twelve deities collectively have their spiritual father in Ratnasambhava. They are widely represented in the Chinese collection at Peiping which seems to have been profoundly influenced by India in general, and the Nispannayogāvali in particular. These Pāramitā deities are described in detail in the following sections.

### 1. RATNAPĀRAMITĀ

Colour—Red Arms—Two

Symbols—Moon on Lotus

Ratnapāramitā heads the list of the Pāramitā deities and is described as :

“Ratnapāramitā raktā padmasthacandramāṇḍaladhārā”.

NSP, p. 56

“Ratnapāramitā is red in colour and holds the disc of the moon on a lotus in her hand.”

According to a statement in the Maṇḍala all the deities are two-armed, and they hold in the right hand the flag marked with the Cīntāmaṇi jewel, and in the left their special symbols. Prajñāpāramitā is an exception since she has two more hands. The passage is :

“Dvādaśapāramitā dvibhujāḥ savyena Cīntāmanidhvajaṁ vāmena svasvacihnadharāḥ Prajñāpāramitā tvadhikakaradvayā.”

NSP, p. 56

“The Twelve Pāramitās are two-armed and hold in the right hand the flag marked with the Cīntāmaṇi jewel, and in the left their own symbols. But Prajñāpāramitā has two more hands.”

Ratnapāramitā thus holds in the right hand the Cīntāmaṇi flag and in the left the moon's disc on a lotus. She is not represented in the Chinese collection.

### 2. DĀNAPĀRAMITĀ

Colour—Whitish Red Arms—Two

Symbol—Ears of Corn

Dānapāramitā is second in the series of Twelve Pāramitā goddesses and has been described as :

“Dānapāramitā sitaraktavarṇā nānādhānyamañjarīhastā.”

NSP, p. 56

"Dānapāramitā is whitish red in colour and holds in her left hand various kinds of ears of corn."

In the right she displays the Cintāmaṇi banner. Her statue is found in China<sup>1</sup>.

### 3. ŚĪLAPARAMITĀ

Colour—White      Arms—Two

Symbol—Flowery Discus

Śīlapāramitā is the third in the series of Pāramitā goddesses and her form has been described thus :

"Śīlapāramitā śvetā sapallavagaurakusumacakradharā".

NSP, p. 56

"Śīlapāramitā is white in colour and holds in her left hand the discus made of white flowers and leaves".

The right hand holds the Cintāmaṇi banner as usual. A statuette of this deity occurs in China<sup>2</sup>.

### 4. KṢĀNTIPĀRAMITĀ

Colour—Yellow      Arms—Two

Symbol—White Lotus

Kṣāntipāramitā is the fourth in the series of Pāramitā goddesses and her form has been described thus :

"Kṣāntipāramitā pītā sitābjadharā".

"Kṣāntipāramitā is of yellow colour and holds in her left hand the white lotus."

Her right hand as usual holds the Cintāmaṇi banner. A statue of this deity is to be found in China<sup>3</sup>.

### 5. VIRYAPĀRAMITĀ

Colour—Green      Arms—Two

Symbol—Blue Lotus

Vīryapāramitā is the fifth Pāramitā goddess and her form has been described thus :

"Vīryapāramitā marakatavarṇā nilotpāladharā."      NSP, p. 56

"Vīryapāramitā is of the colour of emerald and holds in her left hand the blue lotus".

1. Clark : TLP, II, p. 120.

2. Clark : TLP, II, p. 120.

3. Clark : TLP, II, p. 120.

She holds the Cintāmaṇi banner as usual. A statue of this deity is found in China<sup>1</sup>.

## 6. DHYĀNAPĀRAMITĀ

Colour—Sky Colour      Arms—Two

Symbol—White Lotus

The sixth Pāramitā goddess in the series is Dhyānapāramitā whose form is described as under :

“Dhyānapāramitā gagaṇaśyāmā sitābjahastā.” NSP, p. 56

“Dhyānapāramitā is of sky colour and holds in her left hand the white lotus”.

The right hand as usual carries the Cintāmaṇi banner. A statuette of this goddess is found in China<sup>2</sup>. Fig. 219 illustrates this Chinese specimen.

## 7. PRAJÑĀPĀRAMITĀ

Colour—Yellow      Arms—Four

Symbol—Manuscript on Lotus

The seventh goddess in the series is the famous deity Prajñāpāramitā. As the embodiment of the Prajñāpāramitā literature, she has been dealt with in detail in a previous chapter. Here she will be described as an embodiment of transcendental intuition and as part of a collection of deities in a group. In the Nīṣpannayogāvalī her form has been described as :

“Prajñāpāramitā kamanīyakanakakāntiḥ padmastha-Prajñāpāramitā-pustakadharā karadvayena dhṛta-Dharmacakramūdrā”. NSP, p. 65

“Prajñāpāramitā is of delightful yellow colour. In her left hand she holds the Prajñāpāramitā book on lotus. The two principal hands display the Dharmacakra mūdrā”.

The right hand as usual holds the Cintāmaṇi banner.

This goddess has been treated in a previous chapter, and her statues are found in several places. She is represented also in the Chinese collection at Peiping<sup>3</sup>.

1. Clark : TLP, II, p. 127.

2. Clark : TLP, II, p. 127.

3. Clark : TLP, II, pp. 208, 290.

## 8. UPĀYAPĀRAMITĀ

Colour—Green Arms—Two

Symbol—Vajra on Lotus

The eighth goddess in the series is Upāyapāramitā who has been described in the Niṣpannayogāvalī thus :

“Upāyapāramitā priyaṅguśyāmā pītapadmasthavajrabhṛt”.

NSP, p. 16

“Upāyapāramitā is green like the Priyaṅgu flower and holds in her left hand the Vajra on a yellow lotus”.

The right hand carries the Cintāmaṇi banner as usual. Her statue is found in China<sup>1</sup>.

## 9. PRANIDHĀNAPĀRAMITĀ

Colour—Blue Arms—Two

Symbol—Sword on Lotus

Praṇidhānapāramitā is the ninth in the series of the Pāramitā group of goddesses, and her form has been described as under :

“Praṇidhānapāramitā nilotpalavarnā nilotpalasthakhaḍḍadharā”.

NSP, p. 56

“Praṇidhānapāramitā is of the colour of the blue lotus, and she holds in her left hand the sword on a blue lotus”.

The right hand as usual displays the Cintāmaṇi banner. Her statuette is found in China<sup>2</sup>. Fig. 220 illustrates this Chinese statuette.

## 10. BALAPĀRAMITĀ

Colour—Red Arms—Two

Symbol—Manuscript

Balapāramitā is the tenth goddess of the Pāramitā group and her form has been described thus :

“Balapāramitā raktā Prajñāpāramitāpustakadharā”. NSP, p. 56

“Balapāramitā is red in colour and holds the book Prajñāpāramitā in her left hand”.

The right hand as usual holds the Cintāmaṇi banner. Her statue is found in China<sup>3</sup>.

1. Clark : TLP, II, p. 117. She is known here by the name of Upāyakaṣālya Pāramitā.

2. Clark : TLP, II, p. 117.

3. Clark : TLP, II, pp. 196, 311

## 11. JNĀNAPĀRAMITĀ

Colour—White Arms—Two

Symbol—Bodhi Tree

“Jñānapāramitā is the eleventh in the series of the Pāramitā goddesses, and her form has been described as :

“Jñānapāramitā śubhrā nānāratna phalākāṅkṛta-Bodhivṛkṣadharā.”

NSP, p. 56

“Jñānapāramitā is white in colour and holds in her left hand the Bodhi tree which is adorned with various kinds of jewels and fruits”.

The right hand displays the Cintāmaṇi banner as usual. A statue of this goddess is found in China<sup>1</sup>.

## 12. VAJRAKARMAPĀRAMITĀ

Colour—Variegated Arms—Two

Symbol—Viśvavajra on Lotus

Vajrakarmapāramitā is the twelfth and the last of the group of Pāramitā goddesses and her form has been described thus in the Dharmadhātuvāgīśvara Maṇḍala :

“Vajrakarmapāramitā viśvavarṇā nilotpalaśtha-viśvavajradharā”.

NSP, p. 56

“Vajrakarmapāramitā is of variegated colour and holds in her left hand the Viśvavajra (double thunderbolt) on a blue lotus”.

The right hand as usual holds the Cintāmaṇi banner.

## (II) TWELVE VAŚITĀ GODDESSES

The Vaśitās according to Buddhism, are the controls or disciplines which lead to the spiritual regeneration of its followers. The Vajrayānists recognized twelve Vaśitās, each with a special name and conceived them in the form of deities with heads, arms, weapons and special symbols. These Vaśitās are collectively taken to be the spiritual daughters of the Dhyāni Buddha Amitābha. Below is given a description of the twelve Vaśitā goddesses in the same order in which they appear in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpanna-yogāvali. The description of the Vaśitā goddesses is not found in the existing original literature and thus it is of unusual interest. Their iconographic interest becomes all the more attractive since in China there are statuettes in metal which correctly represent the Vaśitā

<sup>1</sup> Clark : TLP, II, p 121.

goddesses. Statues of these are not found anywhere in India, but their statuettes in the Chinese collection of Buddhist deities at Peiping are illustrated in the *Two Lamaistic Pantheons* of W. E. Clark.

### 1. ĀYURVAŚITĀ

Colour—Whitish Arms—Two

Symbol—Image of Buddha

The twelve Vaśitā goddesses are described collectively as two-armed, holding in their right hands the lotus and in the left proudly bearing their special symbols. (cf. *Dvādaśa-vaśitā dvibhujā dakṣinenāmbhojabhṛto vāmena sagarvaṁ svasvacihnadharāḥ*, op. cit., p. 56). Āyurvaśitā is the first goddess of the series and her form has been described thus :

“Āyurvaśitā sitaraktavarṇā padmarāgamanisthasamādhimūdrā-Amitāyur-Buddhabimbadharā.” NSP, p. 56

“Āyurvaśitā is whitish red in colour and holds in her left hand the image of the Buddha Amitāyus in the Samādhi mūdrā on the Padmarāgā jewel”.

The right hand displays the lotus as in all other Vaśita deities. Her statue is found in China<sup>1</sup>.

### 2. CITTAVAŚITĀ

Colour—White Arms—Two

Symbol—Vajra

The second goddess in the series is Cittavaśitī, who has been described as :

“Cittavaśitī sitā raktapañcaśūcikavajradharā”. NSP, p. 56

“Cittavaśitā is white in colour and holds in her left hand the red Vajra with five thongs.

The right hand as usual holds the lotus. Her image is found in China<sup>1</sup>.

### 3. PARIṢKĀRAVAŚITĀ

Colour—Yellow Arms—Two

Symbol—Cintāmani Banner

The third in the series of Vaśitā goddesses is Pariṣkāravaśitā who is described in the Dharmadhātuvāgīśvara Maṇḍala in the following words :

“Pariṣkāravaśitī pītā Cintāmaṇidhvajadharā”. NSP, p. 56

1. Clark : TLP, II, p. 136.

2. Clark : TLP, II, p. 136.

"*Paṛiṣkāraśītā* is yellow in colour and holds in her left hand the *Cintāmaṇi* banner".

The right hand displays the lotus as usual. Her statuette is found in China<sup>1</sup>.

#### 4. KARMAVAŚITĀ

Colour—Green Arms—two

Symbol—*Viśvavajra*

The fourth in the series of *Vaśitā* goddesses is *Karmavaśitā* who is described in the *Dharmadhātuvāgīśvara Maṇḍala* as under :

"*Karmavaśitā haritā viśvavajradharā*". NSP, p. 56

"*Karmavaśitā* is green in colour, and holds in her left hand the *Viśvavajra* (double crossed thunderbolt).

The right hand displays the lotus as usual. Her statuette is found in China<sup>2</sup>.

Colour—Mixed Arms—Two

Symbol—Creepers

The fifth goddess in the *Vaśitā* series is *Upapattivaśitā* who is described in the text as follows :

"*Upapattivaśitā viśvavarnā vividhavarṇajātīlatāhastā*."

NSP, p. 56

"*Upapattivaśitā* is of variegated colour and holds in her left hand various kinds of creepers of variegated colour".

The right hand displays the lotus as usual. Her statue is found in China<sup>3</sup>. Fig. 221 illustrates this Chinese specimen.

#### 6. ṚDDHIVAŚITĀ

Colour—Green Arms—Two

Symbol—Sun and Moon on Lotus

The sixth goddess in the *Vaśitā* series is *Ṛddhivaśitā* whose form is described as follows :

"*Ṛddhivaśitā nabhaḥśyāmiṃ padmastha-sūryacandra-maṇḍaladhārā*".

NSP, p. 57

1. Clark : TLP, II, p. 136.

2. Clark : TLP, II, p. 137.

3. Clark : TLP, II, p. 133.



“*Rddhivaśitā* is green as the sky and holds in her left hand the discs of the sun and the moon on a lotus.”

The right hand displays the lotus as usual. Her statue is found in China<sup>1</sup>. Fig. 222 illustrates this Chinese specimen.

### 7. ADHIMUKTIVAŚITĀ

Colour—White      Arms—Two

Symbol—*Priyaṅgu* flower

The seventh goddess in the same series is *Adhimuktivaśitā* and her form is described in the text as follows :

“*Adhimuktivaśitā nṛṇālagaurā priyaṅgukusumamañjarīdharā*”.

NSP, p. 57

“*Adhimuktivaśitā* is white like the stalk of a lotus, and holds in her left hand the buds of the flowers of *Priyaṅgu*.”

The right hand displays the lotus as usual. She is not represented in the Chinese collection.

### 8. PRANIDHĀNAVAŚITĀ

Colour—Yellow      Arms—Two

Symbol—Blue Lotus

The eighth goddess in the series is *Pranidhānavaśitā* whose form is described in the following words :

“*Pranidhānavaśitā pitā nilotpala-hastā*.”

NSP, p. 57

“*Pranidhānavaśitā* is yellow in colour and holds in her left hand the blue lotus”.

The right hand displays the lotus as usual. Her statue is found in China<sup>2</sup>.

### 9. JNĀNAVAŚITĀ

Colour—Whitish Blue      Arms—Two

Symbol—Sword on Lotus

*Jñānavaśitā* is the ninth in the series of *Vaśitā* goddesses and her form is described in the text of *Nispannayogāvalī* as follows :

“*Jñānavaśitā sitā nilotpalaśthakhadgarā*.”

NSP, p. 57

“*Jñānavaśitā* is whitish blue in colour and holds in her left hand the sword on a blue lotus.”

The right displays the lotus as usual. Her statue is found in China<sup>3</sup>.

1. Clark : TLP, II, p. 133.

2. Clark : TLP, II, p. 134.

3. Clark : TLP, II, p. 137.

## 10. DHARMAVAŚITĀ

Colour—White

Arms—Two

Symbol—Bowl on Lotus

The tenth goddess in the Vaśitā series of goddesses is Dharmavaśitī whose form is described in the text as under.

“Dharmavaśitā sitā raktavarnapadmasthabhadraghaṭahastā.”

NSP, p. 57

“Dharmavaśitā is white in colour and holds in her left hand the Bhadragehaṭa (auspicious bowl) on a lotus of red colour.”

The right hand displays the lotus as usual. A statue of this goddess is found in China<sup>1</sup>.

## 11. TATHATĀVAŚITĀ

Colour—White

Arms—Two

Symbol—Bunch of Jewels

The eleventh deity in the group of Vaśitā goddesses is Tathatī whose form is described in the following terms :

“Tathatā śvetā śvetaśulbhṛāmbhojabhṛddakṣiṇapānir-vāmena ratna-mañjaridharā”.

NSP, p. 57

“Tathatā is white in colour. She holds in her right hand the white lotus and in the left the bunch of jewels.”

Her statue is found in China<sup>2</sup>.

## 12. BUDDHABODHIPRABHĀ-VAŚITĀ

Colour—Yellow

Arms—Two

Symbol—Discus on Banner

The twelfth and the last goddess in the series of Vaśitā goddesses is Buddhabodhiprabhā, and her form is described in the Dharmadhātuvāgīśvara Maṇḍala with the following words :

“Buddhabodhiprabhā kanakābhā savyena pītapadmasthapañcasūci-kavajradharā vāmena Cintāmaṇidhvajopari cakradharā”.

NSP, p. 57

“Buddhabodhiprabhā is of yellow colour. She holds in her right hand a Vajra with five thongs on a yellow lotus, and in the left the discus on the Cintāmaṇi banner”.

1. Clark : TLP, II, p. 137.

2. Clark : TLP, II, p. 107.

## (III) TWELVE BHŪMIS

In Buddhism the Bhūmis are recognized as different spiritual spheres through which a Bodhisattva moves in his quest for Buddhahood and omniscience. They are recognized as ten in number to which the Vajrayāna added two to make it twelve. As the Bodhisattva progresses in spiritual path, he develops certain special qualities which entitle him to move towards the higher Bhūmis. They are arranged one upon another in a regular order with the last at the top which when reached, makes the Bodhisattva equal to a Buddha and he attains omniscience.

These Bhūmis or spiritual spheres also received the attention of Vajrayāna, and in no time they were deified, and were given different forms. Statues were prepared and many of them were found represented in China.

These twelve Bhūmis are now described in the same order as given in the Dharmadhātuvāgīśvara Mandala of the Niṣpannayogāvalī. They are two-armed and hold in the right hand the Vajra and in the left their own weapons or sigus. (*Dvādaśabhūmayo dvibhujā daksine vajradhārinī yā vāmena svasvacīmadharāḥ*, p. 55).

## 1. ADHIMUKTICARYA

Colour—Red      Arms—Two

Symbol—Red Lotus

The first of the twelve heavens is the Adhimukticaryā Bhūmi and is described in the following words in the Niṣpannavogāvalī :

“Adhimukticaryābhūmiḥ padmaraktī raktapadmadhara”.

NSP, p. 55

“Adhimukticaryā Bhūmi is of the colour of a red lotus, and holds in her left hand the red lotus”.

The right hand as usual holds the Vajra which is the common sign of all Bhūmi goddesses.

She is not represented in the Chinese collection at Peiping.

## 2. PRAMUDITĀ

Colour—Red      Arms—Two

Symbol—Jewel

The second goddess in the series of Bhūmi deities is Pramuditā. Her form is described in the following words :

“Pramuditā raktā Cintāmaṇibhṛt”.

NSP, p. 55

"Prāṃrudīṭā is red in colour and holds in her left hand the Cīntāmaṇi jewel".

The right hand displays the Vajra which is the common sign.

Her statue is found in the Chinese collection<sup>1</sup>.

### 3. VIMALĀ

Colour—White                      Arms—Two

Symbol—White Lotus

The third goddess in the series of Bhūmī deities is known as Vimalā and her form is described as under :

"Vimalā śukla śukla-kamaladharā". NSP, p. 55

"Vimalā is white in colour and holds in her left hand the white lotus".

The right holds the common symbol, the Vajra.

Her statue is found in the Chinese collection<sup>2</sup>.

### 4. PRABHĀKARĪ

Colour—Red                      Arms—Two

Symbol—Sun on Lotus

The fourth goddess in the series of Bhūmī deities is Prabhākari whose form is described in the following words :

"Prabhākari raktī vīśvapaṃsthasūryamaṇḍaladharā".

NSP, p. 55

"Prabhākari is red in colour and holds in her left hand the disc of the sun on a lotus".

The right hand shows the Vajra or the common symbol. This goddess is represented in the Chinese collection of Peiping<sup>3</sup>.

Colour—Green                      Arms—Two

Symbol—Blue Lotus

The fifth goddess in the series of Bhūmī deities is called Arciṣmatī and her form is described in the Niṣpannayogāvalī as follows :

"Arciṣmatī marakatavarṇā nilotpaladharā". NSP, p. 55

1. Clark : TLP, II, p. 123.

2. Clark : TLP, II, p. 123.

3. Clark : TLP, II, p. 123.

"Ar̥ṣmatī is of the colour of an emerald and holds in her left hand the blue lotus".

The right holds the common symbol.

She is not represented in the Chinese collection.

## 6. SUDURJAYĀ

Colour—Yellow      Arms—Two

Symbol—Emerald

The sixth goddess in the series of Bhūmi deities is called Sudurjayā and her form is described as under :

"Sudurjayā pītā utsaṅgasthottānapāninī marakatamanidharā".

NSP, p. 55

"Sudurjayā is yellow in colour and carries an emerald on her open palm on the lap".

The right holds the common symbol, the Vajra.

She is not represented in the Chinese collection.

## 7. ABHIMUKHĪ

Colour—Yellow      Arms—Two

Symbol—Manuscript

The seventh goddess in the series is called Abhimukhī. She is described as follows :

"Abhimukhī hemavarṇā padmoparī Prajñāpāramitāpustakadharā".

NSP, p. 55

"Abhimukhī is of the colour of gold and holds on a lotus the Prajñāpāramitā manuscript".

The right hand displays the common symbol.

A statuette of this goddess is found in China<sup>1</sup>.

## 8. DŪRĀṄGAMĀ

Colour—Green      Arms—Two

Symbol—Double Vajra on Double Lotus

The eighth in the series of Bhūmi goddesses is known by the name of Dūraṅgamā and is described as follows :

"Dūraṅgamā gagaṇaśyāmā viśvapadmoparī viśvavajradharā".

NSP, p. 55

1. Clark : TLP, II, p. 121.

"Dūraṅgamā is green like the sky and holds in her left hand the Viśvavajra (double thunderbolt) on a Viśvapadma (double conventional lotus).

The right hand displays the common symbol.

A statuette of this goddess is found in China<sup>1</sup>.

