CHAPTER I.
BUDDHAS, BUDDHAŞAKTIS AND BODHISATTVAS.

I. DHYÄÑI BUDDHAS.

The Buddhists are more scientific than the Hindus in the matter of determining the hierarchy of the gods in their Pantheon. They believe that all gods emanated from one or the other of the Dhyāñi Buddhas, popularly known as the Divine Buddhas, or four or five of them collectively; and the images of such emanations invariably bear the effigies of their sires on their head, crown or on the aureole behind them.

The Dhyāñi 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 restrain themselves from the act of creation. To create is the duty of their emanations, the Divine Bodhisattvas.

The Dhyāñi Buddhas are five in number to which a sixth, Vajrasattva is sometimes added. Though some of them were known before A. D. 700 yet the idea of the full five seems to have developed in the first half of the eighth century during the time of Indrabhūti, the king of Udāiyāna. That the five Dhyāñi 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 Cittavisuddhiprakaraṇa of Āryadeva. † But it may also be possible that the

---

* Kern: Manual of Buddhism, p. 84.
† The passage is:

Caksiur-Vairoçano Buddhah śravaṇo Vajrasūnyakah
Ghrāgaśa paramādyaitu Padmanārteśvāro mukham
Kāyaḥ Śrī-Heruko rājā Vajrasattvaśca mānasam.

....J. A. S. B. 1898, p. 178.

† The author of this work is Āryadeva, who has been identified with the famous disciple of Nāgarjuna of the same name to whom Catubhāṣitkā is attributed, in J. A. S. B. 1898, p. 176. We respectfully differ from this statement on the following grounds, and identify him with the Tāntric author Āryadeva or Ayadeva; the Tāntric catalogue attributes the work, Cittādhanaprapakaraṇa to him; and the mention of Vajradhara, Vajrasattva, Heruka, and the five Dhyāñi Buddhas in this work makes us confident that this Āryadeva cannot be so old as the 3rd. Century, but must be later than 700 A. D. in any case. It may also be pointed out that the name of the work was not given in the manuscript itself; the name was suggested by C. Bendall.
five mudrās, which Buddha Śākyasimha made, sacred by using on memorable occasions and which were constantly realized in the Buddhistic figures of the different schools of art—gave rise to the five Dhyāni Buddhas (Plate VIed). Advayavajra who flourished in the 11th century has written in one of his works that the five Dhyāni Buddhas took their origin from the theory of the eternity of the five Skandhas (elements), or rather, that they were the embodiments of the Skandhas, which were held by Lord Buddha to be the constituents of a Being fused together by action. 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 Ghanṭā, is an embodiment of the five Skandhas collectively and undoubtedly a later incorporation to the Pantheon of the Northern Buddhists.

We have already said that the number of the Dhyāni Buddhas is five to which a sixth is sometimes added. The order in which the Nepalese Buddhists worship them is as follows:

1. Vairocanā
2. Akṣobhyā
3. Ratnasambhava
4. Amitābha
5. Amoghasiddhi
6. Vajrasattva

Excepting the last, they appear all alike, but they vary according to the particular colour of their body and the different positions of their hands. The following verse in the Sādhanamālā gives the colour and the mudrā of each.

Jina Vairocanā khyāto Ratnasambhava eva ca
Amitābhbhāmoghasiddhir-Akṣobhyaśca prakṛtītaḥ
Varnāḥ amisam sitah pito raktō hariśmāsakaḥ
Bodhyagrī-Varado-Dhyānaṃ mudrā Abbaya-Bhūśprāhu

"The Jinas (victorious ones) are Vairocana, Ratnasambhava Amitabhā, Amoghasiddhi and Akṣobhya, whose colours respectively are white, yellow, red, green and blue and who exhibit the Bodhyagri (Dharmacakra or Teaching), Varada (Gift-bestowing), Dhyāna (Meditative), Abhya (Assurance) and Bhūsparśa (Earth-touching) attitudes of hands respectively."