### 9. ACALĀ

Colour—White      Arms—Two

Symbol—Vajra on Lotus

The name of the ninth goddess in the series of Bhūmi deities is Acala whose form is described thus :

"Acalā śaraccandrābhā candrasthapañcasūcikavajrāṅkitapaṅkajasya nālaṁ sagarvā vibhramati". NSP, p. 52

"Acalā is of the colour of the moon in autumn, and holds with pride in her left hand the stalk of a lotus over which is placed the five-thonged Vajra on the disc of the moon".

The right hand displays the common weapon, the Vajra.

Her statue is found in China<sup>2</sup>.

### 10. SĀDHUMATĪ

Colour—White      Arms—Two

Symbol—Sword on Lotus

The tenth deity in the series of Bhūmi goddesses is Sādhumatī. Her form is described thus :

"Sādhumatī sitā kha lgaṅkitopaladharā" NSP, p. 55.

"Sādhumatī is white in colour and holds in her left hand the sword on a night lotus".

The right hand holds the common weapon, the Vajra.

A statuette of this deity is found in China<sup>3</sup>.

### 11. DHARMAMEGHĀ

Colour—Blue      Arms—Two

Symbol—Manuscript

The eleventh goddess in the series of Bhūmi deities is Dharmameghā whose form is described in the following words :

"Dharmameghā dharmameghaparikalita-Prajñāpāramitāpustakadharā".

NSP, p. 55

1. Clark : TP, II, p. 118.

2. Clark : TP, II, p. 118.

3. Clark : TLP, II, p. 118.

“Dharmameghā holds in her left hand the Prañāpāramitā manuscript which is composed of the clouds of Dharma”.

A statuette of this goddess is found in China<sup>1</sup>. Fig. 223 illustrates this Chinese specimen.

## 12. SAMANTAPRABHĀ

Colour—Red Arms—Two

Symbol—Image of Amitābha

The twelfth and the last in the series of Bhūmi goddesses is Samantaprabhā. Her form is as follows :

“Samantaprabhā madhyāhñāḍityavarnā padmopari samyaksambodhisūcaka-Amitābha-Buddhabimbadharā”.

NSP, p. 56

“Samantaprabhā is of the colour of the sun at noon, and holds in her left hand the image of Amitābha Buddha which indicates Perfect Enlightenment”.

The right hand displays the common symbol, the Vajra.

A statue of this goddess is found in China<sup>2</sup>.

## (IV) TWELVE DHĀRĀṆIS

The Dharmadhātuvāgiśvara Mandala describes another set of interesting deities, twelve in number, called the Dhārāṇis. In Tāntric Buddhism, there is a class of literature which is known by the name of Dhāraṇis, or Dhārinis, and in the Nepal Durbar Library there are collections of Dhāraṇī works called Bhaddhāraṇisaṅgraha<sup>3</sup>. The Dhāraṇis are mostly unmeaning strings of words which are required to be kept in memory, so that they may be repeated at will for the purpose of developing psychic powers. The Dhāraṇis sometimes reveal traces of a language now unknown. Several Dhāraṇis are recorded in the Sādhana-mālā<sup>4</sup>. Niṣpannayogīvalī spells the word somewhat differently as Dhāriṇī and recognizes a group of Twelve Dhārīṇis. In the process of deification these Dhārīṇis also became deities with form, colour and symbols. The Dhārīṇis collectively are placed in the family of the Dhyāni Buddha Amoghasiddhi of green colour.

When conceived in the form of deities, the Dhārīṇis are endowed with one face and two arms. They all hold in their right hand the double thunderbolt or the Viśvavajra, while in the left they carry their

1. Clerk : TLP, II, p. 118.

2. Clark : TLP, II, p. 118.

3. H. P. Sāstri, Nepal Catalogue, Vol. II, p. 251 ff.

4. Sādhana, Nos. 21, 23, 41, 118, 147, 150, 216, are all Dhāraṇis.

own special symbols<sup>1</sup>. The form, colour, and special symbols of all the Dhārīnī deities are given below in the same order as it appears in the Niṣpannayogāvalī under the Maṇḍala of Dharmadhātuvāgīśvara.

### 1. SUMATI

Colour—Yellow      Arms—Two  
Symbol—Ears of Corn

The first in the series is Sumatī whose form is described below :

“Sumatī pitā dhānyamañjarīdharā”. NSP, p. 57

“Sumatī is yellow in colour and holds in her left hand the ears of corn”.

The right holds the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

### 2. RATNOLKĀ

Colour—Red      Arms—Two  
Symbol—Cintāmani Banner

The second deity in the series of Dhārīnī goddesses is Ratnolkā whose form is described as under :

“Ratnolkā raktā Cintāmanīdhvajadharā”. NSP, p. 57

“Ratnolkā is red in colour and in her left hand she holds the Cintāmani banner”.

In the right hand she holds the common weapon, the Viśvavajra. She is not represented in the Chinese collection unless some of the deities like Ratnāgni or Ratnārcis is a mistranslation in Sanskrit from Chinese<sup>2</sup>.

### 3. UṢṢĪSAVIJAYĀ

Colour—White      Arms—Two  
Symbol—Jar of Moonstones

The third in the series of the Dhārīnī goddesses is Uṣṣīsavijayā who is a popular deity in the Buddhist pantheon, and as such, has already been described in a previous chapter. As a Dhārīnī goddess, Uṣṣīsavijayā is described as :

“Uṣṣīsavijayā sitā candrakāntamañi-kalāśahastā”. NSP, p. 57

“Uṣṣīsavijayā is white in colour and holds in her left hand a jar full of Moonstones”.

1. The relevant text is “Dvādaśadhārīṇyo dvibhujāḥ savyenā viśvavajraṃ vibhāṇā vāmena saḡarvaṃ svāsvacīnabhīṣṭaḥ”. NSP, p. 57.

2. Clark : TLP, II, pp. 245, 246.



Her right hand displays the Viśvavajra, as usual. She is known to the Chinese collection<sup>1</sup>.

#### 4. MĀRĪ

Colour—Reddish White Arms—Two

Symbols—Needle and String

The fourth deity in the Dhārinī series of goddesses is Mārī who is described in the following words :

“Mārī raktagauravarnā sasūtrasūcidharā.” NSP, p. 57

“Mārī is reddish white in colour and holds in her left hand the needle with string”.

The right hand holds the common weapon, the Viśvavajra. Mārī is not represented in the Chinese collection.

#### 5. PARṆAŚABARĪ

Colour—Green Arms—Two

Symbol—Peacock's Feathers

Parnaśabarī is the fifth in the list of Dhārinī deities in the Niṣpan-nayogāvalī, and her form is described therein as follows :

“Parnaśabarī śyāmā mayūrapicchadharā”. NSP, p. 57

“Parnaśabarī is green in colour and holds in her left hand the peacock's feathers”.

The right hand shows the common weapon, the Viśvavajra. She is popular in all Buddhist countries and several six-armed forms of her have already been noted<sup>2</sup>. The text of the Dhārinī is given in the Sīdhanamālā<sup>3</sup>. Parnaśabarī images are found in Tibet and China<sup>4</sup> in fairly large numbers.

#### 6. JĀṄGULĪ

Colour—White Arms—Two

Symbol—Flowers

The sixth in the Dhārinī series of goddesses is the well-known deity Jāṅgulī whose iconography has been dealt with earlier. As a Dhārinī deity her form is as follows :

“Jāṅgulī śuklā viṣaṇṣpamañjaridharā.” NSP, p. 57

1. Clark : TLP, II, p. 286.

2. See Supra.

3. Sādhana No. 150, p. 308.

4. A Tibetan specimen of the six-armed form is illustrated in Gordon : ITL, p. 71 ; A two-armed form is illustrated in Clark : TLP, II, p. 287, and in the same volume two six-armed specimens are shown on pp. 207, 287. See also Getty : GNB, pp. 134, 135.

"Jāngulī is white in colour and holds in her left hand buds of poisonous flowers".

Her right hand as usual holds the common weapon, the Viśvavajra. She is represented in the Chinese collection and her statuettes have been noted<sup>1</sup>. The text of the Jāngulī Dhāraṇī is given in the Sādhana-mālā<sup>2</sup>. Jāngulī Dhāraṇī is said to be effective against snake poison.

## 7. ANANTAMUKHI

Colour—Green Arms—Two

Symbol—Jar

The seventh goddess in the series of twelve Dhāraṇī deities is Anantamukhī whose form is described in the following words :

"Anantamukhī priyaṅguśyāmā raktābjasthākṣaya-mahānidhikalaś-ahastā".

NSP, p. 57

"Anantamukhī is green as the Priyaṅgu flower and holds in her left hand the jar full of inexhaustive treasures, on the red lotus".

The right hand displays the common symbol, the Viśvavajra. She is not represented in the Chinese collection.

## 8. CUNDĀ

Colour—White Arms—Two

Symbol—Rosary with Kamandalu

The eighth deity in the series of twelve Dhāraṇī goddesses is the well-known Cundā whose iconography and antiquity have already been dealt with in detail in an earlier chapter. As a Dhāraṇī goddess her form is described in the following words :

"Cundā śuklā akṣasūtrāvalambitakamaṇḍaludharā".

NSP, p. 57

"Cundā is white in colour and holds the rosary from which a Kamandalu is suspended".

The right hand as usual shows the common weapon, the Viśvavajra.

Cundā is popular in the Chinese collection, and several of her statuettes are found there<sup>3</sup>. Cundā is also popular in Tibet<sup>4</sup>.

1. Clark : TLP, II, pp. 204, 217.

2. Sādhana No. 118, p. 247.

3. Clark : TLP, II, pp. 222, 283, 284.

4. The Cundā image in the collection of the late W. B. Whitney is illustrated in Gordon : ITL, p. 74. It is a four-armed image. See also Getty : GNB, pp. 129, 130.

## 9. PRAJNĀVARDHANI

Colour—White Arms—Two

Symbol—Sword

The ninth in the series of twelve Dhārīnī goddesses is Prajñāvardhanī whose form is described in the following text :

“Prajñāvardhanī sitā nilotpalkhadgadhaṇa”. NSP, p. 57

“Prajñāvardhanī is white in colour and holds in her left hand the sword on a blue lotus.”

The right hand as usual displays the common weapon, the Viśvavajra.

She is not represented in the Chinese collection.

## 10. SARVAKARMĀVARAṆAVIŚODHANI

Colour—Green Arms—Two

Symbol—Vajra

The tenth in the series of twelve Dhārīnī goddesses is Sarvakarmāvaranaviśodhanī whose form is described in the following words :

“Sarvakarmāvaranaviśodhanī haritā trisūcīkavajrāṅka-sitakamala-dharā”. NSP, p. 57

“Sarvakarmāvaranaviśodhanī is green in colour and holds in her left hand the Vajra with three thongs on a lotus”.

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

## 11. AKṢAYAJNĀNAKARAṆḌĀ

Colour—Red Arms—Two

Symbol—Basket

The eleventh deity in the series of twelve Dhārīnī goddesses is Akṣayañānakaraṇḍā, whose form is described in the following words :

“Akṣayañānakaraṇḍā raktā ratnakaraṇḍadharā”. NSP, p. 57

“Akṣayañānakaraṇḍā is of red colour and holds in her left hand the basket full of jewels”.

The right displays as usual the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

## 12. SARVABUDDHADHARMA-KOṢAVATĪ

Colour—Yellow      Arms—Two

Symbol—Trunk

The twelfth and the last deity in the series of twelve Dhāraṇī goddesses is Sarvabuddhadharma-Koṣavatī whose form is described in the following text :

“Sarvabuddhadharmakoṣavati pitā padmasthanānāratnapetākadhārā”.  
NSP, p. 57

“Sarvabuddhadharma-Kosavati is yellow in colour and holds in her left hand the trunk full of various kinds of jewels on a lotus”.

The right hand displays the common weapon, the Viśvavajra. She is not represented in the Chinese collection.

## (V) FOUR PRATISAMVITS

In Buddhism Four Pratisamvits are acknowledged as the branches of logical analysis, and these are named as Dharma (nature), Artha (analysis), Nirukti (etymological analysis) and Pratibhāna (context). These abstract ideas also received the attention of the Vajrayānists and were duly deified with human form, colour, weapon, and symbols. In a deified form these four Pratisamvits are found described in the Dharmadhātuvāgiśvara Mandala of the Nispannayogāvalī. These are described below with necessary details in the same order in which they appear in the Mandala.

## 1. DHARMA PRATISAMVIT

Colour—Whitish Red      Arms—Two

Symbol—Goad and Noose

The first in the series of Pratisamvit deities is Dharma Pratisamvit whose form is described in the text as follows :

“Purvadvāre Dharma-Pratisamvit sitaraktā vajrāṅkuṣapāśabhṛd-bhujadvayā”.  
NSP, p. 57

“On the Eastern gate there is Dharma Pratisamvit of whitish red colour, holding in her two hands the goad and the noose marked with the thunderbolt”.

A statue of this obscure Buddhist deity is found in the Chinese collection<sup>1</sup>.

1. Clark : TLP, II, p. 134.

## 2. ARTHA PRATISAMVIT

Colour—Green      Arms—Two

Symbol—Noose

The second goddess in the series of four Pratisamvit deities is Artha Pratisamvit whose form is described thus in the text :

“Dakṣiṇe Arthapratīsamvit marakatavarṇā saṃvītarabhujaḥkṛmī  
ratnapāśabhṛt”.

NSP, p. 57

“In the South, there is Artha Pratisamvit of the colour of an emerald and holding in her two hands the jewel and the noose.

A statuette of this obscure deity is found in the Chinese collection<sup>1</sup>.

## 3. NIRUKTI PRATISAMVIT

Colour—Red      Arms—Two

Symbol—Chain

The third in the series of four goddesses of the Pratisamvit group is Nirukti Pratisamvit whose form is described in the text as follows :

“Pāścīme Nirukti-Pratīsamvit raktā bodhipadmāntaśṛṅgkhalā-  
bhṛdbhujadvayā”.

NSP, p. 58

“In the West there is Nirukti Pratisamvit of red colour, holding in her two hands the chain from which a lotus is suspended”.

A statuette of this obscure deity is found in the Chinese collection of Peiping<sup>2</sup>. Fig. 224 illustrates this Chinese specimen.

## 4. PRATIBHĀNA PRATISAMVIT

:

Colour—Green      Arms—Two

Symbol—Bell

The fourth and the last goddess in the series of Four Pratisamvit deities of the Buddhist pantheon is described in the Dharmadhātuvā-gīśvara Maṇḍala in the following words :

“Uttare Pratibhānapratīsamvit marakataśyāmā trisūcikavajrāṅkita-  
ghaṇṭāvyagrakaraḍvayā”.

NSP, p. 58

“On the North there is Pratibhāna Pratisamvit of the colour of an emerald (green), holding in her two hands a bell marked with a Vajra with three thongs”.

A statuette of this extremely obscure deity is found in the Chinese collection at Peiping<sup>3</sup>. Fig. 225 illustrates this Chinese statuette.

1. Clark : TLP, II, p. 134.

2. Clark : TLP, II, p. 134.

3. Clark : TLP, II, p. 135.

## CHAPTER XIII

### HINDU GODS IN VAJRAYĀNA

It is not a fact that Hindu gods were unknown in the Buddhist pantheon or that the Buddhist pantheon wholly consisted of Buddhist gods. It is already well-known that several Hindu gods especially Sarasvatī and Ganapati were given independent forms as principal gods in the Sādhanaś, besides a large number as companion deities or as Vāhanas or vehicles of important Buddhist deities. They were also given humiliating roles to be trampled upon by angry Buddhist gods. A perusal of the Niṣpannayogāvalī and especially the Dharmadhātuvāgiśvara Maṇḍala will show what a large number of Hindu deities was incorporated in the Maṇḍala, and how this large number was tackled intelligently and fitted into the scheme of the Buddhist Maṇḍalas. How these Hindu gods were classified and how directions and colours were assigned to them, and how they were put under a Dhyāni Buddha family, represent a study interesting to the extreme. It is necessary to make a brief reference to this aspect of Buddhist Iconography. That these Hindu deities were fully converted to Buddhist Faith is also evidenced by the fact that a large number of their statuettes is actually found in the purely Buddhist atmosphere of China in the Chinese collection of statuettes at Peiping. Although the collection exists in China, its spirit is perfectly Indian, as image after image follows the description given either in the Niṣpannayogāvalī or in the Sādhanamālā.

Several series of Hindu gods are found in the Buddhist pantheon and they are described below under appropriate heads with relevant quotations.

Amongst the Hindu deities incorporated into the Buddhist pantheon, three deities appear to be of great importance. These are Mahākāla the proto-type of Śiva Mahādeva with the Trisūla as the recognition symbol, Ganapati the elephant-faced god, and Sarasvatī the Goddess of Learning with her characteristic Vinā. Separate Sādhanaś are assigned to all of them, and even independent shrines for them are not wanting in the Buddhist countries of the North.

#### 1. MAHĀKĀLA

In the Sādhanamālā as well as in the Niṣpannayogāvalī there are several descriptions of the ferocious Hindu god, Mahākāla. He has

been given a variety of forms in these two works. He may have one face with two, four or six arms, or eight faces with sixteen arms. He is one of the many terrible deities of the Buddhist pantheon with ornaments of snakes, canine teeth, protruding belly and garment of tiger-skin. The different forms of Mahākāla are described below,

### (I) TWO-ARMED

Colour—Blue

Arms—Two

Symbols—Kartri and Kapāla

At least six Sādhanaś in the Sādhanamālā describe the two-armed variety of Mahākāla. One among them is quoted here.

“Śrī-Mahākālabhāṭṭārakaṁ dvibhujāṁ ekamukhaṁ kṛṣṇavarṇaṁ trinayanaṁ mahājjvālāṁ kartrikapāladhāriṇaṁ daksinavāṁabhujābhyaṁ mundamīlālaṅkṛtorddhvapiṅgalakeśopari pañcakapāladharaṁ daiṁstrābhīmabhayāṇakaṁ bhūjaṅgābharaṇayajñopavītaṁ kharvarūpaṁ sravadrudhiramukhaṁ ātmānaṁ jhaṭiti nispāḍva...”. Sādhanamālā, p. 585

“The worshipper should conceive himself as Śrī Mahākāla Bhāṭṭāraka who is two-armed and one-faced and has blue colour. He is three-eyed, has fiery radiance, and carries the Kartri and the Kapāla in his right and left hands respectively. He bears five skulls on his brown hair which rises up on his head, and is decorated with a chain of severed heads. He looks terrible with bare fangs, and is decked in ornaments of serpents and a sacred thread made out of a snake. He is short and from his mouth trickles forth blood. Thus quickly meditating...”.

Instead of the Kartri, Mahākāla carries the Trīśūla in his right hand in some cases. Images of Mahākāla abound in Nepal and are found in large numbers in Buddhist temples, monasteries and even in the streets. Sometimes the head only is represented. Fig. 226 illustrates one of the finest specimens of Mahākāla belonging to the collection of Pandit Siddhihaṛṣa Vajrācārya of Nepal. Here the god tramples upon two figures representing two human corpses as required by the Sādhana. He wields the menacing Kartri in the right hand and the Kapāla full of blood in the left. Images of Mahākāla are also found in abundance in Tibet<sup>1</sup> and China<sup>2</sup>.

1. Gordon : ITL, p. 90 in which four images of Mahākāla are represented. See also Getty : GNB, Pl. XLIX where four more illustrations are available.

2. Clark : TLP, II, pp. 75, 101, 299 and 301.

## (II) FOUR-ARMED

Colour—Blue      Arms—Four

Symbols—Kartri and Kapāla, Sword and Khaṭvāṅga

When four-armed he resembles the two-armed one in all details except in the number of arms and the symbols he displays in his hands. Here he carries the Kartri and the Kapāla in the first or the principal pair of hands, and the sword and the Khaṭvāṅga in the second pair.

## (III) SIX-ARMED

Colour—Blue      Arms—Six

Symbols—r. Kartri, Rosary, Damaru

l. Kapāla, Śūla, Vajrapāśa

When six-armed the form of Mahākāla resembles the two-armed variety already described, with the difference that here he has six arms carrying six different symbols. In his six hands he exhibits the Kartri, the Rosary and the Damaru in the right and the Kapāla, the Śūla and the Vajrapāśa in the left.

## (IV) SIXTEEN-ARMED

Colour—Blue      Arms—Sixteen

Faces—Eight      Legs—Four

When sixteen-armed, he is eight-faced and is represented in yab-yum in the embrace of his Śakti, and what is really strange, he is also four-legged. The Sādhana describes his form in the following words :

“Ātmānaṁ Bhagavantaṁ ṣoḍaśabhuja-Mahākālaṁ bhāvayet ; aṣṭa-vadanaṁ caturviṁśatinetraṁ catuṣcaranaṁ ṣoḍaśabhujaṁ ; dakṣiṇakaraiḥ kartri-vajra-gajacarma-mudgara-triśūla-khadga-yamadandāḥ, vāmakaraiḥ raktapūrṇakapāla-gajacarma-ghantā-aṅkuṣa-śvetacāmara-damaru-naraśiṇo dadhānaṁ ṣoḍabhujaḥkṛtāṁ Prajñālingitaṁ ; kharvakṛṣṇaṁ hāhāhihi-hehepūritamukhaṁ mahāraudraṁ trikāyātmakaṁ pañca-Buddhamu-kuṭinaṁ naramuṇḍamālābharanaṁ bhayaśyāpi bhayaṅkaraṁ”.

Sādhana-mālā, p. 598

“The worshipper should conceive himself as sixteen-armed Mahākāla with eight faces, twenty-four eyes, four legs, and sixteen arms. He carries in his (seven) right hands the Kartri, the Vajra, the elephant-hide, the Mudgara, the Triśūla, the sword and the staff of Yama, and in the (seven) left hands the Kapāla full of blood, elephant-hide, the bell,



the goad, the white chowrie, the Ḍamaru and the human head. The two remaining hands are engaged in embracing the Prajñā. He is short and blue in complexion, utters laughing sounds, such as hā hā, hī hī, he he, and looks terribly fierce. He is the essence of the Three Kīyas, bears the images of the five Dhyaṇi Buddhas on his crown, is decked in garlands of heads as ornaments, and is more awe-inspiring than Awe itself."

The Sādhana further adds that Mahākāla should be surrounded by seven goddesses, three in the three cardinal points, (the fourth being occupied by his own Śakti) and the other four in the four corners.

To the East is Mahāmīyā, consort of Maheśvara, who stands in the Ālīḍha attitude and rides a lion. She has four arms, of which the two left hands carry the Kapāla and the Ḍamaru, and the two right the Kartri and the Mudgara. She is blue in complexion, has dishevelled hair, three eyes and protruding teeth.

To the South is Yamadūti, who is of blue complexion and has four arms. She carries in her two right hands the staff of lotus stalk and the Kartri, and in her two left the bowl of blood and the fly-whisk. She stands in the Ālīḍha attitude on a buffalo and has dishevelled hair.

To the West is Kīladūti, who carries in her two left hands the Kapāla and the Cow's head and in the two right the Mudgara and the Trisūla. She stands in the Ālīḍha attitude on a horse, has red complexion and dishevelled hair.

All these deities are terrible in appearance, with protruding teeth and ornaments of serpents.

The four corners are occupied by the following goddesses. Kālikā in the SE corner is blue in complexion, has two arms carrying the Kapāla and the Kartri, and stands on a corpse in the Ālīḍha attitude. Carikā in the SW corner has red complexion, carries the Kartri and the Kapāla in her two hands and resembles Kālikā in all other respects. Candēśvarī in the NW corner has yellow complexion, carries in her two hands the grass-tuft and the deer, and stands in the Ālīḍha attitude on a corpse. Kulīśēvarī in the NE corner has white complexion, carries the Vajra and the staff, stands in the Ālīḍha attitude on a corpse. These four deities are nude, and look terrible with bare fangs, three eyes and dishevelled hair.

Surrounded by all these deities Mahākāla should be meditated upon as trampling upon Vajrabhairava in the form of a corpse.

Mahākāla is a ferocious god who is generally worshipped in the Tāntric rite of Māraṇa and for the destruction of enemies. Mahākāla was also regarded as a terrible spirit, and was calculated to inspire awe in

the minds of those Buddhists, who were not reverential to their Gurus, and did not care much for the Three Jewels. He is supposed to eat these culprits raw, and the process of eating has been minutely described in almost all the Sādhana. The Sādhana generally contain the following verses in order to show the terrible nature of Mahākāla :

Ācāryye yaḥ sadā dveṣi kupito Ratnatrayepi yaḥ I  
 Anekasattvavidhvāṃsi Mahākālena khādyate II  
 Cchedayet svāṅgamāṃsāni pivedrudhiradhārāyā I  
 Śirasi viniveśyaiva tilamātraṇca kārayet II

Sādhanamālā, p. 5.6

"He who hates his preceptor, is adversely disposed to the Three Jewels, and destroys many animals is eaten up raw by Mahākāla".

He (Mahākāla) cuts his flesh to pieces, drinks his blood, and (after) entering into his head breaks it into small bits".

## 2. GAṆAPATI

Colour—Red Arms—Twelve

Vāhana—Mouse

Āsana—Dancing in Ardhaparyāṅka

Only one Sādhana in the Sādhanamālā describes the form of Gaṇapati. He is twelve-armed and one-faced and rides his favourite Vāhana, the Mouse. The Dhyāna describes him in the following terms :

"Bhagavantam Gaṇapatim raktavarṇam jatāmukutakirītinam sarvābharanabhūṣitam dvādaśabhujaṁ lambodaraikavadanam ardhaparyāṅka-tāṇḍavam trinetrāṁ api ekadantaṁ savyabhujēṣu kuthāra-śara-aṅkuṣa-vajra-khadga-śūlaṇca ; vāmabhujēṣu mūṣala-cāpa-khaṭvāṅga aṣṭkapāla-phatkaṇca raktapadme mūṣikopari sthitaṁ iti".

Sādhanamālā, pp. 592-593

"The worshipper should conceive himself as god Gaṇapati of red complexion, bearing the Jatāmukuta, decked in all ornaments, having twelve arms, a protruding belly and one face. He stands in the Ardhaparyāṅka in a dancing attitude, is three-eyed and has one tusk. He carries in his right hands the Kuthāra, the arrow, the goad, the Vajra, the sword and the Śūla, and his left the Mūṣala, the bow, the Khaṭvāṅga, the Kapāla full of blood, the Kapāla of dried meat and the Phatka. He rides the mouse on a red lotus."

Fig. 227 is an Indian image of the four-armed Gaṇapati which is described later in this chapter. This image is in the possession of Dr. Moghe of Khar, Bombay. Fig. 228 is another image with twelve

arms in the possession of the Dowager Maharani Chimanabai Gackwad of Baroda. Both the pieces are Buddhist in character.

Gaṇapati images are also noticed in China<sup>1</sup> and in painted banners of Tibet.

### 3. GAṆAPATIHṚDAYĀ

Āsana—Dancing      Arms—Two

Mūdrās—Abhaya and Varada

Like Gaṇapati himself Gaṇapatihṛdayā who is in all probability is his Śakti or female counterpart, cannot be easily assigned to any particular Dhyāni Buddha. Her form is described in the Dharmakosasaṅgraha of Amṛtānanda in the following words :

“Gaṇapatihṛdayā ekamukhā dvibhujā varadā abhayā nṛtyasānī”.

Dharmakosasaṅgraha, Fol. 43

“Gaṇapatihṛdayā is one-faced, two-armed, exhibits in her two hands the Varada and Abhaya poses, and shows the dancing attitude”.

Fig. 229 illustrates a miniature in the possession of Dr. W. Y. Evans-Wentz.

### 4. SARASVATĪ

Sarasvatī is the name of an ancient river now filled up by the sands of Rajputana on the banks of which the Vedic Aryans originally settled after their migration to India. As the banks of the river were occupied by the Vedic Aryans who composed many hymns, and were the scene of many sacrifices, the river was, later on, in the Paurāṇic age deified as the Goddess of Learning. The Buddhists borrowed this Hindu goddess, incorporated her bodily into their pantheon in the Tantric age when she was equally popular with the Hindus and the Buddhists, and modified her form in various ways. The Buddhist Sarasvatī may have one face with two arms, or three faces and six arms. When two-armed, she has four different variations. As her worship is widely prevalent among the Buddhists owing to the belief that like Mañjuśrī and Prajñāpāramitā, she confers wisdom, learning, intelligence, memory, etc. a comparatively large number of Sādhanaś is assigned to her in the Sādhanaśilā.

#### (I) MAHĀSARASVATĪ

Symbols—r. Varada Mūdrā ; l. Lotus

Colour—White

She has white complexion, shows the Varada pose in the right hand

1. Clark : TLP, II, p. 153.

and carries the white lotus in the left. The *Dhyāna* describes her form in the following terms :

“*Bhagavatīm Mahāsarasvatīm anuvicintayet śaradindukārākārām sitakamalopari candramāṇdalasthām ; dakṣiṇakarena varādām, vāmena sanālasitasarojadharām smeramukhīm atikarunāmayām śvetacandanakusumavaśanadharām muktāhāropasobhitahrdayām nānāratnālāṅkāravatīm dvādaśavarṣākṛtīm muditakucamukuladanturorastatīm sphuradanantagabhastivyūhāvabhāsitalokatrayām.*”

*Sādhana-mālā*, p. 329

“The worshipper should think himself as goddess Mahāsarasvatī, who is resplendent like the autumn moon, rests on the moon over the white lotus, shows the Varada mūdrā in her right hand, and carries in the left the white lotus with its stem. She has a smiling countenance, is extremely compassionate, wears garments decorated with white sandal flowers. Her bosom is decorated with the pearl-necklace, and she is decked in many ornaments, she appears a maiden of twelve years, and her bosom is uneven with half-developed breasts like flower-buds; she illumines the three worlds with the immeasurable light that radiates from her body.”

This is the general appearance of Sarasvatī, and all the other varieties, unless otherwise stated, are identical in appearance with the one just described. The distinctive feature of this goddess Mahāsarasvatī is that she shows like the ordinary Tārās the Varada mūdrā in the right hand and carries the lotus in the left (Fig. 230), and is surrounded by four deities identical in form with herself. Prajñā is in front of her, Medhā to her right, Smṛti to her left, and Matī in the west. These four divinities may also accompany other varieties of Sarasvatī. As the *Sādhana* is silent about the particular Āsana, she may be represented in any attitude, sitting or standing.

Sarasvatī is a popular goddess both in Tibet<sup>1</sup> and China<sup>2</sup> where she is widely represented.

## (II) VAJRAVĪṆĀ SARASVATĪ

Colour—White

Symbol—Vinā

Vajravīṇā Sarasvatī like Mahāsarasvatī is also white in complexion, peaceful and benign in appearance. She is also two-armed but the distinguishing feature in her case is that she carries in her two hands the Vinā, a kind of stringed musical instrument, and plays upon it. She

1. Gordon, *ITL*, pp. 72, 88; Getty : *GNB*, pp. 127, 128.

2. Clark : *TLP*, pp. 173, 181.

may also be represented as accompanied by the four divinities as in the previous case.

Fig. 231 illustrates her statuette at Peiping.

### (III) VAJRAŚĀRADĀ

Symbol—r. Lotus ; l. Book

According to the Dhyāna in the Sādhana-mālā she rests upon a pure white lotus, and a crescent decorates her crown ; she is three-eyed and two-armed and carries the book in the left hand and the lotus in the right. The accompanying illustration (Fig. 232) shows how she is pictured by Nepalese artists. She may, however, be accompanied by the four attendants, Prajñā and others. As the Sādhana is silent about the Āsana, she may have any attitude. The Nalanda image (Fig. 233) which has been identified as Kotīśrī (?) is probably a stone representation of this goddess. Vajraśāradā here sits in Bhadrāsana, as do her companions. All the figures in the group are mutilated, but at least one among them carries the Utpala and the book, in the right and left hands respectively.

### (IV) ĀRYASARASVATĪ

Symbol—Prajñāpāramitā on Lotus

Ārya-Sarasvatī is another variation of Sarasvatī, and is also designated Vajrasarasvatī, which seems to be the common name of Sarasvatī of the Vajrayānists. She appears a maiden of sixteen, is in the prime of youth, has white complexion, and carries in the left hand the stalk of a lotus on which rests the Prajñāpāramitā Book. The Dhyāna is silent about the symbol carried in the right hand, which may or may not remain empty. The Āsana also is not mentioned which shows that she may be represented in any attitude.

Fig. 234 illustrates a Nepalese drawing of Ārya-Sarasvatī.

### (V) VAJRASARASVATĪ

Faces—Three

Arms—Six

Āsana—Pratyālīḍha

The name Vajrasarasvatī is given to this goddess in order to distinguish her from the other four varieties of Sarasvatī, with four different names given in the Sādhana. It has already been said that Sarasvatī has a form with three faces and six arms. In all other respects her form is identical with that of Mahāsarasvatī. The difference here is that her hair is brown and rises upwards, and she stands in the Pratyālīḍha

attitude on the red lotus. Three Sādhanaś in the Sādhanamālā are assigned to her worship, and according to these, she is red in colour, with the right and left faces of blue and white colour respectively. She carries in her three right hands the lotus on which is the Prajñā-pāramitā Book, the sword and the Kartri, and in the three left the Kapāla of Brahmā, the jewel and the Cakra. Instead of the book on lotus and Brahmakapāla she may also hold the lotus and the Kapāla only.

Fig. 235 illustrates a Nepalese drawing belonging to the latter variety.

## 5. THE EIGHT DIKPĀLAS

The eight Dikpālas or the Lords of the Eight Quarters are described in the Dharmadhātuvāgīśvara Maṇḍala and other places in the Niṣpan-nayogāvali. They are the Lords or rather the embodiments of the four principal directions and the four intermediate corners, and resemble the Yamāntaka group of deities of the Buddhists. Their forms are described below in the same order as they appear in the Dharmadhātuvāgīśvara Maṇḍala. Here only one typical form is given, although there are many more, even with their female counterparts.

### (I) INDRA

Colour—Yellow      Arms—Two  
Vehicle—Elephant      Direction—East

The first in the series of Eight Hindu gods of direction is Indra who presides over the Eastern quarter. His form is described as follows :

“Airāvātārūḍhaḥ Indrah pīto vajraṁ stanaiḥ ca dadhānaḥ.”

NSP, p. 61

“Indra (of the east) rides on the Airāvata elephant and is yellow in colour. He holds in his two hands the Vajra and the breast of a woman.”

Under the name of Śakra he appears in the Chinese collection<sup>1</sup>. Fig. 236 illustrates his Peiping image.

### (II) YAMA

Colour—Blue      Arms—Two  
Vehicle—Buffalo      Direction—South

The second in the series of eight deities of direction is called Yama here as well as in Hindu scriptures. Yama is described in the following words :

“Yamyām Mahiṣe Yamaḥ kṛṣṇo yamadāṇḍasūlabhṛt.”

NSP, p. 61

1. Clark : TLP, II, pp. 89, 178.



Fig. 205 Dombi  
(*Peiping*)



Fig. 206 Lāsya  
(*Peiping*)



Fig. 207 Gītā  
(*Peiping*)



Fig. 210 Mukundā  
(*Peiping*)



Fig. 209 Vīnā  
(*Peiping*)



Fig. 208 Nṛtyā  
(*Peiping*)





Fig. 211 Tālīkā  
(*Peiping*)



Fig. 212 Kapāṭā  
(*Peiping*)



Fig. 213 Dipā  
(*Peiping*)



Fig. 214 Ratnolka  
(Peiping)



Fig. 215 Simhāsya  
(Dr. Moghe's Collection)

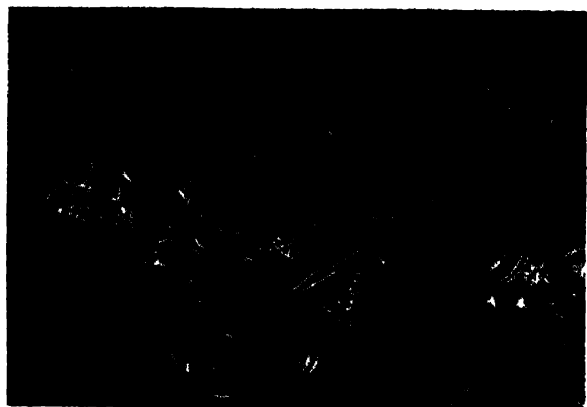


Fig. 216 Simhāsya  
(Upper View showing the lion-head)



Fig. 217 Dākinī  
(*Peiping*)



Fig. 219 Dhyāna Pāramitā  
(*Peiping*)



Fig. 220 Prañhina Paramitā  
(*Peiping*)



Fig. 221 Upapatti Vāsīṭā  
(*Peiping*)



Fig. 222 Rddhi Vāsīṭā  
(*Peiping*)



Fig. 223 Dharmameghā  
(*Peiping*)



Fig. 226 Mahākāla  
(Nepal)



Fig. 225 Pratibhāna Pratisaṃvit  
(Peiping)



Fig. 224 Nirukti Pratisaṃvit  
(Peiping)

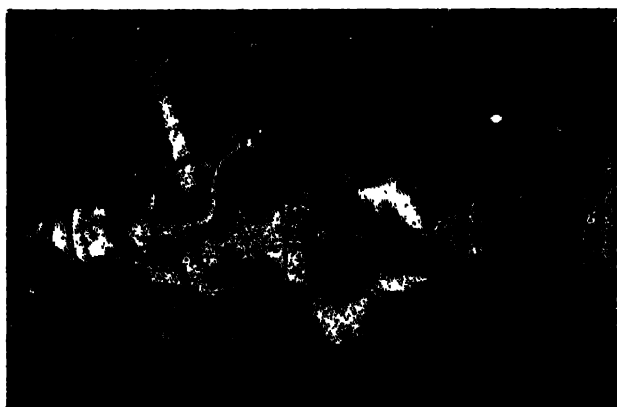


Fig. 227 Four-armed Ganapati  
(Dr. Moghe's Collection)



Fig. 228 Ganapati  
(Maharani Chhmanabai Gakwad collectio )

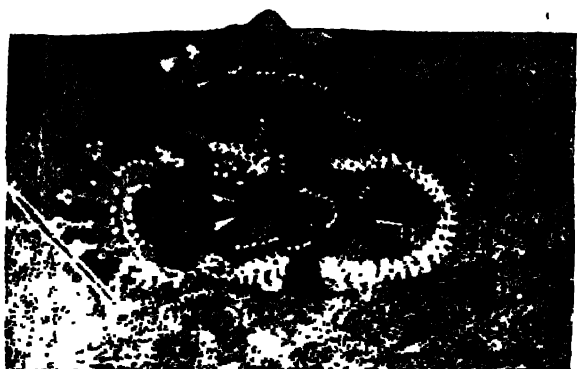


Fig. 229 Ganapathirdayā  
(Courtesy : W. T. Evans-Wentz)

"In the south, there is Yama riding on a Buffalo. He is blue in colour and holds in his two hands the staff of death and the Śūla".

Yama, the God of Death is fairly popular in Tibet where his images are found<sup>1</sup>.

### (III) VARUṆA

Colour—White

Arms—Two

Vehicle—Crocodile

Direction—West

The third in the series of gods of direction is Varuṇa whose form is described in the text as follows :

"Vāruṇe makare Varuṇaḥ śvetaḥ saptaphano nāgapāśaśaṅkhabhṛt."

NSP, p. 61

"In the west there is Varuna riding on a Crocodile. He is white in colour and has seven hoods. He holds in his two hands the noose of snake and the conch".

His statuettes occur in the Chinese collection under the title of Varuṇa (deva)<sup>2</sup>.

### (IV) KUBERA

Colour—Yellow

Arms—Two

Vehicle—Man

Direction—North

The fourth deity in this series is Kubera of the North and his form is described in the text as follows :

"Kauberyāṁ nare Kuberaḥ supīṭoṅkuśagadādharah".

NSP, p. 61

"In the north, there is Kubera riding on a man. He is of deep yellow colour and holds in his two hands the goad and the Gadā (mace)".

Kubera is fairly well represented in Tibet<sup>3</sup>.

### (V) ISĀNA

Colour—White

Arms—Two

Vehicle—Bull

Direction—Isāna (N.E.)

The fifth in the series of gods of direction is Isāna the Lord of the Isāna corner, and his form is described in the following words :

"Aiśānyāṁ Vṛṣabhārūḍhaḥ Isānaḥ trisūlakapālapāṇiḥ jaṭārdhacandra-dharaḥ sarpayajñopavitī nilakaṇṭhaḥ".

NSP, p. 61

1. See for instance Gordon : ITL, p. 90 ; also Getty : GNB, Pl. XLVII, a and b.

2. Clark : TLP, II, pp. 98, 178.

3. See for instance Gordon : ITL, p. 90 also Getty : GNB, plate LII, b.

"In the *Isāna* corner there is *Isāna* riding on a Bull. He is white in colour and holds in his two hands the *Trisūla* (trident) and the *Kapīla* (skull-cup). On his matted hair appears the half-moon, on his body a sacred thread of serpent and his throat is blue".

As *Isāna* he is not represented in the Chinese collection.

#### (VI) AGNI

Colour—Red

Arms—Two

Vehicle—Goat

Direction—Agni (S.E.)

The sixth in the series of direction gods is Agni the Lord of the Agni corner. His form is described thus :

"*Agneyyāṁ Cchāge'gniḥ raktaḥ śruvakamaṇḍaludharah.*"

NSP, p. 61

"In the Agni corner there is Agni riding on a Goat. He is red in colour and holds in his two hands the *Śruva* (ladle) and the *Kamaṇḍalu* (water bowl)."

As Agnideva his forms occur twice in the Chinese collection<sup>1</sup>. Fig. 237 illustrates one of the two statuettes from Peiping.

#### (VII) NAIRṚTI

Colour—Blue

Arms—Two

Vehicle—Corpse

Direction—Nairṛta corner (S W)

The seventh direction god is called by the name of Nairṛti who presides over the Nairṛta corner. His form is described in the text as follows :

"*Nairṛtyāṁ Rākṣasādhipo Nairṛtīḥ nilaḥ śave kḥadgaketakabhṛt*".

NSP, p. 61

"In the Nairṛta corner there is the Lord of the *Rākṣasas* (goblins) called Nairṛti, who is blue in colour and rides on a corpse. In his two hands he holds the sword and the *Khetaka* (stick)".

He is not represented in the Chinese collection.

#### (VIII) VĀYU

Colour—Blue

Arms—Two

Vehicle—Deer

Direction—Vāyu (N.W.)

The eighth and the last deity in the series of direction gods is called Vāyu the Lord of the Vāyu corner. His form is described thus :

"*Vāyavyāṁ mrge Vāyurnīlo vātapuṭadharah*".