When represented, the Dhyāni Buddhas closely resemble each other. The differences, as has already been said, depend besides their colour on the positions in which the hands are held, and on the Vāhanas which they ride. Every Dhyāni Buddha is always represented in a sitting posture on a full blown double lotus. This attitude is known as the Dhyānāsana or the medita-

* The word, 'Vajra' means 'Śūnya' or Void and 'sattva' means 'essence,' and so Vajrasattva is a god whose essence is Śūnya or Void.
tive attitude, in which he is required to sit cross-legged, the right foot crossing over and in front of the left with the soles of both feet turned upwards. The hand which rests on the lap is sometimes empty but in most cases it carries a bowl. The head is bare, and hair curly, which radiates effulgence like a flame. The eyes are half closed in meditation. They are dressed in an under-garment reaching from the breast to the knees and tied 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 and Akṣobhya. Independent shrines are also dedicated to each of these Buddhas.

1. **Amitābha.**

<table>
<thead>
<tr>
<th>Colour</th>
<th>Red.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mudrā</td>
<td>Samādhi.</td>
</tr>
<tr>
<td>Crest</td>
<td>Lotus.</td>
</tr>
<tr>
<td>Vāhana</td>
<td>—A pair of peacocks.</td>
</tr>
</tbody>
</table>

By far the most ancient in the group of the Dhyāni Buddhas is Amitābha, who is conceived as residing in the Sukhāvati Heaven in peaceful meditation. He presides over the current Kalpa (cycle), which goes by the name of Bhadra-kalpa. But it is not his business to create or to stir himself to action; it is his Bodhisattva. Padmapani who is the active energy or the creative principle. He 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 (Samādhimudrā or Dhyānamudrā). His colour is red and his Vāhana is a pair of peacocks. His crest or cognizance is the full-blown lotus.* (Plate VIIa).†

---

* The following description appears in Advayavajrasamgraha:—

"Paścime dala ravinandslapari raktā-Hirā-kārasambhūto raktavargopmitābhaḥ padmacinhasamādhimudrādharmac Samjñāskandhasvabhāvo...grismapurūpah āmalarasa-śatrāh Tavargātmā...jāpamāntraścayaṃ Om Aḥ ArolikaHum"...Fol. 27.

† This and the other four miniatures of the five Dhyāni Buddhas have been taken from an illuminated manuscript of Paścarakaśa (about 100 years old) which was very kindly lent to me by Dr. W. Y. Evans Wentz, an American Anthropologist. In the miniature it may be noticed that the Vāhanas are always in pairs, and on the open space between them is the crest of the Dhyāni Buddha.
2. AKŞOBHYA.

Colour—Blue. Mudrā—Bhūparā.
Crest—Vajra. Vāhana—A pair of elephants.

Next in importance and antiquity is undoubtedly Akṣobhya who is first mentioned as a Tathāgata in the smaller recension of the Amitāyus Sūtra, which was translated into Chinese between A. D. 334 and A. D. 417. The Vajrayāna Pantheon shows that a large number of deities, both masculine and feminine, have emanated from him. Akṣobhya is regarded as the second Dhyāni Buddha by the Nepalese Buddhists and when represented in the Stūpas, he always faces the East. His colour is blue. His left hand rests on the lap, while the right rests upon the right knee with the tips of the fingers touching the ground with palm downwards (Bhūparā or Bhūmisparśana Mudrā).* (Plate VIIb).† His Vāhana is a pair of elephants and his crest or cognizance is the Vajra. (Plate VIIc).

3. VAIROCANA.

Crest—Cakra. Vāhana—A pair of Dragons.

Whether the Vairocanā mentioned in the Cittavisuddhiprakāraṇa of Āryadeva, really refers to the Dhyāni Buddha, is difficult to determine, but there it is clearly stated that Vairocanā presides over the eyes. His antiquity is borne out by the fact that a fairly large number of deities emanates from him, Mārici being the chief, to whom again a large number of Sādhanas in the Sādhanamālā are devoted. 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 exceptions to this rule are frequently met with in celebrated Caityas in Nepal, where he is represented in the space between Akṣobhya in the East and Ratnasambhava in the South. His colour is white and his two hands are held against the breast with the tips of the thumb and forefinger.

* Compare Advayasvajrasamgraha—"Nila-Ilutm-kāranispānpadvibhujā ūkūnu-ho bhūparāsaumdrādharm varjaparyankī......kurausvajrānicahā suvisuddhadharmadānu-Vijōnandhavabhāyā......āśrayadhāhānaka-tuṣṭīkāśyabācavargo. Aṣṭ Vajra-
dyāk Ilutm asya jāpamantrīḥ " .....Fol. 26.