NSP, p. 61

1. Clark : TLP, II, pp. 65, 87.



"In the Vāyu corner there is Vāyu riding on a Deer and blue in colour. In his two hands he shows the Vātapuṭa" (empty fold).

Under Vāyudeva his statuette occurs in the Chinese collection<sup>1</sup>. Fig. 238 illustrates this image.

## 6. TEN PRINCIPAL HINDU DEITIES

In the Brahmā group there are ten deities. They are popular in India and their statuettes occur in the Chinese collection. Their appearance in the Buddhist pantheon is almost the same as we find them described in the Purāṇas and Tāntric works of the Hindus. The gods of the Brahmā group are described with typical examples in the same order as they appear in the Dharmadhātuvāgīśvara Maṇḍala of the Nispannayogāvali.

### (I) BRAHMĀ

Colour—Yellow      Arms—Four  
Vehicle—Swan

The first among the ten gods of this list is Brahmā. His form is given in the following text :

"Haṁse Brahmā pīṭaścaturbhujāḥ akṣasūtrāḥjabhṛt-savyetarābhyāṁ kṛtāñjalir-daṇḍa-kamandaludharaḥ". NSP, p. 61

"On a Swan appears Brahmā of yellow colour with four arms. With the two principal hands carrying the rosary and the lotus, he displays the Añjali (clasped hand) mūdrā, and the two other hands carry the staff and the Kamandalu".

Three statuettes of his occur in the Chinese collection<sup>2</sup>. Fig. 238 illustrates one of the three.

### (II) VIṢṆU

Arms—Four      Vehicle—Garuḍa

The second god in this series of ten principal gods of the Hindu pantheon is called Viṣṇu. His form is described as under :

"Garuḍe Viṣṇuścaturbhujāḥ cakrasaṅkhabhṛtsavyavāmābhyāṁ mūrdhni kṛtāñjalir-gadāśārṅgadharāḥ". NSP, p. 61

"On a Garuda there is Viṣṇu with four arms. With the two principal hands carrying the Cakra and the Śaṅkha he displays the Añjali on his head. With the two others he holds the Gadā (mace) and the bow".

Two statuettes of Viṣṇu occur in the Chinese collection<sup>3</sup>.

1. Clark : TLP, II, p. 181.

2. Clark : TLP, II, pp. 100, 156, 179.

3. Clark : TLP, II, pp. 98, 156.

## (III) MAHEŚVARA

Colour—White      Arms—Four

Vehicle—Bull

The third in this series of ten principal gods of the Hindus is Maheśvara. His form is described thus :

“Vṛṣabhe Maheśvaraḥ sitaḥ śaśikanakāṅkitajaṭāmukutaś-caturbhujāḥ śirasi kṛtāñjaliḥ-triśūlakapīlabhṛt”. NSP, p. 62

“Maheśvara sits on the Bull, and is white in colour. His crown of matted hair is beautified by the moon. He is four-armed. With the two principal hands he displays the Añjali over the head, and with the two others he carries the Triśūla and the Kapāla”.

One statuette of Maheśvara occurs in the Chinese collection<sup>1</sup>. It is illustrated in Fig. 240.

## (IV) KĀRTTIKEYA

Colour—Red      Arms—Six

Symbol—Hen      Vehicle—Peacock

The fourth god in this series is Kārttikeya and his form is described as follows :

“Mayūre Kārttikeyo raktaḥ śaṇmukhaḥ savyābhyāṁ śaktim vajraṁ ca vāmābhyāṁ kukkuṭaṁ ca dadhāno dvābhyāṁ kṛtāñjaliḥ.” NSP, p. 62

“Kārttikeya rides a Peacock, is red in colour, and has six faces. With the two right hands he holds the Śakti (javelin) and the Vajra and with the two left the hen. With two others he shows the Añjali”.

One statuette of this deity is found in the Chinese collection<sup>2</sup>.

## (V) VARĀHI

Colour—Blue      Arms—Four

Symbol—Fish      Vehicle—Owl

The fifth deity in this series is a goddess and is called here as Vārāhī. Her form is described as follows :

“Vārāhī kṛṣṇā pecakārūḍhī caturbhujā savyavāmābhyāṁ rohita-matsyakapāladharā dvābhyāṁ kṛtāñjaliḥ”. NSP, p. 62

“Vārāhī is blue in colour. She rides on an Owl and is four-armed. In one pair of hands she shows the Rohita fish in the right and the Kapāla in the left. Two others are clasped in Añjali”.

Two statuettes of the deity are represented in the Chinese collection<sup>3</sup>.

1. Clark : TLP, II, p. 156.

2. Clark : TLP, II, p. 157.

3. Clark : TLP, II, pp. 72, 176.

## (VI) CĀMUNḌĀ

Colour—Red Arms—Four

Vehicle—Corpse

The sixth deity in the series of Hindu gods is also a godless and is known by the name of Cāmundā. Her form is described as follows :

“Pretopari Cāmundā raktā caturbhujā kartrikapālāhṛtsavyetarā kṛtāñjali”.

NSP, p. 62

“Camundā rides on a corpse and is of red colour. She is four-armed. With the first pair of hands she holds the Kartri in the right and the Kapāla in the left. In the second she exhibits the Añjali”.

One statuette of this goddess occurs in the Chinese collection<sup>1</sup>.

## (VII) BHRŃGI

Colour—Blue Arms—Four

The seventh deity in this series is Bhrṅgi whose form is described in the Dharmadhātuvāgīśvara Maṇḍala as follows :

“Bhrṅgi kṛṣṇaḥ kṛṣṇākṣasūtrakamaṇḍaludharaḥ kṛtāñjaliḥ”.

NSP, p. 62

“Bhrṅgi is blue in colour and he holds in the first pair of hands the blue rosary and the Kamandalu. In the second pair the Añjali is shown”.

Bhrṅgi is not represented in the Chinese collection.

## (VIII) GAṆAPATĪ

Colour—White Arms—Four

Symbol—Elephant-face Vehicle—Rat

Gaṇapati is a popular deity in the Buddhist pantheon. He is described several times in the Niṣpannayogāvalī, and as already stated an independent Sādhana in the Sādhanamālā is devoted to his worship. In the Maṇḍala of Dharmadhātuvāgīśvara his description is as follows :

“Mūṣake Gaṇapatīḥ sitaḥ karivaktraḥ sarpayajñopavitī caturbhujāḥ savyābhyāṁ triśūlalaḍḍukau vāmābhyāṁ paraśumūlake dadhānaḥ.”

NSP, p. 62

“Gaṇapati rides on a Mouse and is white in colour. He has an elephant face and a snake forms his sacred thread. He is four-armed. In the two right hands he carries the Triśūla and the Laḍḍuka (sweet balls), and in the two left the Paraśu (axe) and the Mūlaka (radish).

1. Clark : TLP, II, p. 176.

In the Bhūtaḍāmara Maṇḍala, he is given four hands carrying the Mūlaka and the Paraśu in the two right, and the Triśūla and the Kapāla in the two left<sup>1</sup>.

One statuette of his is recorded in the Chinese collection<sup>2</sup>. It is illustrated in Fig. 241.

### (IX) MAHĀKĀLA

Colour—Blue      Arms—Two

Symbol—Trident

The ninth in this series of Hindu deities in the Buddhist pantheon is called Mahākāla who is popular both in the Sādhnamālā as well as in the Niṣpannayogāvalī. His form is described as follows :

“Mahākālaḥ kṛṣṇas-triśūla-kapālabhṛt”. NSP, p. 62

“Mahākāla is blue in colour and carries the Triśūla and the Kapāla in his two hands”.

One statuette of his occurs in the Chinese collection<sup>3</sup>. His description in the Sādhnamālā is more detailed. The different forms of Mahākāla have already been discussed in an earlier section in this very chapter.

### (X) NANDIKEŚVARA

Colour—Blue      Arms—Two

Symbol—Muraja      Vehicle—Muraja

The tenth and the last in this series of Hindu gods is called Nandikeśvara. His form is described thus in the Maṇḍala of Dharmadhātuvāgiśvara :

“Nandikeśvarah kṛṣṇaḥ Murajarūdhro Murajavādanaparah”.

NSP, p. 62

“Nandikeśvara is blue in colour and sits on a Muraja drum and is engaged in playing on the Muraja”.

Two statuettes of this deity occur in the Chinese collection under the title Nandiśvara (deva) which is the same as Nandikeśvara<sup>4</sup>.

1. NSP, p. 72.

2. Clark : TLP, II, p. 155.

3. Clark : TLP, II, p. 101.

4. Clark : TLP, II, pp. 101, 153.

## 7. NINE PLANETS

From time immemorial people in India believed in the power of the planets either for evil or for good. That belief is still current. The Hindus, Buddhists and Jains alike shared in this belief, and in all these three religious systems the planets were deified and they were given a form, weapon and colour. To compare the forms of the different planets in the three religious systems is itself an independent and stupendous study. It is not the purpose here to compare their forms, nor even to study their iconography extensively, but a passing and brief reference to the planets is what can and should be given. As the planets were deified in Buddhism also, their forms are stated below in the same order and in the same manner as they appear in the *Māṇḍala of Dharmadhātuvāgīśvara* of the *Niṣpannayogāvalī*.

## (I) ĀDITYA

Colour—Red                      Arms—Two

Symbol—Discs of the Sun

Vehicle—Chariot of Seven Horses

Āditya or the Sun-god heads the list of the Nine Planets, and his form is described in the *Niṣpannayogāvalī* as follows :

“Saptaturagarathe Adityo rakto dakṣīṇahastena vāmena ca padmas-  
tha-sūryamandaladharah”.

NSP, p. 62

“Āditya rides on a chariot drawn by seven horses. He is red in colour. Both in the right and in the left he holds the discs of the sun on lotuses”.

• In the Chinese collection, one statuette of this planet occurs under the title of *Sūrya*.<sup>1</sup>

## (II) CANDRA

Colour—White

Arms—Two

Symbol—Discs of the Moon

Vehicle—Swan

The second planet in this series is Candra or the Moon-god who is described thus in the text :

“Haṁse Candrah śubhrah savyahastena vāmena ca kumudastha-  
candramandalabhr̥”.

NSP, p. 62

“Candra rides on a Swan, is white in colour and holds in his right and left hands the discs of the Moon on lotuses”.

As Candradeva this planet is popular in the Chinese collection<sup>2</sup>.

1. Clark : TLP, II, p. 178.

2. Clark : TLP, II, pp. 89, 182.

## (III) MAṄGALA

Colour—Red

Arms—Two

Symbol—Human head

Vehicle—Goat

The third in the series of Nine Planets is Maṅgala or the War-Lord Mars whose form is described in the following words :

“Chhāgale Maṅgalo raktaḥ savyena kaṭṭāraṁ vāmena Mānuṣa-muṇḍam bhakṣaṇābhinayena dadhānaḥ” NSP, p. 62

“Maṅgala rides on a Goat. He is red in colour. In the right hand he holds the Kaṭṭāra (cutter) and in the left a severed human head he is in the act of devouring”.

He is not found in the Chinese collection.

## (IV) BUDHA

Colour—Yellow

Arms—Two

Symbol—Bow and Arrow

The fourth god in the series of Nine Planets, is Budha or Mercury and his form is described as under :

“Padme Budhaḥ pitaḥ śaradhanurdharaḥ”. NSP, p. 62

“On a lotus there is Budha who is yellow in colour and holds in his two hands the arrow and the bow”.

Budha is represented in the Chinese collection only once<sup>1</sup>.

## (V) BRĤASPATI

Colour—White

Arms—Two

Symbols—Rosary and Kamaṇḍalu

Vehicle—Frog or Skull

The fifth god in the series of Nine Planets is Br̥haspati or Jupiter. His form is described in the text as under :

“Bheke Kapāle vā Br̥haspatir-gauro'kṣasūtrakamaṇḍaludharaḥ.” NSP, p. 62

“On a Frog or a skull there is Br̥haspati of white colour. He carries the rosary and the Kamaṇḍalu in his two hands”.

Br̥haspati is not represented in the Chinese collection of Peiping.

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1. Clark : TLP, II, p. 83.



Fig. 230 Mahāsarasvatī



Fig. 231 Vajravīṇā Sarasvatī  
(*Peiping*)



Fig. 232 Vajrasāradā

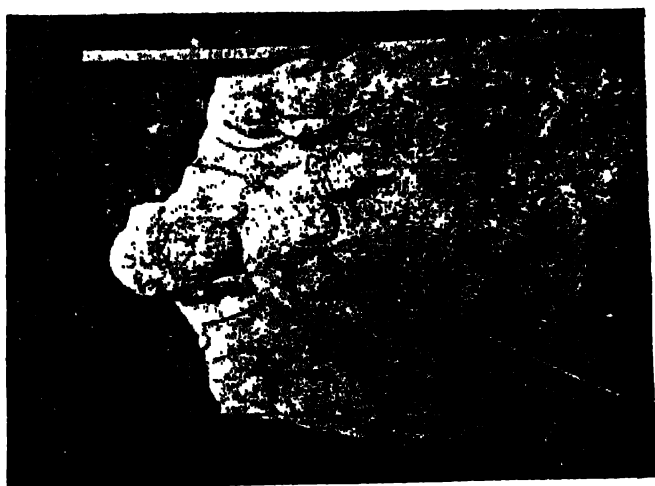


Fig. 233 Vajrasārādī  
(*Nalanda*)



Fig. 234 Ārya-Sarasvatī



Fig. 235 Vairasarasvatī



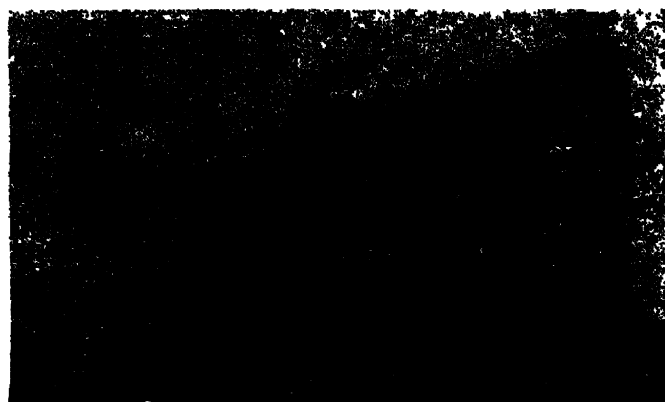


Fig. 236 Indra  
(*Peiping*)



Fig. 237 Agni •  
(*Peiping*);



Fig. 238 Vāyu  
(*Peiping*)



Fig. 241 Ganapati  
(*Peiping*)



Fig. 240 Mahesvara  
(*Peiping*)



Fig. 239 Brahmā  
(*Peiping*)



Fig. 242 Rāhu  
(*Peiping*)



Fig. 243 Ketu  
(*Peiping*)



Fig. 244 Navami Tuhu  
(*Peiping*)



Fig. 247 Kumbha  
(*Peiping*)



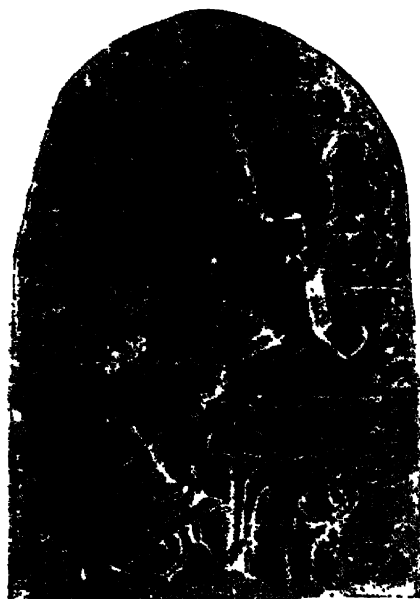
Fig. 246 Tulā  
(*Peiping*)



Fig. 245 Daśami Tīthi  
(*Peiping*)



**Fig. 248 Mina**  
(*Peiping*)



**Fig. 249 Khadiravaṇī Tārā**  
(*Dacca Museum*)



Fig. 218 Lāmā  
(Nepalese Painting)

## (VI) ŚUKRA

Colour—White      Arms—Two

Symbol—Rosary and Kamaṇḍalu

The sixth in the series of Nine Planets is Śukra or Venus whose form is described in the text as under :

“Śukraḥ suklaḥ kamalastho'kṣasūtra-kamaṇḍalubhṛt.”

NSP, p. 62

“Śukra is white in colour. He sits on a lotus and holds in his two hands the rosary and the Kamaṇḍalu”.

Śukra is not represented in the Chinese collection.

## (VII) ŚANI

Colour—Blue      Arms—Two

Symbol—Rod      Vehicle—Tortoise

The seventh deity in the series of Nine Planets, is Śani, Śanaīścara or Saturn. His form is described in the following words :

“Kacchape Śanaīścaraḥ kṛṣṇo dandadharaḥ”.

NSP, p. 63

“Śanaīścara rides on a tortoise and is blue in colour. He holds the rod”.

Saturn is not represented in the Chinese collection. The selection of the slowest animal tortoise for the slowest of the planets, Saturn, is very significant.

## (VIII) RĀHU

Colour—Reddish Blue      Arms—Two

Symbol—Sun and Moon

The eighth deity in this series of Nine Planets, is the destructive deity Rāhu. His form is as under :

“Rāhū raktakṛṣṇaḥ sūryacandrabhṛt-savyetarakaraḥ”.

NSP, p. 63

“Rāhu is reddish blue in colour, and he holds in his two hands the Sun and the Moon”.

As Rāhudeva he occurs once in the Chinese collection. This Chinese statuette is illustrated in Fig. 242<sup>1</sup>.

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1. Clark : TLP, II, p. 153.

(IX) KETU

Colour—Blue      Arms—Two  
Symbol—Sword and Snake-noose

The ninth and the last in the series of deities representing the Nine Planets is Ketu. He is described thus in the Dharmadhātuvāgiśvara Maṇḍala :

“Ketuḥ kṛṣṇaḥ khadga-nāgapāśadharah.” NSP, p. 3

“Ketu is blue in colour and holds the sword and the noose of snake.”

Under the name Ketugraha-deva, he occurs once in the Chinese collection<sup>1</sup>. Fig. 243 illustrates this Chinese specimen.

8. BALABHADRA GROUP

A set of four Hindu deities under the Balabhadra group is described fully in the Dharmadhātuvāgiśvara Maṇḍala of the Niṣpannayogāvalī. They include Balabhadra, Jayakara, Maṇḍhukara, and Vasanta, and in Hinduism, all these are the companions of the god Kāmadeva, the deity of Carnal Desire.

(I) BALABHADRA

Colour—White      Arms—Four  
Symbol—Plough      Vehicle—Elephant

The first deity in this group is called Balabhadra who may be identified with Balarāma the brother of Kṛṣṇa. These two pastoral deities of Hinduism broadly represented Agriculture and Dairying. Balabhadra is described as under :

“Kuñjare Balabhadraḥ sitaḥ khadga-lāṅgaladharah.”

NSP, p. 63

“Balabhadra rides an elephant and is white in colour. He holds the sword and the plough.”

He is not to be found in China.

(II) JAYAKARA

Colour—White      Arms—Four  
Symbol—Garland      Vehicle—Cuckoo Chariot

The second deity of this group is called Jayakara whose form is described as under :

“Kokilarathe Jayakaraś-caturbhujah (sitaḥ) savyābhyāṁ puṣpamālāṁ bāṇam ca vāmābhyāṁ caśaka-dhanuṣī dadhānaḥ”.

NSP, p. 63

1. Clark : TLP, II, p. 99.



"Jayakara rides a chariot drawn by cuckoos ; he is (white in colour) and is four-armed. With the two right hands he carries the garland of flowers and the arrow and with the two left Caṣaka (wine-glass) and the bow".

He is not represented in the Chinese collection.

### (III) MADHUKARA

Colour—White

Arms—Four

Symbol—Makara Banner

Vehicle—Śuka Chariot

The third deity in this series of Hindu gods is Madhukara whose form is described as under :

"Śukasyandane Madhukaro gauras-caturbhujah savyābhyām makar-adhivaśare vāmābhyām caṣakacāpau vibharti". NSP, p. 63

"Madhukara rides a chariot drawn by Śuka (parrot) birds and is white in colour. He is four-armed, and holds in his two right hands the Makara banner and the arrow. With the two left hands he carries the wine-glass (Caṣaka) and the bow".

### (IV) VASANTA

Colour—White

Arms—Four

Symbol—Wine-glass

Vehicle—Monkey

The fourth and the last in this series of four Hindu gods is Vasanta or the Spring-god. His form is described in the following words in the Dharmadhātuvāgiśvara Maṇḍala :

"Plavaṅge Vasantaḥ sitaś-caturbhujah savyābhyām bāna-kṛpānabhṛt-vāmābhyām dhanuś-caṣakadharah." NSP, p. 63

"Vasanta rides on a monkey and is white in colour. He is four-armed and in his two right hands he holds the arrow and the sword. With the two left he carries the bow and the wine-glass".

None of these four deities is represented in the Chinese collection.

## 9. LORDS OF THE YAKṢAS, KINNARAS, GANDHARVAS AND VIDYĀDHARAS

In the Dharmadhātuvāgiśvara Maṇḍala eight Lords of Yakṣas are described briefly. This list of Yakṣa kings is important as it is not found elsewhere ; it is not possible also to individualize them in their forms. The Yakṣas are a semi-mythical class of beings who are supposed to preside over treasures and shower wealth on mankind when propitiated. Kubera is said to be the greatest among the Yakṣas, who according to the Hindus, lives in the North along with the Yakṣa hordes. The name of his capital is said to be Alakāpuri adjacent to Mount Kailāsa in the Himalayan region.