† The reproductions of the three stone images of Akṣobhya, Ratnasambhava and Amoghasiddhi are from photographs of a Nepalese caitya.
of each hand united. (Dharmacakramudrā)† (Plate VIIIa).‡ His Vāhana is a pair of dragons or gryphons and his crest is the Cakra or the discus (Plate VIIId).

4. AMOGRASIDDHI.

Colour—Green. MUDRĀ—Abhaya.
Crest—Viśvavajra. VĀHANA—A pair of Garuḍas.

A tolerably large number of deities emanates from this Dhyāni Buddha, who is regarded in some quarters as another form of Amitābha and is comparatively a later addition to the Pantheon. The Nepalese Buddhists consider him to be the fifth Dhyāni Buddha in order. His left hand lies open on his lap and the right exhibits the Abhayamudrā or the attitude of assurance.‡ When represented, his colour is green and he always faces the North. His Vāhana is a pair of Garuḍas and his crest is the Viśvavajra or the conventional double thunderbolt (Plate VIIIb). Sometimes a serpent with seven hoods forms the background and the expanded hoods form his umbrella. (Plate VIIIe). In front of his shrine therefore, is found a small square pit which represents the tank in which the serpent resides.

5. RATNASAMBHAVA.

Colour—Yellow. MUDRĀ—Varada.
Crest—Jewels. VĀHANA—A pair of lions.

A few deities only emanate from this Dhyāni Buddha and this fact accounts for his late incorporation into the Buddhist Pantheon. The Nepalese Buddhists regard him as the third Dhyāni Buddha in order, who always faces the South when represented on the Stūpas. His colour is yellow; his left hand rests on the lap with open palm and the right exhibits the Varadamudrā or the gift-bestowing attitude § (Plate IXa). Hi: Vāhana is a pair of lions and his crest is the jewel (Ratnachetā) (Plate VIIIId).

* Compare Advayavajrasamgraha—"ōn kāraṇaḥ sukavarpasah Vairocanaḥ suka [cakra] einahā Bodhisagrīmurādharaḥ Rūpasakandhasabhāvaḥ... Hemanta-tuvāsuddhasah madhurasa-aśāntah kavargvyāpi. Om Āh Jinajitā Hum ityasya jāpamantvah."

† This bronze belongs to the collection of Pandit Siddhiṣvara.

‡ See Advayavajracaritā—"Uttamadile śyāma-Kham-kāraṇaḥ [śyāmavargya- mohasiddhiḥ viśvajravahābhāsyamudrādharā saṃskaraṇa-kaṇḍhasabhāve varaḥtrupat]... tikkramadhimakaḥ pavargaviśuddhaḥ... asya ca mantraḥ Om Āh Prajñādhik Hum iti". Fol. 27.

§ Om, cit. Fol. 26—27—"Dakṣinadāle śūryamapyātanipari Trāṃ-kāraṇaḥ pīlavarpagā Ratnasambhavam ratnachetāvaramudrādhāre śravāvabhāvāpiśunaśāriḥ... vasanta-prulabhaśāriḥ tāvargavāpyaḥ. Om Āh Ratnadhik Hum asya jāpamantvah."
Vajrasattva, the sixth Dhyānī Buddha is regarded, at least by the Vajrācāryyas of Nepal, as the Purohita or the priest of the group of the five Dhyānī Buddhas. He is not represented in the Śūpā, 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 the Vajrayāna, and he is represented in two forms, single and Yab-yum (Anuttara-Vajrasattva).

The most notable feature of this Dhyānī Buddha is that he wears ornaments and princely garments instead of the three pieces of rags (trieśvara). Instead of bare head he has a gaudy Mukuṭa (tiara) over it. These would have suited a Bodhisattva quite well but the mere idea of a Dhyānī Buddha wearing ornaments and rich garments is altogether reprehensible.