## (I) YAKṢA KINGS

The names of the eight Yakṣa kings are :

- |                |               |
|----------------|---------------|
| 1. Pūrṇabhadra | 2. Mānibhadra |
| 3. Dhanada     | 4. Vaiśravaṇa |
| 5. Cīvikunḍali | 6. Kelimāli   |
| 7. Sukhendra   | 8. Calendra   |

They are all collectively described in the Maṇḍala in one brief sentence :

“Pūrṇabhadrādayo Yakṣādhipāḥ bijapūraphala-nakulabhṛt-savyet-arakarāḥ”. NSP, p. 63

“The Yakṣa kings beginning with Pūrṇabhadra hold in their hands the Bijapūra (citron) and the Nakula (mongoose) in the right and left hands respectively”.

In colour they differ. Pūrṇabhadra is blue, Mānibhadra is yellow, Dhanada is red, Vaiśravaṇa is yellow, Cīvikunḍali is red, Kelimāli is green, Sukhendra and Calendra are yellow.

The citron and the mongoose are the natural symbols of Jambhala the Buddhist god of wealth, and as such, he is of the Yakṣa group.

Except Jambhala these Yakṣas are rarely represented. In the Chinese collection there are two illustrations one under the title of Yakṣadeva and another under Yakṣa Pūrṇabhadra<sup>1</sup>. They refer evidently to this group of deities. Besides them there is a series of statuettes which are designated with the general title of Mahāyākṣa-senādhipatis. They carry the citron and the mongoose.

Allied to the Yakṣas are the Kinnaras, Gandharvas, and Vidyādharas. They are all semi-mythical beings next to gods, who have power to confer benefit when propitiated. Some information about their kings is found in the Dharmadhātuvāgīśvara Maṇḍala of the Nispannayogāvali. Their forms are described below in the order in which it is found.

## (II) KINNARA KING

The Kinnara king is not named here but his form is given in the following words :

“Kinnararājendro raktagauṛo vīṇāvādanaparah”. NSP, p. 63

“The Kinnara king is reddish white in colour and is engaged in playing on the musical instrument called the Vīṇā”.

1. Clark : TLP, II, pp. 102, 313.

## (III) GANDHARVA KING

The Gandharva king is known by the name of Pañcaśikha and his form is described as follows :

“Pañcaśikho Gandharvarājendraḥ pīto vīṇāṃ vādayati”.

NSP, p. 63

“Pañcaśikha the king of the Gandharvas is yellow in colour and he plays on the Vīṇa instrument”.

## (IV) VIDYĀDHARA KING

The king of the Vidyādhara is named as Sarvārthasiddha and his form is described as below :

“Sarvārthasiddho Vidyādhararājendro gaurāḥ kusumamālāhastah”.

NSP, p. 63

“Sarvārthasiddha the king of the Vidyādhara is white in colour and holds in his two hands the garland of flowers”.

## 10. TWENTY-EIGHT CONSTELLATIONS

The Zodiac is divided into 27 or 28 constellations or Nakṣatras. These are called the Lunar Mansions. These Lunar Mansions are believed to exercise great influence on human beings and their affairs. They are constantly bringing good or bad effects and are supposed to be great store-houses of power. It is no wonder, therefore, that in Buddhism these Nakṣatras should be deified with colour, faces and hands. The Nakṣatras are described collectively in the Dharmadhātuvāgīśvara Maṇḍala of the Niṣpannayogāvalī. In this Maṇḍala the Nakṣatras are given one face and two arms, which are clasped against the chest in the Añjali mūdrā. In colour, however, they differ.

The Nakṣatras have the following features in common :

“Āsvinyādayo devyaśca ratnakañcukīparidhāniḥ kṛtāñjalayaḥ”.

NSP, p. 65

“The deities beginning with Āsvini are decked in bejewelled jackets and they all show the Añjali mūdrā”.

They differ in colour. Their distinctive colour is given below in the order in which it is found in the Maṇḍala :

- |                     |                         |
|---------------------|-------------------------|
| 1. Āsvini—White     | 2. Bharanī—Green        |
| 3. Kṛttikā—Green    | 4. Rohiṇī—Reddish White |
| 5. Mṛgaśīrā—Blue    | 6. Ārdrā—Yellow         |
| 7. Punarvasu—Yellow | 8. Puṣyā—Green          |
| 9. Āśleṣā—White     | 10. Maghā—Yellow        |

- |                                        |                             |
|----------------------------------------|-----------------------------|
| 11. Pūrvāphālgunī—Green<br>as Priyaṅgu | 12. Uttarāphālgunī—Green    |
| 13. Hastā—White                        | 14. Citrā—Green             |
| 15. Svāti—Yellow                       | 16. Viśākhā—Blue            |
| 17. Anurādhā—Green                     | 18. Jyēṣṭhā—Yellow          |
| 19. Mūlā—Yellow                        | 20. Pūrvāśādhā—Blue         |
| 21. Uttarāśādhā—White                  | 22. Śravanā—White           |
| 23. Dhanīṣṭhī—Blue                     | 24. Śatabhiṣā—Yellow        |
| 25. Pūrvabhādrapadā—<br>Green          | 26. Uttarābhādrapadā—Yellow |
| 27. Revatī—White                       | 28. Abhijit—Green           |

## 11. TIME DEITIES

### (I) MONTHS

Another set of interesting Hindu deities is described in the Kālacakra Maṇḍala as Lords of the Twelve Months of the Hindu Calendar. As they are rarely represented, it is not necessary to deal with them in detail. Only a brief and passing reference is all that is necessary here.

There are altogether twelve months having twelve deities and their names are given below in the same order as it is given in the Kālacakra Maṇḍala :

- |                       |                     |
|-----------------------|---------------------|
| 1. Caitra—Nairṛti     | 2. Vaiśākhā—Vāyu    |
| 3. Phālguna—Yama      | 4. Jyāiṣṭha—Agni    |
| 5. Āṣādhā—Śaṇmukha    | 6. Pauṣa—Kubera     |
| 7. Āśvina—Śakra       | 8. Kārttika—Brahmā  |
| 9. Mārgaśīrṣa—Rudra   | 10. Śrāvaṇa—Samudra |
| 11. Bhādrapada—Gaṇeśa | 12. Māgha—Viṣṇu     |

These twelve gods, at least most of them, are described previously. But the forms in the Kālacakra Maṇḍala are somewhat different. Here they are all accompanied with their Śaktis, mostly four-armed and have their distinctive vehicles.

### (II) DATES

The Tithis or the distances between the sun and the moon are also deified, but these cannot be properly determined in the absence of definite iconographic information. Some of these Tithis (dates) are found represented in the Chinese collection at Peiping<sup>1</sup>. Figs. 224 and 245 illustrate the Navamī and Daśamī Tithis.

1. See for instance Clark : TLP, II, p. 84 where the Tithis, Saptamī, Aṣṭamī, Navamī and Daśamī are illustrated.

## (III) ZODIACAL SIGNS

Besides these, there are the Twelve Signs of the Zodiac, named in the Hindu books on Astrology as Meṣa, Vṛṣabha, Mithuna, Karka, Siṁha, Kanyā, Tulā, Vṛścika, Dhanu, Makara, Kumbha and Mīna. It has not been possible to trace any Sanskrit text from Buddhist Tāntric literature which mentions the Dhyāna or even a tolerable description of these Signs of the Zodiac. But the Rāśis are long believed in India to be the store-houses of mystic power, and it is but natural to expect that these Twelve Signs should be deified with colour, form, weapons and the rest. It is also natural that these deities should be assigned to one or another of the families of the Dhyāni Buddhas so that they may be fitted into the Buddhist pantheon. When more literature on the subject is published, only then it will be possible to find descriptive texts. It is however desirable at this stage to refer to the excellent statuettes of the different Signs of the Zodiac that have been discovered in China and illustrated by Professor Clarke in his *Two Lamaistic Pantheons*, Vol. II<sup>1</sup>.

Figs. 246, 247 and 248 illustrate the three Signs, Tulā, Kumbha and Mīna.

## (IV) SEASONS

The seasons of the year were likewise deified and were given form, colour, weapons, and were affiliated to one or another of the Dhyāni Buddhas. Descriptions of seasons are also not available in the Buddhist Tāntric literature, but their images and statuettes have been discovered both in Tibet<sup>2</sup> and China<sup>3</sup>.

1. See for instance, Clark : TLP, II, p. 102 for Kanyā Devī, p. 101 for Tulā Devī, p. 87 for Kumbha Deva, and p. 86 for Makara Deva,

2 & 3. For instance, Gordon : ITL, p. 82 where goddesses for Vāsanta, Śarad and Hemanta seasons are illustrated. Also Clark : TLP, II, p. 308 for Śarad and Hemanta and p. 307 for Vāsanta and Varjā seasons.

## CHAPTER XIV

### CONCLUSION

The foregoing is an account of the iconography of Buddhist gods and goddesses as reconstructed from Sanskrit texts of the Buddhist Tāntric literature. The study confines itself to the iconography of gods and goddesses only, excluding all other favourite themes of the Buddhists carved on stone or painting, such as the scenes from Buddha's life, the Jātaka stories, the Avadānas and others, representations of which, are available from Bharhut, Sañchi, Amarāvati, Gandhara or even the cave temples of Ajanta. This book does not refer to them nor makes an attempt to identify them by hunting out the original Sanskrit texts which are illustrated on stone in the form of stories. It is a practical handbook for the guidance of Museologists who have to handle large number of images of gods and goddesses with strange faces, weapons and poses. It is a work giving indications as to how such images should be studied, analyzed, and finally identified with the help of original Sanskrit texts such as are quoted in this book at every place. An image is nothing but a symbol, and it is the business of the students of iconography to find out how the image was made, by whom it was made, and what philosophical and cultural background was necessary for the production of such an image. In this work, therefore, problems such as these have been treated and enough information is given in order to understand a Buddhist image from different view-points. The scope of this work thus is limited, and it does not claim to unravel the mystery of all stones on which something is carved. But within the limited scope, it has enough information of the highest practical value to the students of iconography, and this value is enhanced by the inclusion of photographs of excellent sculptures, bronzes and original Nepalese drawings procured with difficulty and at high cost.

The Buddhist pantheon as such did not exist before cir. 300 A.D. which is the approximate time of the composition of the famous Tāntric work the *Guhyasamāja*. The pantheon got a good start from the theory of the five Dhyāni Buddhas, the embodiment of the five cosmic forces, Rūpa, Vedanā, Saṃjñā, Saṃskāra and Vijñāna. The pantheon further got a fillip from the theory of the Kulas (families) of the Dhyāni Buddhas and their Śaktis or female counterparts. The Dhyāni Buddhas thus became the Kuleśas or progenitors or heads of

families, and the families are seen multiplying until they become overwhelming in number. And along with numerical strength, the excellent and meritorious artists went on producing wonderful specimens of images which were backed by the religious inspiration of the most transcendental type. The pantheon became extremely attractive, and all, including the Hindus and Jainas, started building their pantheons and adding to their gods and goddesses. In the meantime other Buddhist countries like Tibet, China, Japan and the rest were struck by the wealth of gods and sculptures of the most bewildering variety, and started constructing their own pantheons according to their own national and cultural genius. The pantheon of the Buddhists created in India thus became world property, although Buddhism as a religion vanished from India the land of its birth long long ago.

The teachings of the *Guhyasamāja* remained dormant for some 300 years, and were handed down secretly from Gurus to disciples, but later, when it became popular, gradually the process of deification rapidly grew with newer and newer gods and goddesses. Each image received and absorbed cultural currents and cross-currents, and as a living organism took newer and newer forms according to time and according to space. It has now become so unwieldy and its ramifications have been so intricate and vast, that it has become a highly specialized study requiring experts to handle the gods and goddesses of Buddhism. The study is fascinating to the extreme, and the interest in the subject is bound to grow with the lapse of time and with the publication of the original MSS on the subject, such as the *Vajrāvalī*, *Kriyāsamuccaya*, the original Tantras like the *Kālacakra Tantra*, *Heruka* and *Hevajra Tantras*, *Vajrayoginī* and *Vajravārāhī Tantras*, vast in number and voluminous in extent. Let us hope that India will take care of these priceless original manuscripts, preserve them in good libraries, and gradually through publications, make them available to the world of Buddhists comprising a third of the population of the globe. Just at the present moment however, for unravelling the mysteries of the Buddhist images of gods and goddesses, there are only two books of outstanding value. These are the *Sādhnamālā* and the *Niṣpannayogāvalī* both published in the *Gaskell's Oriental Series* for the first time. The *Sādhnamālā* was composed in A.D. 1165 since the earliest manuscript of the work bears a date in the Newari era which is equivalent to 1165 A.D. *Niṣpannayogāvalī* was written by the famous Buddhist author and mystic Mahāpaṇḍita Abhayākara Gupta whose time is co-eval with that of the Pāla king Rāmapāla who flourished in A.D. 1084-1130. Both these works were written at a time when

the psychic phase of Buddhism reached its very zenith, before being destroyed by the sword of Islam. Both the *Sādhana*mālā and the *Niṣpannayogāvalī* therefore record faithfully the highest development of the psychic phase of Buddhism in the 12th century.

The *Sādhana*s in the *Sādhana*mālā were composed by men distinguished in the mediaeval age as great Tāntric authors. The *Dhyāna*s contained in the *Sādhana*s laid down the essential features of different gods, and the sculptors and artists prepared images with the help of these general directions. The *Dhyāna*s left much scope for the exercise of imagination on the part of the sculptors, and the products of their chisels were also very greatly influenced by the spirit of the age in which they flourished, as well as by the geographical situation in which they worked. The ornaments, dress and even facial expressions of the images reflected local conditions to a great extent, while the particular Tāntric rites in which the images were used had also a modifying influence.

It has been pointed out several times that the most important factor in the identification of images is the miniature figure of the *Dhyāni* Buddha on their crowns. When, however, the parental *Dhyāni* Buddha is not present, other marks of identification have to be sought for. Moreover, difficulties may arise even when the *Dhyāni* Buddhas are present. In cases where all the *Dhyāni* Buddhas are present on the aureole, the Buddha right on the top of the head is to be taken as the parental *Dhyāni* Buddha. The standing figure of *Khadiravānī Tārā* in the Indian Museum, Calcutta or the *Vikrampur* figures of *Parnaśabharī* are the cases in point. They are both emanations of *Amoghasiddhi* whose effigy appears right above the heads of the goddesses. The figures of all the other four *Dhyāni* Buddhas are not required either by the *Sādhana* or for identification. Their presence can only be explained by the fact that in all kinds of worship the five *Dhyāni* Buddhas are the first to be invoked. Sometimes, however, the *Dhyāni* Buddhas appear on the image for artistic reasons only, as for instance, in the case of the *Dacca* Museum image of *Arapacana Mañjuśrī*. The *Java* figure of *Arapacana* is surrounded by four companions, identical in appearance with himself, but in the *Dacca* Museum image there are four *Dhyāni* Buddhas in addition, on the aureole although the central position just above the head of the principal deity is occupied by one of the attendants of *Arapacana*. The *Dhyāni* Buddhas, here are not required by the *Sādhana* and are, therefore, more ornamental than otherwise.

But the most serious difficulty arises when instead of the *Dhyāni* Buddha prescribed by the *Sādhana* some other *Dhyāni* Buddha appears



on the crown of any figure. For instance, the Sarnath image of Ucchuṣma Jambhala should have shown in accordance with the Sādhana the figures either of Akṣobhya or Ratnasambhava on its crown, but the effigy of Amitābha is shown instead. Again, when a reference is made to the Lucknow figure of Mārīcī, who according to the Sādhana should have shown the figure of Vairocana on her crown, shows Amitābha instead. Again the Indian Museum image of Uṣṇīṣavijayā shows the figure of her parental Dhyāni Buddha as Akṣobhya instead of her own sire Vairocana.

True reasons for these discrepancies can hardly be given at this state of our knowledge. The most reasonable suggestion seems to be that the original texts are not still known in their entirety. It must be remembered that the Sāadhanamālā and the Niṣpannayogāvalī are not the only texts produced in Vajrayāna. It is quite likely that new Sāadhanas will be forthcoming when further material is published. It is difficult, however, to believe that a new Sādhana for either Mārīcī or Uṣṇīṣavijayā will be available. In the Sāadhanamālā itself a large number of Sāadhanas is published, but nowhere there is any mention of any other parental Buddha than Vairocana. Thus the possibility of discovering further Sāadhanas prescribing parental Buddhas other than Vairocana seems to be remote.

Another alternative suggestion presupposes the existence of different cults according as one or another of the Dhyāni Buddhas is believed to be the principal or the Ādi-Buddha<sup>1</sup>. The Buddhists of Nepal even now are divided into so many different cults, some regarding Amitābha as the Ādi-Buddha, and others acknowledging either Vairocana or Akṣobhya as the Ādi-Buddha. Now though the Sāadhanas prescribe the figure of the Dhyāni Buddha Vairocana for both Mārīcī and Uṣṇīṣavijayā, the followers of the Amitābha cult are at liberty to assign them to that Buddha whom they consider to be the Ādi-Buddha. Similarly, Ucchuṣma Jambhala being regarded as the offspring of Amitābha, is made to bear an image of that Dhyāni Buddha on his crown in the Sarnath figure already alluded to. It is not necessary to multiply instances. This is the only reasonable explanation it is possible to offer at the present state of our knowledge.

In identifying Buddhist images the student of iconography should guard himself against taking unnecessary figures in the image for principal ones, or necessary figures for unnecessary ones. A full-fledged

1. The theory of Ādi-Buddha originated in the Nalanda monastery about the beginning of the 10th century and was accepted first in the Kālacakrayāna, a later form of Vajrayāna. See Csoma de Koros: *The Origin of the Theory of Ādi-Buddha* in J. A. S. B., Vol. II (1833), p. 57f. See also Bhattacharyya: *Buddhist Iconography* in JOBRS, March, 1923.

Buddhist icon shows in the first place, the principal god, an effigy of his sire on his crown, and the Dhyāni Buddhas on the aureole. The icon may further show miniature figures of the companions of the principal god, some worshippers, mythical figures and the three, seven, or sixteen jewels or sacred objects of Buddhism. The figure of Vajrasattva seems to be a favourite decoration with the artists. He appears on many Buddhist images and is perhaps conceived as a sort of general guardian of Buddhism and Buddhist worship. For purposes of identification the principal figure, the figure of the Dhyāni Buddha on the top, and the companions are the indispensable parts of the image. When, again, a reference is made to the Dacca Museum image of Arapacana Mañjuśrī in which besides the four companions there are present four Dhyāni Buddhas Vairocana, Aksobhya, Amitābha and Ratnasambhava, two mythical figures supporting the lotus seat, and two worshippers to the extreme left of the pedestal. All these figures are redundant for the purpose of identification, and their absence in the Java figure of Arapacana in no wise affects it. But if, for instance, the companions are confused with the worshippers the identification must be regarded as incorrect. The figures flanking Vajrasana,\* for instance, are clearly Maitreya and Avalokiteśvara according to the Sādhana, but if they are described as worshippers, as has been done previously, the identification of the whole image becomes vitiated.

Another difficulty in identification arises when the letters of the Mantra of the god are deified and appear on the image. This is found in the case of Vajratārā who is surrounded by ten goddesses who originate from the ten syllables of the Mantra "Om Tāre Tuttāre Ture Svāhā". It has also been pointed out previously how from the five letters of the name of Arapacana Mañjuśrī originated the five deities Candraprabha, Jāliniprabha, Keśinī, and Upakeśinī, and the principal deity Mañjuśrī. The Dacca image of Khadiravanī Tārā (Fig. 249) is a remarkable instance of the deification of the Tārā Mantra. The main figure in accordance with the Sādhana carries the Utpala in the left hand and shows the Varada mūdrā in the right, and she is flanked on either side by Aśokaśāntā and Ekajātā. But on the aureole there are eight female figures identical in appearance with the principal figure. They obviously represent none but the eight syllables of the Tārā Mantra "Om Tāre Tuttāre Ture", the two others, Uṣṇiṣavijayā and Sumbhā, being omitted.

Sometimes in the images of Buddhist gods and goddesses we notice the presence of Gaṇeśa, who is regarded by the Hindus as "Siddhidātā" or the Bestower of Perfection or success in Tāntric rites.

The Buddhists as a proof of their aversion to the followers of the Brahmanical faith, made their gods trample upon Gaṇeśa. Thus in the Indian Museum images of Parnaśabarī and Aparājitā, and in the Baroda Museum image of Vighnāntaka, etc., the deities have been represented as trampling Gaṇeśa under their feet. In the two Vikrampur images of Paṇaśabarī and in the Dacca Sahitya Parisat image of Mahāpratisarā, Gaṇeśa appears below the lotus seat lying prostrate on the ground crushed under the weight of Buddhist deities. Thus did the Buddhists manifest their animosity against the Hindu god, Gaṇeśa, giving him the epithet of Vighna or Obstacle. Their animosity may be further illustrated by the following features of the Sādhana. The four Hindu gods, Brahmā, Viṣṇu, Śiva and Indra have been designated uniformly as the four Māras or Wicked Beings, and several Buddhist gods have been described as trampling them under their feet. The Sādhana of Pravanna-Tārā, Vajrajvālānālārka, Vidyujjvalikarālī, and the like, are instances in point. Trailokyavijaya has been represented as trampling upon the prostrate forms of Śiva and Gaurī; Nṛayana has been made a Vāhana or vehicle by Hariharivāhana. Poor Brahmā has been most severely handled by the Buddhists. The severed head of Brahmā is a favourite trophy in the hands of Buddhist deities. According to Hindu traditions, Brahmā should be very old with grey beard, and four heads, and the Buddhist deities mercilessly hold the heads by the matted hair and flourish them in their hands. This is how the Buddhists attempted to exhibit the superiority of their gods over those of the Brahmanical faith. It is a matter of satisfaction, however, that the Hindus never disgraced any gods belonging to the alien faith in this manner. On the contrary, they placed Buddha among the ten Avatāras of Viṣṇu. In this connection it may be pointed out that in the Kālacakra Tantra a work of the 10th century A.D. there is evidence that an attempt was made by the Buddhists to unite with the Hindus under the common banner of the god Kālacakra 'The Circle of Time', against the cultural penetration of the Mlecchas. The later history showed, however, that the attempt proved futile.

A deep spiritual significance is attached to the colour, weapons, and the Āsanas of Buddhist gods who are either represented singly or in yab-yum. The conception of yab-yum images, however, is much more complicated than the single ones.

It has been stated in the Sādhanamālā that a single deity may take any colour according to the particular Tāntric rite in which he is invoked. For instance, in the Śāntikavidhi or propitiatory rite the god takes the white or the yellow colour. In Pauṣṭikavidhi or protective rite the

yellow colour is taken by the deity. Similarly, in *Vaśyavidhi* (bewitching) and *Ākarṣaṇa* (attraction) he may take yellow, green or red colour. In *Ucāṭana* (total destruction) and in *Māraṇa* (killing) the god is generally blue. It may be pointed out here that the word 'Kṛṣṇa' in the *Sādhana-mūlā* always signifies the blue colour, and not black. Buddhist gods are rarely black, not because the Buddhists had no perception of the black colour, but because there seems to have been some prejudice against using the black colour in the paintings of gods. It may further be pointed out that whenever a deity gets the blue colour his appearance becomes terrible with protruding teeth and tongue, garland of severed heads, ornaments of snakes and the garment of tiger-skin.

With regard to colour it may be remembered that their stock number is usually five corresponding to the five cosmic elements. Thus according to authoritative books, the element of Water is white in colour, Earth is yellow, Fire is red, Ether is green, and Air is blue. Of these the two colours white and yellow representing Water and Earth are benign, and the other colours red, green and blue are clearly malefic. The earthy and watery gods are peaceful, while the gods of the other three elements are fearful in character. Blue seems to be the most violent of all.

The *Āsanas* have likewise a spiritual significance. The *Vajraparyāṅka* attitude signifies meditation and introspection, the *Ardhaparyāṅka* shows serenity, the *Alidha* heroism, the *Pratyālidha* destruction and disgust, and the dancing in *Ardhaparyāṅka* displays wrath and horror.

A reference may be made here to the *yab-yum* representations. The Tibetan *yab* means 'the honourable father' and *yum* likewise signifies the 'honourable mother'. Therefore, the word *yab-yum* means the honourable father in the company of the honourable mother. A *yab-yum* image has a deep spiritual significance. It signifies that the god, the embodiment of Śūnya is perfect, having attained *Karunā* and therefore the highest state of *Nirvāṇa*.

The conception of Śūnya in *Vajrayāna* took the concrete shape of a god and a goddess. Śūnya took the shape of *Heṅka* when a male god, and became known as *Nairātmī* when a goddess. That Śūnya took the form of a deity does not seem strange in *Vajrayāna*, where we find conceptions, such as *Sanḥga*, *Dharma*, *Prajñāpāramitī*, the twelve *Pāramitas*, and the five *Skandhas* deified in the Buddhist pantheon. Thus the conception of Śūnya in the form of a god or a goddess is perfectly in keeping with the tradition of the *Vajrayāna* system. When the *Bodhi Mind* attains *Nirvāṇa* it merges in Śūnya and there remains in eternal bliss and happiness. And when Śūnya was made a goddess, it was

easily understood, how eternal bliss and happiness was possible after the attainment of Nirvāṇa. The yab-yum figures, representing Śūnya in the form of Heruka in the embrace of Śūnya in the form of Nairātṃā, were held up before the mass as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect.

Buddhists of the Vajrayāna consider Śūnya as the Ultimate Reality, and they believe that the host of gods and goddesses, including the Dhyāni Buddhas, are Śūnya in essence. The innumerable gods and goddesses of the Vajrayāna pantheon are all manifestations of Śūnya. The gods have no real existence, the images have no real existence, and therefore, it may be positively asserted that a true Vajrayanist never worshipped an image or god. Naturally, since these paintings, images, or even the deities themselves have no real or independent existence, they are merely manifestations in a variety of forms of the One, Undifferentiated Śūnya. But it cannot be denied that these images were very useful, since the forms they presented, in accordance with the Dhyānas, to the gaze of the worshippers undoubtedly helped the latter to visualise the deities with whom they were asked to identify themselves. As they had no real existence, these deities had to be attracted to the mind-sky from unknown regions in the firmament by the luminous rays of light issuing from the Bijamantras uttered by the worshipper. The Śūnya takes the form of a divinity in accordance with the germ-syllable uttered, and exists only as a positive idea in the mind of the worshipper who identifies himself with that transformation of Śūnya.

• The question may be raised as to the necessity of a variety of gods and goddesses when one Śūnya would have been sufficient. In answer to this a number of things have to be considered. It may be remembered that Śūnya, which was identified with Compassion by the Vajrayānists was conceived as manifesting itself in different forms in accordance with the different functions it had to discharge. For instance, if any disease is to be cured, Śūnya takes the form of Sīrhanāda; when it is a question of snake-bite, Śūnya becomes Jāngulī; when destruction of the wicked is needed, Śūnya takes the form of Mahākāla; when again, diseases and pestilences are to be prevented, Śūnya is conceived as Parnaśabarī; for success in love-affairs, Śūnya is invoked in the form of Kurukullā; and when forcible submission is required in love-affairs, Śūnya becomes Vajrānaga, and when finally, Buddhahood is wanted by the worshipper, he should conceive himself as Heruka. From the above it appears that the conception of the multitude of Buddhist deities

emerges from the one grand conception of Śūnya in accordance with the various functions it is supposed to discharge, as a mark of compassion towards the Buddhists.

Secondly, the number of gods and goddesses increases when Śūnya manifests in different forms the nine "Rasas" or dramatic sentiments. For instance, Śūnya will be Khadiravanī or Lokanātha when benign (Karūṇa), Mūrīcī when Heroic (Vīra), Vighnāntaka, Heruka or Mahākīla when awe-inspiring (Bhaya), Aparājītā when wrathful (Raudra), Vajracārikā in its moments of disgust and loathsomeness (Bībhatsa), Prajñāpāramitā when peaceful (Śānta), and so on.

Thirdly, the number of deities increases as objects such as the Three Jewels ; philosophical conceptions such as the Pāramitās, Bhūmis or Pratisaṁvits ; literature such as the Prajñāpāramitā, the Daśabhūmika Śāstra, the Dhārinīs and the like ; desires such as for eating, drinking, sleeping and the rest ; the directions such as the north, south, east and west ; the musical instruments such as the flute, the violin, and the drum ; and other innumerable ideas and objects, are required to be worshipped in the forms of gods and goddesses. By these and various other ways the number of deities in the Buddhist pantheon increased phenomenally.

As all these deities centre round the one grand conception of Śūnya so also the host of weapons revolve round the one grand conception of Bodhicitta or the Will to Enlightenment. As these weapons are required to discharge different functions, the Bodhicitta resolves itself into so many different forms of weapons<sup>1</sup>. For instance, when the darkness of ignorance is to be dispelled Bodhicitta becomes a sword by which the veil of ignorance is cut asunder. The sword is also to be used to destroy the Māra hordes who disturb the worshippers. Bodhicitta becomes the Aṅkuśa (goad) when the hearts of the wicked are to be pierced. It is conceived as a noose when the Māra hordes are to be securely bound. It becomes a needle and a thread when the eyes of the wicked have to be sewn up. Bodhicitta becomes a Kartri (knife) when the wicked have to be chopped. It is a Bhīṇḍipāla (javelin) when Māras have to be attacked from a distance, and a bow and an arrow if the distance be greater.

1. Compare the statement in the Jñānasiddhi of Indrabhūti in the *Two Vajrayāna Works* (GOS), pp 80, 81.

Bodhicittam bhaved Vajram Prajñā Ghaṇṭā vidhiyate I  
Cakram-ajñānacchedāt ca Ratnantu durlabhādapi II  
Bhavaduṣair-aliptatvāt jñānam tat Padam-ucyate I  
Khaḍgaḥ kleśārisamechedāt Utpalam plavanāt tataḥ II

The Mūdrās also are nothing but the manifestations of the Bodhicitta. If protection is needed, Bodhicitta is conceived as the Abhaya mūdrā ; if boon is desired it becomes Varada ; when instruction in Buddhist Law is required it becomes Dharmacakra, and so on.

The Bodhicitta, or the Will to Enlightenment, is that state of Mind which has already acquired the potentiality of dissolving itself in Śūnya. As a matter of fact, Śūnya or Nirvāna would be unattainable without the help of the Bodhicitta, which like Śūnya exists only in the mind. The Bodhi mind leads the aspiring soul into the very presence, so to speak, of Śūnya ; it ultimately merges and loses itself completely in Śūnya.

The gods of the Buddhist pantheon are conceived as carrying the Bodhicitta in their hands, both being of the nature of Śūnya. It is with the help of this Bodhicitta that a god is supposed to confer Buddhahood or success in Tāntric rite upon his worshipper. The yab-yum conception of deities is still more sublime. The god Heruka, the embodiment of Śūnya, carrying weapons the embodiments of Bodhicitta also of the nature of Śūnya, is embraced by Nairātmā, whose essence is Śūnya, carrying weapons also of the nature of Śūnya. Thus the Infinite with the Infinite commingles. In Involution, the Many become One. This is the highest state—the Anupādhiśeṣa-Nirvāna.

Kṛto vah sarvasattvārthah  
siddhir-dattā yathānugā I  
Gacchadhvaṃ Buddhaviṣayaṃ  
punarāgamanāya Muḥ II

“Gods, I bid You farewell ! Ye have fulfilled the desires of all beings. Ye have conferred the desired success. Go Ye to the region of the Buddhas. Return Ye once again, Muḥ”.

॥ शुभमस्तु सर्वजगताम् ॥

## APPENDIX

### 108 FORMS OF AVALOKITEŚVARA

(In the Machhandar Vahal, Kathmandu, Nepal)

1. Hayagrīva Lokeśvara. The god sits in the Vajraparyāṅka attitude on a lotus. He has four hands, out of which the two principal ones exhibit the Vyākhyāna pose. The second pair holds the rosary in the right hand and the lotus in the left. He is accompanied by six other gods and a dragon.

2. Mojaghāṇjabala (?) Lokeśvara. He stands in the Samabhaṅga attitude on a lotus, with his two hands showing the Abhaya mūdṛā in the right and the noose in the left.

3. Hālāhala Lokeśvara. He sits in the Lalita attitude on a lotus with his Śakti on the lap. He has three faces and six arms. The face above represent probably the head of the Dhyāni Buddha, whose effigy he should bear on his crown. In his three right hands he shows the sword, the rosary and the Varada pose. In the three left hands he carries the lotus, the noose and the Utpala. The hand holding the noose passes round the Śakti in the act of embracing. The Śakti exhibits the Varada mūdṛā in the right hand and the Abhaya in the left.

4. Hariharivāhana Lokeśvara. Lowermost is the snake, on it is the lion, over the lion is Garuda, Nārāyaṇa rides Garuḍa, and on his shoulder sits Lokeśvara. The Garuda has two hands in the Añjali mūdṛā. Nārāyaṇa has four hands, of which the first pair is engaged in forming the Añjali against the chest ; while the second pair has the Cakra in the right hand and the Gadā in the left. Lokeśvara sits in Vajraparyāṅka and has six arms ; the right hands show the rosary, the Cakra and the Varada pose, while the three left carry the Tridaṇḍī, the noose and the Utpala.

5. Māyājālakrama Lokeśvara. He has five faces and twelve arms. The head on the top probably represents Amitābha. He stands in the Āliḍha attitude, and wears the tiger-skin and the garland of heads, but his faces do not present a fearful appearance. The six right hands carry the Tridaṇḍī, the Khaṭvāṅga, the jewel, the Khadga, the Vajra and the rosary, and the six left show the noose, the Kapāla, the Utpala, the fruit, the Cakra and the lotus.



6. *Ṣaḍakṣari Lokeśvara*. He sits in the *Vajraparyaṅka* attitude. He has four arms and one face. The principal pair of hands is joined against the chest in forming the *Añjali*. The second pair carries the rosary in the right and the lotus in the left.

7. *Ānandīdi Lokeśvara*. He stands in the *Samabhaṅga* attitude, and carries the lotus, the stem of which he holds in his right hand, while the left displays the *Varada* pose.

8. *Vaśyādhikāra Lokeśvara*. He sits in the *Vajraparyaṅka* attitude and carries the bowl in his two hands arranged in the *Samādhi mūdrā*.

9. *Paṭapāda Lokeśvara*. He sits in the *Vajraparyaṅka* attitude, and has four arms. The two principal hands exhibit the *Añjali* against the chest, while the other pair holds the rosary in the right and the noose in the left.

10. *Kamaṇḍalu Lokeśvara*. He stands in the *Samabhaṅga* attitude, and is endowed with six arms. His two principal hands are engaged in drawing the bow to its full length. The other four hands carry the *Vajra* and the *Cakra* in the two right and the *Ghaṇṭā* and the *Kamaṇḍalu* in the two left.

11. *Varadāyaka Lokeśvara*. He is one-faced and six-armed and stands on a lotus. The two principal hands join against his chest in forming the *Añjali*. He shows also the rosary and the *Varada* pose in the two right hands, and the book and a *mūdrā* (probably *Karaṇa* ?) in the two left.

12. *Jaṭāmukuta Lokesvara*. He is four-armed and one-faced, the head on the top representing the head of *Amitābha*. The two right hands show the rosary and the *Varada* pose, while the two left hold the lotus and the water-pot. He is represented in a standing attitude.

13. *Sukhāvati Lokeśvara*. He is one-faced, and six-armed, and sits on a lotus in the *Lalita* attitude. The first pair of hands exhibits the *Dharmacakra mūdrā*, the second pair carries the rosary and the book, and the third pair shows the *Varada mūdrā* in the right and the water-pot in the left.

14. *Pretasantarpaṇa Lokeśvara*. He is one-faced and six-armed and stands on a lotus. In his three right hands he displays the rosary, the jewel and the *Varada mūdrā*, while the three left carry the *Tridaṇḍi* and the book and exhibit the *Varada mūdrā*.

15. *Miṃyājālakramakrodha Lokeśvara*. He presents a very fierce appearance with five faces terrible with protruding teeth, and eyes rolling in anger. His hair rises upwards like flames of fire. He stands in the *Pratyālīḍha* attitude and wears the tiger-skin. He has twelve arms,

of which the six right carry the sword, the Vajra, the goad, the noose, the Trisūla and the arrow, and the six left hold the shield, the Cakra, the jewel, the deer-skin, the Kapāla and the Tarjani with the noose.

16. Sugatisandarśana Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he carries the rosary and exhibits the Varada and Abhaya poses. The three left have the Tridaṇḍi, the Utpala and the water-pot.

17. Nilakantha Lokeśvara. He is one-faced and two-armed, and sits on a lotus in the Vajraparyāṅka attitude. He carries the bowl of gems in his two hands arranged in the Samādhi mūdrā.

18. Lokanātha Raktāryyāvalokiteśvara. He is one-faced and two-armed and sits in the Lalita attitude on a lotus. The right hand displays the Varada mūdrā while the left holds the stem of a lotus on his lap.

19. Trilokasandarśana Lokeśvara. He also is one-faced and two-armed and sits in the Vajraparyāṅka attitude on a lotus. His right hand is raised against the chest with outstretched fingers and palm turned inwards. The other hand exhibits exactly the same pose (Karaṇa ?) as displayed by one of the left hands of Varadāyaka Lokeśvara.

20. Simhānātha Lokeśvara. He is one-faced and four-armed and sits in Bhadrāsana, or in the European fashion, on a raised seat placed on the lotus. In his two right hands he carries the sword and the jewel, while the two left hold the book and the noose.

21. Khasarpana Lokeśvara. He is one-faced and two-armed and sits in the Lalita attitude on a lotus. His right hand exhibits the Varada pose and the left is raised against the chest, holding the stem of a lotus.

22. Manipadma Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyāṅka attitude on a lotus. His two principal hands are joined against his chest forming the Añjali and the other pair holds the rosary in the right hand and the lotus in the left. He is identical in form with No. 6 described above.

23. Vajradharma Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyāṅka attitude on a lotus. The right hand displays the Abhaya pose and the left on the lap holds the stem of the Utpala.

24. Pupala Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyāṅka attitude on a lotus. One of his two right hands carries the rosary while the other exhibits the Abhaya pose. One of the two left carries the book and the other displays a mūdrā with the index and little fingers pointing outwards (Karaṇa ?).

25. Utnauti (?) Lokeśvara. He is one-faced and six-armed and sits in Bhadrāsana on the raised seat of a lotus. His three right hands exhibit the rosary, the Vajra and the Abhaya pose, while the three left carry the Kapila, the noose and the water-pot.

26. Vṛṣṇācana Lokeśvara. He is one-faced and six-armed and sits in the Lalita attitude on a lotus. The three right hands display the Utpala, the arrow and the Varada pose, while the three left shows the book, the bow and the Abhaya pose.

27. Brahmaṇḍa Lokeśvara. He is one-faced and four-armed, sits in the Lalita attitude on a lotus, and is accompanied by his Śakti who sits on his lap. His two right hands show the Tridaṇḍī and the Varada pose, while the two left show the Ratnakalāśa (vessel containing jewels) and a mūdrā with the index and little fingers pointing outwards. The Śakti displays the Varada pose in the right hand and the Abhaya in the left.

28. Acīta (?) Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands show the sword, the arrow and the Varada pose, while his three left hold the Kartri and the bow and display the Abhaya pose.

29. Mahāvajrasattva Lokeśvara. He is one-faced and eight-armed, and sits in the Vajraparyāṅka attitude on a lotus. His four right hands exhibit the sword, the rosary, the Cakra and the Abhaya pose, while his four left hold the noose, the Tridaṇḍī, the conch and the bowl of gems on his lap.

30. Viśvahana Lokeśvara. He is one-faced and six-armed and sits in the Vajraparyāṅka attitude on a lotus. His three right hands hold the sword, the arrow, and the Cakra, while his three left show the noose, the bow and the Abhaya pose.

31. Sākyabuddha Lokeśvara. He is one-faced and four-armed, and is represented as standing on a lotus. His two right hands hold the arrow and the Khaḍḍiṅga, while his two left show the bow and the Tarjani.

32. Śāntāsi Lokeśvara. He is one-faced and six-armed and stands on a lotus. His two principal hands are joined against his chest in forming the Dharmacakra mūdrā. The other four hands show the rosary and the Varada pose in the right, and the book and the Abhaya mūdrā in the left.

33. Yamadaṇḍa Lokeśvara. He is one-faced and six-armed, and sits in the Lalita attitude on a lotus. His three right hands hold the sword, the lotus and the Vajra, while his three left display the fruit, the bowl of gems and an unspecified mūdrā (Karaṇa?).

34. *Vajroṣṇiṣa Lokeśvara*. He is one-faced and six-armed, and is represented as standing on a lotus. His three right hands show the rosary, the Tridaṇḍī and the Abhaya pose, and his three left the book, the noose and the Varada pose.

35. *Vajrahuntika (?) Lokeśvara*. He is one-faced and twelve-armed and stands in *Ardhaparyāṅka* in a dancing attitude on a lotus. He holds the *Utpala* in all his twelve hands.

36. *Jñānadhātu Lokeśvara*. He is one-faced and eight-armed and stands on a lotus. Two of his hands are joined against his chest in forming the *Añjali mūdrā*; the second pair exhibits what is called the *Kṣepaṇa mūdrā*. The remaining hands hold the rosary and the Tridaṇḍī in the right and the book and the noose in the left.

37. *Kīrandavyūha Lokeśvara*. He is one-faced and two-armed and sits in the *Vajraparyāṅka* attitude on a lotus. He holds the *Vajra* in his right hand and the book against his chest in the left.

38. *Sarvanivaranaviṣkambhī Lokeśvara*. He is one-faced and two-armed and sits in the *Vajraparyāṅka* attitude on a lotus. His right hand holds by its stem a lotus on which there is a sword, and his left hand holds the *Vajra* against his chest.

39. *Sarvaśokatamonirghāta Lokeśvara*. He is one-faced and four-armed and sits in the *Vajraparyāṅka* attitude on a lotus. Each of his two principal hands exhibits the Abhaya pose against his chest, while the other two hands hold the rosary in the right and the *Utpala* in the left.

40. *Pratibhānakakūṭa Lokeśvara*. He is one-faced and four-armed and sits in the *Vajraparyāṅka* attitude on a lotus. He holds the noose against the chest with his right hand and the bowl of gems in his left.

41. *Amṛtaprabha Lokeśvara*. He also is one-faced and two-armed and sits in the *Vajraparyāṅka* attitude on a lotus. He holds the double *Vajra* on his lap with his right hand, and the lotus on a water-vessel in his left.

42. *Jāliniprabha Lokeśvara*. He also is one-faced and two-armed and sits in the *Vajraparyāṅka* attitude on a lotus. He holds the sword on a lotus in his right hand and the stem of a lotus against his chest with his left.

43. *Candraprabha Lokeśvara*. He also is one-faced and two-armed and sits in the *Vajraparyāṅka* attitude on a lotus. He exhibits the *Vitarka mūdrā* with his right hand and holds the stem of lotus against the chest with his left.

44. Avalokita Lokeśvara. He also is one-faced and two-armed and sits in the same attitude on a lotus. He wields the sword in his right hand and holds the stem of a lotus against the chest with his left.

45. Vajragarbha Lokeśvara. He also has the same number of hands and faces as No. 44. He holds the Vajra in his right hand and the stem of a lotus in his left.

46. Sāgarāmatī Lokeśvara. He is in all respects identical with No. 44 except that he holds the double Vajra in his right hand.

47. Ratnapāṇi Lokeśvara. He also is identical with No. 44 in all respects, except that he holds the sword in his left hand and displays the Varada mūdrā with his right.

48. Gaganagaṇja Lokeśvara. He also is identical with No. 44 in all respects except that he exhibits the Vitarka mūdrā in his right hand and the book in his left.

49. Ākāśagarbha Lokeśvara. He also is identical with No. 44 in all respects, except that here the god exhibits the Varada pose in the right hand and the stem of a lotus in the left.

50. Kṣitigarbha Lokeśvara. He also is identical with No. 44 except that here the god carries a tray of gems in his right hand and displays the Varada mūdrā in his left.

51. Akṣayamatī Lokeśvara. He also is identical with No. 44, except that he holds the rosary in his right hand and the lotus on a water-vessel against the chest with his left.

52. Sṛṣṭikāntā Lokeśvara. He is one-faced and two-armed and stands on a lotus. He displays the Varada pose with his right hand, while his empty left hand rests near his navel. A large number of four-armed gods issue from various parts of his body, while Amitābha appears over his head.

53. Samantabhadra Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyāṅka attitude on a lotus. He exhibits the Varada pose with his right hand, and holds the stem of lotus against the chest with his left.

54. Mahāsahasrabhuja Lokeśvara. In all respects he is identical with No. 53, with this difference that here the god wields the sword in his right hand and displays the Varada mūdrā with his left.

55. Mahāratnakīrti Lokeśvara. He is three-faced and six-armed and stands on a lotus. He holds the fruit, the Utpala and the conch in his three right hands, and displays the bow, the whip and the Namaṣ-kāra mūdrā in his three left.

56. *Mahāsaṅkhanātha Lokeśvara*. He is identical in all respects with No. 55, except that he bears different symbols. Here the god shows the *Namaskāra mūdrā*, and the two *Vajras* in his three right hands, while his three left hold the noose, the arrow and the *Ghaṇṭā*.

57. *Mahāsahasasūryya Lokeśvara*. He is eleven-faced and eight-armed and stands on a lotus. Each of his two principal hands exhibits the *Abhaya* pose against his chest. The remaining hands show the rosary, the *Cakra* and the *Varada* pose in the three right hands and the *Utpala*, the bow charged with an arrow, and the vessel in the three left. This form of *Lokeśvara* is very popular in Tibet.

58. *Mahāratnakula Lokeśvara*. He is three-faced and six-armed and stands on a lotus. The head on the top represents *Amitābha*. He carries the sword, the *Utpala* and the rosary in his three right hands and the book, the lotus and the *Utpala* in the three left.

59. *Mahāpātala Lokeśvara*. He is three-faced and six-armed and stands on a lotus. He holds in his three right hands the *Vajra*, the *Viśvavajra* and the *Utpala*, and in his three left, the banner, the *Ghaṇṭā* and the *Famaṇḍalu*.

60. *Mahāmaṇjudatta Lokeśvara*. In all other respects he is similar to No. 59. But he carries the *Ghaṇṭā*, the sword, and the *Ratnapallava* in his three right hands, and the *Vajra*, the *Ghaṇṭā* and the *Utpala* in his three left.

61. *Mahācandrabimba Lokeśvara*. He is three-faced and six-armed and stands on a lotus. He holds the arrow, the *Utpala* and the fruit in his three right hands, and the bow, the *Vajra* and the *Cakra* in his three left. The head on the top probably represents *Amitābha*.

62. *Mahāsūryyabimba Lokeśvara*. He is identical in all respects with No. 61, except that here the god carries two *Vajras* and the *Cakra* in his three right hands, and two *Utpalas* and the bowl of gems in his three left.

63. *Mahā-Abhayaphalada Lokeśvara*. He also is similar in form to No. 61, except that he holds the *Vajra*, the sword and the *Utpala* in his three right hands, and two *Ghaṇṭās*, and the book in his three left.

64. *Mahā-Abhayakari Lokeśvara*. He also is similar in form to No. 61, but the symbols in his hands are different. Here the god holds the book against the chest with his two principal hands, the *Vajra* and the rosary in his right and the *Ghaṇṭā* and the *Tridaṇḍī* in his left.



Fig. 1(A)  
Hayagriva Lokeśvara



Fig. 2(A)  
Mojaghāñjabala Lokeśvara



Fig. 3(A)  
Hālāhala Lokeśvara



Fig. 4(A) Hariharihari  
Vāhana Lokeśvara



Fig. 5(A)  
Māyājālakrama Lokēśvara



Fig. 6(A)  
Śaḍakṣari Lokēśvara



Fig. 7(A)  
Ānandādi Lokēśvara



Fig. 8(A)  
Vāśyādhikāra Lokēśvara





Fig. 9(A)  
Potapāda Lokēśvara

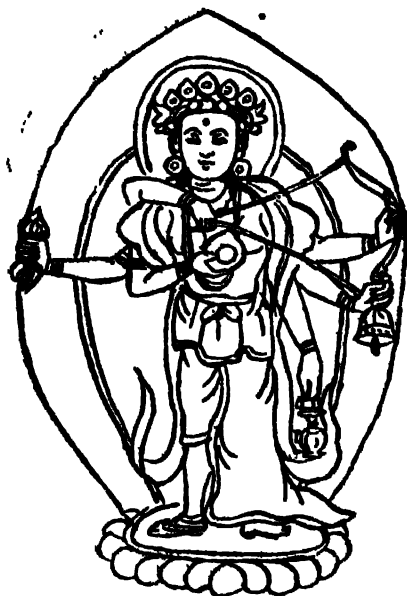


Fig. 10(A)  
Kamaṇḍalu Lokēśvara



Fig. 11(A)  
Varadāyaka Lokēśvara



Fig. 12(A)  
Jaṭāmukha Lokēśvara



Fig. 13(A)  
Sukhāvati Lokeśvara

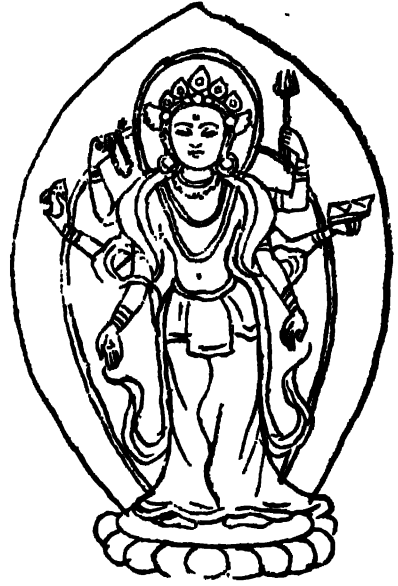


Fig. 14(A)  
Pretasantarpana Lokeśvara



Fig. 15(A)  
Māyājālakramakrodha-Lokeśvara



Fig. 16(A)  
Sugatisandarśana Lokeśvara



Fig. 17(A)  
Nilakaṇṭha Lok eśvara



Fig. 18(A) Lokanātha  
Raktāryyāvalokiteśvara



Fig. 19(A)  
Trilokasandarśana Lok eśvara



Fig. 20(A)  
Sīmhanātha Lok eśvara



Fig. 21(A)  
Khasarpaṇa Lokēśvara



Fig. 22(A)  
Maṇipadma Lokēśvara



Fig. 23(A)  
Vajradharma Lokēśvara



Fig. 24(A)  
Pupala (?) Lokēśvara



Fig. 25(A)  
Utnauti (?) Lokeśvara



Fig. 26(A)  
Vṛṣṇācana Lokeśvara



Fig. 27(A)  
Brahmadanḍa Lokeśvara



Fig. 28(A)  
Acāta Lokeśvara (?)



**Fig. 29(A)**  
**Mahāvajrasattva Lokēśvara**



**Fig. 30(A)**  
**Viśvabhava Lokēśvara**



**Fig. 31(A)**  
**Śākyabuddha Lokēśvara**



**Fig. 32(A)**  
**Sāntāni Lokēśvara**



Fig. 33(A)  
Yamadaṇḍa Lokēśvara



Fig. 34(A)  
Vajroṣṇiṣa Lokēśvara



Fig. 35(A)  
Vajrahuntika Lokēśvara



Fig. 36(A)  
Jñānadhātu Lokēśvara



Fig. 37(A)  
Kāraṇḍavyūha Lokēśvara



Fig. 38(A) Sarvanivaraṇa-  
Viskambhī Lokēśvara



Fig. 39(A) Sarvasūkata  
monirghāta Lokēśvara



Fig. 40(A)  
Pratibhānakākūṭa Lokēśvara





Fig. 41(A)  
Amṛtaprabha Lokēśvara



Fig. 42(A)  
Jāliniprabha Lokēśvara



Fig. 43(A)  
Candraprabha Lokēśvara



Fig. 44(A)  
Avalokita Lokēśvara



Fig. 45(A)  
Vajragarbha Lokeshvara



Fig. 46(A)  
Sāgaramati Lokeshvara



Fig. 47(A)  
Ratnapāṇi Lokeshvara



Fig. 48(A)  
Gaganagaṇīja Lokeshvara



Fig. 49(A)  
Ākāśagarbha Lokēśvara



Fig. 50(A)  
Kṣitigarbha Lokēśvara



Fig. 51(A)  
Akṣayamatī Lokēśvara



Fig. 52(A)  
Sṛṣṭikāntā Lokēśvara



Fig. 53(A)  
Samantabhadra Lokeśvara



Fig. 54(A)  
Mahāsahasrabhuja Lokeśvara



Fig. 55(A)  
Mahāratnakīrti Lokeśvara



Fig. 56(A)  
Mahāsaṅkhanātha Lokeśvara



Fig. 57(A)  
Mahāsahasrasūryya Lokeśvara



Fig. 58(A) •  
Mahāratnakula Lokeśvara



Fig. 59(A)  
Mahāpātāla Lokeśvara



Fig. 60(A)  
Mahāmañjudatta Lokeśvara



Fig. 61(A)  
Mahācandrabimba Lokēśvara



Fig. 62(A)  
Mahāsūryabimba Lokēśvara



Fig. 63(A)  
Mahā-Abhayaphalada Lokēśvara



Fig. 64(A)  
Mahā-Abhayaṅkāri Lokēśvara



Fig. 65(A)  
Mahāmañjubhūta Lokeśvara



Fig. 66(A)  
Mahāviśvaśuddhā Lokeśvara



Fig. 67(A)  
Mahāvajradhātu Lokeśvara



Fig. 68(A)  
Mahāvajradhrk Lokeśvara



Fig. 69(A)  
Mahāvajrapāṇi Lokeśvara



Fig. 70(A)  
Mahāvajranātha Lokeśvara



Fig. 71(A)  
Amoghapāśa Lokeśvara



Fig. 72(A)  
Devadevatā Lokeśvara





Fig. 73(A)  
Pīṇḍapātra Lokeśvara



Fig. 74(A)  
Sārthavāha Lokeśvara



Fig. 75(A)  
Ratnadala Lokeśvara



Fig. 76(A)  
Viṣṇupāṇi Lokeśvara



Fig. 77(A)  
Kamalacandra Lokeshvara



Fig. 78(A)  
Vajrakhaṇḍa Lokeshvara



Fig. 79(A)  
Acalakṣṭy Lokeshvara



Fig. 80(A)  
Śrīṣarā Lokeshvara



Fig. 81(A)  
Dharmacakra Lokeśvara



Fig. 82(A)  
Harivāhana Lokeśvara



Fig. 83(A)  
Sarasīri Lokeśvara



Fig. 84(A)  
Harihara Lokeśvara



Fig. 85(A)  
Simhanāda Lokeśvara



Fig. 86(A)  
Viśvavajra Lokeśvara



Fig. 87(A)  
Amitābha Lokeśvara



Fig. 88(A)  
Vajrasattvadhātu Lokeśvara



Fig. 89(A)  
Viśvabhūta Lokeśvara



Fig. 90(A)  
Dharmadhātu Lokeśvara



Fig. 91(A)  
Vajradhātu Lokeśvara



Fig. 92(A)  
Śākyabuddha Lokeśvara



Fig. 93(A)  
Cittadhātu Lokeśvara



Fig. 94(A)  
Cintāmani Lokeśvara



Fig. 95(A)  
Śāntamaṭi Lokeśvara



Fig. 96(A)  
Mañjunātha Lokeśvara



Fig. 97(A)  
Viṣṇucakra Lokeśvara



Fig. 98(A)  
Kṛtāñjali Lokeśvara



Fig. 99(A)  
Viṣṇukāntā Lokeśvara



Fig. 100(A)  
Vajrasrṣṭa Lokeśvara



Fig. 101(A)  
Saikhanaṭha Lokeśvara



Fig. 102(A)  
Vidyāpati Lokeśvara



Fig. 103(A)  
Nityanātha Lokeśvara



Fig. 104(A)  
Padmapāṇi Lokeśvara





**Fig. 105(A)**  
**Vajrapāṇi Lokeśvara**



**Fig. 106(A)**  
**Mahāsthāmaprāpta Lokeśvara**



**Fig. 107(A)**  
**Vajranātha Lokeśvara**



**Fig. 108(A)**  
**Śrīmad-Āryāvalokiteśvara**

65. *Maḥāmañjubhūta Lokeśvara*. He also is similar to No. 61, with this difference that here the god carries the sword, the Vajra and the Kamaṇḍalu in his three right hands and the rosary, the Utpala and the bell in his three left.

66. *Mahāviśvaśuddha Lokeśvara*. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the sword, the flag, the Vajra and the goad, while the four left have the Ghaṇṭā, the conch, the Utpala and the lotus.

67. *Mahāvajradhātu Lokeśvara*. He is identical with No. 66 in all respects but the symbols differ. Here the god carries the Vajra, the bow, the Trisūla and the sword in his four right hands, and the Ghaṇṭā, the arrow, the Kamandalu and the noose in his four left.

68. *Mahāvajradhṛk Lokeśvara*. He also is identical in form with No. 66, with this difference that here the god carries the sword, the Vajra, the bow, and the Aṅkuśa in his four right hands, and the Utpala, the Ghaṇṭā, the arrow and the noose in his four left.

69. *Mahāvajrapāṇi Lokeśvara*. He also is identical with No. 66, except that here the god carries the sword, the goad, the Gadā, and the rosary in his four right hands and the Cakra, the noose, the Utpala and the book in his four left.

70. *Mahāvajranātha Lokeśvara*. He is three-faced and eight-armed, and stands on a lotus. He holds the rosary and the noose and displays the Abhaya and Varada poses in his four right hands. The three left shows the book, the Tridandī and the lotus, while the empty fourth rests near the navel.

71. *Amoghapāśa Lokeśvara*. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the Vajra, the sword, the goad and the bow, while the four left carry the Ghaṇṭā, the Tridandī, the noose and the arrow.

72. *Devadevatā Lokeśvara*. He is similar to No. 71, with this difference that here the god carries the Vajra, the bow, the Trisūla and the sword in his four right hands, and the bell, the arrow, the jewel (?) and the noose in his left.

73. *Piṇḍapātra Lokeśvara*. He is one-faced and two-armed and stands on a lotus. He holds the Piṇḍapātra (the bowl) in his two hands near the navel.

74. *Sārthavāha Lokeśvara*. He is similar to No. 73 in all respects, except that here the god displays the Varada mūdrā in his right hand, and carries the Piṇḍapātra (the bowl) in his left.

75. **Ratnadala Lokeśvara.** He also is similar to No. 73, in all respects except that here he displays the Varada pose in his right hand, while his empty left touches his left shoulder.

76. **Viṣṇupāṇi Lokeśvara.** He again is similar in form to No. 73, except that here he carries the Triśūla in his right hand and a lotus bud in his left.

77. **Kamalacandra Lokeśvara.** He also is similar to No. 73, except that here he displays the Vitarka mūdrā in his two hands.

78. **Vajrakhaṇḍa Lokeśvara.** He also is similar to No. 73 in all respects, except that here the god holds the lotus bud in his right hand and the book against his chest with the left.

79. **Acalaketu Lokeśvara.** He also is similar to No. 73. But he displays the Abhaya mūdrā in the right hand and the Pinḍapātra (the bowl) in the left. A chowrie rests against his right shoulder.

80. **Śirisarā (?) Lokeśvara.** He also is similar to No. 73 in all respects, except that here he wields the sword in his right hand and holds the noose in his left.

81. **Dharmacakra Lokeśvara.** He again is similar to No. 73, except that here he carries the Vajra in his right hand and the axe in his left.

82. **Harivāhana Lokeśvara.** He also is identical with No. 73, with the difference that here the god carries the Kamaṇḍalu in his right hand and the chowrie in his left.

83. **Sarasirī (?) Lokeśvara.** He also is identical with No. 73. The difference is that here the god holds the Triśūla in his right hand and the lotus in his left.

84. **Harihara Lokeśvara.** He is identical with No. 73 except that here he displays the Vyākhyāna mūdrā with his two hands against the chest.

85. **Siṃhanāda Lokeśvara.** Similar to No. 73, but here the god holds the chowrie against his shoulder with his right hand while the empty left rests near his navel.

86. **Viśvavajra Lokeśvara.** He also is similar to No. 73 with the difference, that here the god displays the Varada pose with his right hand and holds a snake in his left.

87. **Amitābha Lokeśvara.** Similar to No. 73, except that here the god holds the chowrie in his right hand and the wheel in his left.

88. **Vajrasattvadhātu Lokeśvara.** Similar to No. 73, except that here he holds the Cakra in his right hand and the conch in his left.

89. *Viśvabhūta Lokeśvara*. Similar to No. 73 in form, but here he holds the rosary in his right hand and the lotus in his left.

90. *Dharmadhātu Lokeśvara*. Identical with No. 73 in form, but here the god holds in his two hands the water-pot near his navel.

91. *Vajradhātu Lokeśvara*. Identical with No. 73 except that here the god displays the *Varada mūdrā* in his right hand and holds the lotus in his left.

92. *Śākyabuddha Lokeśvara*. Also similar to No. 73, except that he carries the *Vajra* in his right hand while his empty left is held near the navel.

93. *Cittadhātu Lokeśvara*. Similar to No. 73 except that he holds the image of a *Jina* (probably *Amitābha*) in his right hand and displays the *Abhaya* pose with his left.

94. *Cintāmaṇi Lokeśvara*. Also similar to No. 73, except that here he carries the *Caitya* in his right hand while the empty left is held near his navel.

95. *Śāntamati Lokeśvara*. Similar to No. 73, with the difference that he exhibits the *Varada* pose with his right hand and holds the bough of a tree in his left.

96. *Mañjunātha Lokeśvara*. Also similar to No. 73, but here the god holds the rosary in his right hand and the book against his chest with his left.

97. *Viṣṇucakra Lokeśvara*. Similar to No. 73, except that here he holds the *Cakra* in his right hand and the *Gadā* in his left.

98. *Kṛtāñjali Lokeśvara*. Similar to No. 73 except that here the god exhibits the *Añjali* against his chest with his two hands.

99. *Viṣṇukāntā Lokeśvara*. He again is identical with No. 73 in all respects, except that here the god displays the *Varada mūdrā* with his right hand and the book against his chest in his left.

100. *Vajrasṛṣṭa Lokeśvara*. Identical with No. 73, the difference lies in the fact that here the god carries the chowrie in his right hand and the lotus in his left.

101. *Śaṅkhanātha Lokeśvara*. Similar to No. 73, with the difference that here the god holds the conch against his chest with his right hand and the lotus in his left.

102. *Vidyāpati Lokeśvara*. Also similar to No. 73, except that here the god shows the empty right hand against his chest while his left holds the lotus. The chowrie hangs from his right shoulder.

103. Nityanātha Lokeśvara. He is identical with No. 73, with the difference that here the god holds the rosary in his right hand over the book held in his left.

104. Padmapāṇi Lokeśvara. He also is similar in form to No. 73, with the difference that here the god displays the Varada pose with his right hand and holds the stem of a lotus in his left.

105. Vajrapāṇi Lokeśvara. He again is identical with No. 73, in all respects except that here the god holds the Vajra on his head with his right hand, while the empty left is held near the navel. The attitude in which he stands is also different. He shows the dancing attitude in Ardhaparyāṅka.

106. Mahāsthāmaprāpta Lokeśvara. He is similar in all respects to Padmapāṇi Lokeśvara (No. 104).

107. Vajranātha Lokeśvara. Identical with No. 105, Vajrapāṇi Lokeśvara, with the only difference that here the god holds the lotus in his left hand.

108. Śrīmadāryāvalokiteśvara. He is one-faced and two-armed and stands on a lotus. He holds the Vajra in his right hand which rests against his chest while his left holds the stem of a lotus near the navel.

## GLOSSARY

**Abhaya mūdṛā**, or the gesture of protection. The hand showing this mūdṛā should be slightly elevated and bent with the palm turned outward, the fingers being outstretched and elevated. This mūdṛā should be distinguished from the Varada mūdṛā in which case the hand is stretched downwards with the fingers, instead of being elevated, pointed downwards ; and also, from the Capeṭadāna mūdṛā, which shows the right hand menacingly extended upwards, just as is done in dealing a slap.

**Akṣamālā** or **Mālā**, is the string of beads such as is carried by the Roman Catholic priests. The beads consist of a kind of dried fruit, called in Sanskrit, Rudrākṣa. It may be made with other material also, such as crystals, etc.

**Ālīḍha**, a particular Āsana, or attitude of legs, in all respects similar to the attitude adopted in drawing the bow charged with an arrow. The right leg is outstretched while the left is slightly bent. This attitude should be distinguished from the Pratyālīḍha attitude in which case the left leg is outstretched while the right is slightly bent and placed behind.

**Añjali**, name of a mūdṛā, also known as the Sarvarājendra mūdṛā, or the Samputañjali. It is the mūdṛā in which the two hands are clasped against the chest, palm to palm, both of which are extended upward with all fingers erect or slightly bent. This is the characteristic mūdṛā of Śadakṣarī Lokēśvara and is also exhibited by Nāmasaṅgīti.

**Aṅkuśa**, elephant goad. See the weapon, for instance, in the image of Parnaśabarī. When the goad is surmounted by a Vajra, it is called Vajrāṅkuśa.

**Anuvyañjanas**, see Lakṣanas.

**Ardhaparyāṅka**, also called Mahārājālīlī, is a particular Āsana of sitting. Both the legs are on the same pedestal ; one of the knee is raised while the other is bent in the usual position of a Buddha. This Āsana should be distinguished from the Lalitāsana in which case one of the legs is pendant, while the other is bent in the usual position of a Buddha. When both the legs are pendant, the attitude is called Bhadrāsana.

**Āsana**, the word in Sanskrit may mean a seat, a mystic of any attitude exhibited in the lower limbs. The word *Padmāsana* means the seat of lotus. Similarly, *Simhāsana* means the lion-throne or the seat of a lion. The word *Sukhāsana* means any easy attitude of sitting. It may be the *Paryāṅkāśana*, *Lalitāsana* or the *Ardhaparyāṅkāśana*. In fact, in the *Sādhnamālā*, the word *Sukhāsana* has not been used in a technical sense. When used in a technical sense *Āsana* is of various kinds, such as the *Paryāṅkāśana*, *Vajraparyāṅkāśana*, *Lalitāsana*, *Ardhaparyāṅkāśana*, *Bhadrāsana*, *Ālīdhāsana*, *Pratyālīdhāsana* or the *Nātyāsana*, a variety of *Ardhaparyāṅka*.

**Aśoka**, the absence of sorrow; but the word is always used to designate a particular kind of tree which blossoms forth red flowers. From time immemorial, this tree is regarded as sacred in India. It is believed that kicks at the tree by chaste women cause it to blossom.

**Bāṇa**, see Śara

**Bhūmiśparśa**, also called *Bhūmiśparśana* or the *Bhūṣparśa*, is the name of a *mūdrā*. The right hand exhibiting this *mūdrā* has the palm turned inward and the fingers outstretched, with the tips touching the ground. This *mūdrā* should be distinguished from the *Varada mūdrā* in which case tips do not touch the ground and the palm instead of being turned inward is turned outward. The deity showing the *Bhūṣparśa mūdrā* must sit in the *Vajraparyāṅka* attitude.

**Bhūtas**, a class of mischievous spirits or hobgoblins who, without any provocation whatever, are supposed to injure men and destroy them mysteriously.

**Bija**, means a 'seed'. In Tantra it signifies the Germ-Syllable which takes the form of a deity in the course of meditation.

**Bijapura**, citron, a characteristic symbol of Jambhala.

**Brahmakapāla**, or the *Brahmaśiraḥ*, is the severed head of *Brahmā* who is credited with four faces with grey beards and the crown of matted hair. The Buddhist gods, carrying triumphantly the severed head of *Brahmā*, display the aversion of the Buddhists towards the Hindus, as well as, the superiority of their gods to the gods of the alien faith.

**Brahmamukha**, the face of *Brahmā* containing four faces. The *Brahmamukha* is super-imposed on the head of *Paramāśva*.

**Brahmaśiraḥ** see **Brahmakapāla**.

**Caitya**, or the **Stūpa**, which represents the Buddhist Universe, is the Buddhist sanctuary, sometimes square and sometimes round, with spires or steps on the capital. Each spire or step represents a heaven, the uppermost portion being a point which is supposed to be the highest peak of Mount Sumeru, a mythical mountain, whence the Bodhicitta loses itself in Śūnya. On the four sides of the Caitya the figures of the Dhyāni Buddhas appear. Vairocana is sometimes present. The corners are occupied by the figures of the Divine Buddhaśaktis or their symbolic representations in the form of Yantras. The Caitya may show further, in the four cardinal points, the Caturmahārājikas or the Great Rulers of the Quarters, namely, Vaiśravaṇa, Virūpākṣa, Virūdhaka and Dhṛtarāṣṭra. See **Stūpa**.

**Cakra**, Wheel or disc. It is the characteristic symbol of the Hindu God Viṣṇu or Kṛṣṇa.

**Cāmara**, Chowrie or the fly-whisk consisting of the tail of a Yak.

**Cāpa**, also called **Dhanus**, is the bow. It is generally carried in the left hand. With the bow and the arrow Mārīcī inflicts pain to the Māras or wicked beings.

**Caṣaka**, Wine-glass.

**Caturmūdrā**—See **Ṣaṇmūdrā**.

**Chintāmani**—the gem that satisfies all desires. The jewel is sometimes represented in the form of a small round object and sometimes in the shape of a flame.

**Ḍākīnī**, same as Śakti. See Śakti.

**Ḍamaru**, small drum, such as is carried by the Hindu god Śiva.

**Daṇḍa**, the staff or the mace carried by Hayagrīva. It cannot be translated as the magic wand, as the Khatvāṅga serves that purpose. When the staff is surmounted by a Vajra, it is called **Vajradanda**.

**Dhāraṇi** or **Dhārinī**, meaningless conglomeration of syllables, occasionally containing one or two intelligible words, used as a charm or prayer. There are **Dhāraṇi-Saṅgrahas** or collections of **Dhāraṇis** in the Nepal Library, with an astonishingly large number of **Dhāraṇis** devoted to different deities. The list given in the Nepal Catalogue, Vol. II, App. p. 225, et sqq. may be consulted.

**Dharmacakra**, or **Vyākhyāna mūdrā**, is that gesture of hands exhibited by Lord Buddha while preaching his first sermon at Sarnath. This pose is depicted variously but the most artistic and correct



representation of this mūdrā is to be found in the celebrated Prajñāpāramitā image from Java. See Getty : GNB, p. 187.

Dhanus, same as Cāpa. See Cāpa.

Dhūpa, incense stick, which when burns, emits fragrance.

Dhyāna, meditation ; it refers generally to that portion of the Sādhana in which instruction is given as to the description of the deity with whom the worshipper is to identify himself.

Dhyāna, or Samādhi mūdrā ; the position of hands while in meditation. The hands with palm upwards lie one upon the other on the lap with all fingers stretched. This is the characteristic mūdrā of Amitābha.

Dhyānāsana, or Vajraparyāṅkāsana, or Vajrāsana, is the meditative pose, the two legs being firmly locked with both the soles apparent, the characteristic sitting attitude of the Dhyāni Buddhas. Sometimes a small thunderbolt, shown on the seat of the god, indicates the meditative attitude. Dhyānāsana should be distinguished from the Paryāṅka attitude in which case the legs are placed one upon the other with both the soles invisible.

Dīpa, lamp, the sacred lamp fed with ghee.

Gadā, mace.

Garuḍa, mythical bird supposed to be the destroyer of all serpents. The Hindus regard him as the Vāhana of Viṣṇu. Garuḍa is represented as a huge bird with a human body, two wings and sharp beaks, generally with hands clasped against the chest.

Ghaṇṭā, bell ; when the bell is surmounted by a Vajra, it is called Vajra-ghaṇṭā, which is a symbol of Vajrasattva.

Īṣāṃmukuta, the crown of matted hair. The hair is tied up above the head in such a way as to resemble a crown or a tiara.

Kalaśa, is the ordinary water-vessel of metal or earth. It is different from the Kamaṇḍalu or Kuṇḍikā, which is smaller in size and is provided with a projecting pipe for discharging water.

Kamaṇḍalu, see Kalaśa.

Kapāla, either (i) severed head of a man, or (ii) the cup made of a skull, or (iii) a bowl. The skull cup is of two kinds ; when it is filled with blood it is called Aṣṭṭkapāla, and when with human flesh it is called Mīmṣakapāla. The deities are supposed to partake of the blood or the flesh carried in these cups.

Karaṇa, mūdrā. Any hand showing this mūdrā is outstretched with the index and the little fingers erect, while the thumb presses the two remaining fingers against the palm of the hand.

**Karppara**, same as **Kapāla**. See **Kapāla**.

**Kartri**, or **Karttari** signifies a small knife ; sometimes the edge of it is uneven like the edge of a saw. It is called **Vajrakartri** when surmounted with a **Vajra**.

**Khadga**, sword. The sword in the hand of **Mañjuśrī** is called the **Prajñākhadga** or the **Sword of Wisdom**, which is believed to destroy the darkness of ignorance by the luminous rays issuing out of it.

**Khaṭvāṅga**, magic wand ; the stick is generally surmounted either by **Vajra** or the **Kapāla**, or the **Trisūla** or the banner, or all of them. In any case, for a **Khaṭvāṅga** the skulls are necessary and it will be so called even if nothing else is present.

**Kṣepana**, the **mūdrā** of sprinkling, exhibited by **Nāmasaṅgīti**. The two hands are joined palm to palm with fingers all stretched, the tips of which are turned downwards and enter into a vessel containing nectar.

**Kundikā**, same as **Kamandalu**. See **Kalaśa**.

**Lakṣaṇas**, auspicious marks ; the thirty-two special marks of the Buddha, enumerated in **Dharmasaṅgraha** attributed to **Nāgūjuna**. The **Lakṣaṇas** are enumerated in **Getty** : **GNB**, p. 190. Another class of minor marks is called **Anuvyañjanas**, eight in number, also enumerated in the **Dharmasaṅgraha**.

**Mālā**, same as **Akṣamālā**. See **Akṣamālā**.

**Maṇḍala**, the magic circle, containing mystic figures and diagrams, and figures of gods and goddesses constituting the **Mandala**. In the **Niṣpannayogāvalī Tantra**, **Kriyāsamuccaya** and the **Vajrāvalī-nāma-maṇḍalopāyikā** there are descriptions of a great number of deities constituting the circle.

**Mani**, same as **Cintāmani** ; see **Cintāmani**.

**Mantra**, mystic syllables sometimes containing a few intelligible words, but shorter than the **Dhāraṇīs**. The **Mantras** are believed to be a contracted form of the **Dhāraṇīs** and are meant for the mass to obtain an easy salvation, by simply muttering them. In many instances, the **Mantra** gives the name of the divinity or his attributes, and these are most important in determining the names of different gods when the **Colophons** of **Sādhanaṣ** are not enough.

**Mayūra**, peacock, and **Mayūrapiccha** signifies feathers of a peacock.

**Mudgara**, hammer ; it may also mean a staff or a mace.

**Mūdrā**, mystic pose of hand or hands. Some of the Mūdrās can be shown by one hand, such as the Varada, Abhaya, Namaskāra, etc. others require both the hands such as the Añjali, Dharmacakra, and many others. In the Sāadhanamālā there are descriptions of an overwhelming number of Mūdrās. But it is very difficult to comprehend them unless actually explained by the priests.

**Mūṣala**, pestle.

**Nāgas**, serpents. They have the character of water-spirits and are believed to dwell in the springs, lakes and tanks, and have the power to bring or withhold rains. But if they are roused to anger, they hurl down rocks from the mountain tops and destroy fair cities. The gods of the Sāadhanamālā are fond of ornaments of eight lords of snakes.

**Nakulī**, mongoose; the characteristic animal of Jaumbhala. The mongoose is believed to be the receptacle of all gems and when the God of Wealth presses the animal, it vomits forth all the riches.

**Namaskāra**, the mūdrā assumed by the Bodhisattvas, when paying homage to the Buddhas or Tathāgatas, or by the minor deities to the principal one. The hand, slightly bent, is raised above in a line with the shoulder with fingers outstretched or slightly bent with the palm turned upwards.

**Nūpura**, anklet; small bells are attached to the ornament so that when the leg moves, it chimes melodiously.

**Padma**, lotus, which may be of any colour except blue. The blue lotus is designated by the word Utpala or Nilotpala. In Tāntric works the Padma is the day lotus, while Utpala stands for the night lotus. It is regarded as especially sacred by all classes of Indians. See Getty : GNB, p. 192. When the lotus shows petals in both the upper and lower directions it is called the Viśvapadma or the double lotus. Padma indicates purity of descent.

**Paraśu**, axe.

**Paryāṅka**, see Dhyānāsana.

**Pāśa**, noose or lasso; when a Vajra is attached at the end of it, it is called the Vajrapāśa or the adamantine noose. The noose is required to bind the host of the Māras and all other wicked beings.

**Pātra**, begging bowl or bowl generally found in the images of the five Dhyāni Buddhas and of Buddha Śākyasiṃha. Sometimes the Kapāla is used in the Sāadhanamālā to designate a bowl (See Kapāla). Getty records a Buddhist legend to show how a Pātra came in the possession of the Buddha. Getty : GNB, p. 193.

Prajñā, see Śākti.

Preta or Mṛtaka or Śava, always means a corpse or ghost in Indian Buddhist Iconography.

Pustaka, book in the form of a Manuscript which represents the Prajñāpāramitā or the Book of Transcendental Knowledge. Nāgārjuna is said to have restored the Scripture from the nether regions. The book is carried by several Buddhist deities, notably, Prajñāpāramitā, Mañjuśrī, Sarasvatī and Cundā.

Ratna, jewel. The word Triratna signifies the three jewels, Buddha, Dharma and Saṅgha. Similarly, there are different groups of jewels, such as the seven jewels or the sixteen jewels. For the enumeration of the seven jewels, see Getty : GNB, p. 194. See also Cintāmani.

Sādhana, procedure of worship for the invocation of Buddhist gods, and not 'charin' as translated by C. Bendall. The Sādhanamālā or the Sīdhanasamuccaya is a collection of 312 Sīdhanas.

Śākti, or Prajñā, Vidyā, Svābhā Prajñā or Svābha-Vidyā, the female counterpart of a Bodhisattva. All goddesses are regarded as female counterparts of one or another of the Bodhisattvas. A Śākti is either represented singly or in yab-yum, i.e. in the actual embrace of the god to whom she is affiliated as a Śākti. This female counterpart is called 'Svābhā' (own light, being the principal god's own creation). She sometimes carries the same weapons as are carried by the principal god.

Samādhi, meditation ; the deepest form of abstract meditation. For a description of the Samādhi mūdrā see Dhyānamūdrā.

Śaṅkha, conch-shell ; it is especially given as a symbol to the gods as the sound vibrated through a shell penetrates far and wide. The conch-shell seems to have been extensively used in wars by ancient Indians.

Ṣaṇmūdrā, the six-mūdrās ; the meaning of this mūdrā is quite different from the mūdrā meaning mystic gestures. It has been translated as auspicious ornaments or symbols. The six ornaments are enumerated in the following verse in the Sādhanamālā :

“Kanthikā rucakaṁ ratnaneckhalaṁ bhasmaṣūtrakam I  
Ṣaṭ vai pāramitā etā mūdrārūpeṇa yojitāḥ” II

“The torque, the bracelet, the jewel, the girdle, the ashes and the sacred thread are ascribed to the gods in the form of mūdrās (ornaments), which represent the six Pāramitās”.

These ornaments or symbols are generally of human bones, the Khatvāṅga being the sacred thread. When one of the six is absent they are called Pañcamūdrā, and Caturmūdrā, when two, are absent.

Śara, or the Bāna, is the arrow. It is generally carried in the right hand, while the corresponding left shows the Dhanus.

Śava, see Preta.

Siddhas, or Siddhapuruṣas are saints who have already attained Siddhi or perfection in a Tāntric rite, and have acquired super-normal powers. Two groups of Siddhas are generally recognized, one consisting of nine and another of eighty-four. They were famous in the medieval age for their magical powers and prodigious deeds. Most of them hailed from the East

Siṁha, lion. The word Siṁhāsana means the lion-seat or the lion-throne, but does not designate a special attitude of sitting such as the Vajrāsana, Ardhaparyāṅkāsana, and so forth. See Asana.

Śṛṅghalā, chain, also called the Vajraśṛṅghalī, (which is the characteristic symbol of Vajraśṛṅghalī), when the chain is surmounted by a Vajra.

Stūpa, see Caitya.

Sūcī, mūdrā used generally in the act of dancing, though it is to be seen in other cases also. All the fingers are stretched with the tips joining at the end, so as to resemble a needle (Sūcī).

Śūnya, translated as 'Void' in the absence of a suitable and more expressive word. It signifies a state of the mind after Nirvāna, about which neither existence, nor non-existence, nor a combination of the two, nor a negation of the two can be predicated. This Śūnya in Vajrayāna is identified with Compassion which transforms itself in the form of divinities, of the nature of Śūnya, for the welfare and happiness of men. In Vajrayāna Śūnya is the Prime Cause of all manifestation.

Sūryya, the sun or the disc of the sun which is held in one of her hands by Mārīcī and which is the seat of many Buddhist gods and goddesses. Rāhu is said to devour the sun and the moon.

Svābhā Prajñā, see Śakti.

Tarjanī, mūdrā; the pose of the raised index finger in a menacing attitude. In the hand showing this mūdrā, the index finger only is raised while the other fingers are locked up in the fist. If a Pāśa or noose appears round the index finger it is called Tarjanī-pāśa. The word Vajratarjanī signifies the Vajra held in the fist while the index is raised in a menacing attitude.

Tarjanīpāśa, see Tarjanī.

Tarpana, mūdrā of doing homage to the Departed Fathers ; the mūdrā of Nāmasaṅgīti. Any arm showing this gesture is bent and is raised upward in a line with the shoulder. The palm of the hand is turned inward with fingers slightly bent and pointed towards the shoulder.

Tathāgatas, the Buddhas who have attained the highest state of perfection according to the Buddhists. In the Sādhana-mālā, the word is invariably used in the plural number with reference to the five Dhyāni Buddhas, but does not even signify Vajrasattva or Vajradhara. The Buddhas are innumerable and have a hierarchy among them, the different orders being Pratyeka, Śrāvaka, Samyak-Sambuddha, Jina, Arhat, Tathāgata, and the like.

Trailokya, pertaining to the three worlds ; the divine, the terrestrial and the infernal.

Triśūla, trident. The Hindu god Śiva is believed to carry the trident, and hence it is popular among the Tantra symbols as most of the Tantras are in the form of a dialogue between Śiva and Pārvati.

Utpala, see Padma.

Vāhana, the vehicle or the mount of gods ; the mount may be any animal including men, demons and corpses. Sometimes even the gods of an alien faith serve as Vāhanas.

Vajra, thunderbolt. When two thunderbolts are crossed, it is called a Viśva-vajra, or a double Vajra. In Buddhist Tantra the word generally designates Śūnya or Void, which cannot be cut, cannot be destroyed, but which destroys all evils.

Vajradanḍa, see Daṇḍa.

Vajraghaṇṭā, see Ghaṇṭā.

Vajrahūṅkāra, mūdrā. The wrists are crossed at the chest with two hands holding the Vajra and the bell, both of which are turned inwards. But if the two symbols and the hands are turned outward the mūdrā will be called the Trailokyavijaya mūdrā.

Vajrakartri, see Kartri.

Vajrāṅkuśa, see Aṅkuśa.

Vajraparyāṅka, see Dhyānāsana.

Vajraśṛṅkhalā, see Śṛṅkhalā.

Vajrataṛjanī, see Tarjanī.

**Varada, mūdṛā**, the gesture of hands shown by gods while conferring boons. The hand showing this gesture is pendant with its palm outward and fingers all stretched. Sometimes a jewel is seen stamped on the hand showing the mūdṛā when it is known as the Ratnaśaṃyukta-Varada, that is, the gift-bestowing attitude together with a jewel. The Mahoba figure of Khadiravaṇī is an example of this kind.

**Viśvapadma**, the double conventional lotus. See Padma.

**Viśvavajra**, the double conventional Vajra. See Vajra.

**Vitarka, mūdṛā** assumed in discussion. This mūdṛā is altogether unknown in the Sādhana-mālā and seems to be a later development. It is, nevertheless, shown by a number of forms of Avalokiteśvara treated of in the Appendix all of which are more or less influenced by Tibetan art and iconography. This mūdṛā is represented with the right arm bent, all fingers erect except either the index or the ring finger which touches the thumb so as to resemble a ring. The hand is extended forward with the palm outward.

**Vyākhyāna, mūdṛā**, see Dharmacakra.

**Yab-yum**, is a Tibetan word consisting of two particles yab and yum. The word 'Yab' in Tibetan means the 'honourable father' and 'yum' means the 'honourable mother'. The combined word, therefore, means the father in the company of the mother, or in her embrace. For the spiritual significance of the conception of yab-yum, see Conclusion.

**Yaksas**, are mis-shapen dwarfs who guard the treasures of the Northern mountains and their chief is Kubera, the God of Wealth. They are usually malignant in disposition and they occasionally feed on human flesh. But the benign influence of Buddha's teaching makes them forego their cruel habits.

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