He sits cross-legged (Dhyānāsana) and carries the Vajra in the right hand with palm upwards against the breast and the Ghaṇṭā in the left resting against the left thigh (Plate IXb). When represented singly, he is exhibited before the public. The Sādhana-māla has several Sādhanas in which there are short Dhyānas or descriptions of Vajrasattva both singly and Yab-yum. One of the Dhyānas mentions him as bearing the effigy of Aksobhya on the crown, thereby alleging that at least in some quarters he was regarded as an emanation of Aksobhya, and his dress and ornaments supply ample materials for thinking so; and in that case he would be another form of Vajrapāṇi. Whatever might be the fact, the modern Buddhists regard him as one of the highest among the gods of the Buddhist Pantheon.

When represented in Yab-yum he is closely associated with his Śakti in embrace. He carries the Vajra and the Ghaṇṭā exactly in the same way when represented singly; but the Śakti carries the Kartti in the right hand and the Kapāla in the left. (Plate IXcde).

In identifying the images of Dhyānī Buddhas it should always be remembered that they must and shall be represented in the Vajraparyāṇa (Adamantine) pose or the Dhyānāsana (meditative pose), and if any image is

* Cf. Advayavajrasanāgraha, Fol. 26 —'Vajrasatvaavadu Huh-kārjañmā... dvi-bhuja ekavaktra vajravajragnah hārānāh manasa-vahhva kāṣṭya-rasasātrah āradāṭu-viśuddhabh yaralavādyātmakaḥ'... Compare also the description given in the Dharmakośa-sāṅgraha of Amṛṭānanda—'Ekavaktraḥ śuklavarnāh jaṭāmukṣṭaḥ samudrāṇāṁ kyāh dvi-bhujāḥ śavyena hṛdayapradeśe śūkhitrīṇa bhujena kulāṁ bhiḥrānaḥ yasmin-kulāṁ satānī kotayaḥ āgrahbhāgaḥ sañca. Vānena bhujena nabhprayadeśe śūkhitrīṇa ghaṇṭāṁ vādayamānaḥ... Marāh palkyitaḥ. Kamalopari vajrāsanaḥ.'
represented otherwise, we may at once reject its identification as a Dhyāni Buddha.*

The tabular statement in page 7A shows the colour, position, mudrā, crest the Vijamantra, the Skandhas, the seasons, tastes and the letters of the alphabet represented by the five Dhyāni Buddhas.

II. DIVINE BUDDHAŚAKTIS.

Next in rank, but not very widely represented is the group of the Divine Buddhaśaktis, five in number, to which a sixth is added. The Buddhaśaktis affiliate themselves to their respective Dhyāni Buddhas, whose figures or images they generally bear on their crown. Cases in which they are represented on the stupas, in full form to the left of their husbands, are rare but more often their symbols or the Yantras are represented each on a slab in a niche. They occupy the corners intermediate between the four cardinal points taken up by the four or five Dhyāni Buddhas as the case may be.† The Buddhaśaktis are:—

1. Vajradhātvisvari (Plate Xa).
2. Lokaṇā (Plate Xb).
3. Māmaki (Plate Xe).
4. Pāndarā (Plate Xd).
5. Āryatārā (Plate XIa).
6. Vajrāsattvātmikā.

Each Dhyāni Buddha has a Śakti or consort associated with him through whom a Divine Bodhisattva is brought forth. The Buddhaśaktis, when sculptured or painted are represented in a sitting posture, mostly in Lalitāsaṅga on a full blown lotus. The two hands generally hold a lotus each, while the left hand exhibiting the Abhaya pose and the right resting on the right foreleg. The figure wears a petticoat fastened round the loins and a tight-fitting jacket or a bodīree. Each head is decorated with a bejewelled crown. Each Śakti has the colour and the Vahana of the Dhyāni Buddha to whom

* In the stone image of Vajrasattva (Plate IXb) from Nepal, he sits in the Paryākha attitude instead of the Vajraparyākha attitude. There is an inscription on the pedestal purporting the image to be that of Vajrasattva. Nowhere else have we found Vajrasattva represented in the Paryākhaśana. All the images of Vajrasattva in the Indian Museum and the Samarth Museum strictly follow the description given in the Dharmakṣaṇagṛha. This Nepal image is the only exception to this rule.

she belongs. The Buddhākātis are so alike in appearance that their can be recognized only by the crests that they bear on the lotus.*

III. DIVINE BODHISATTVAS.

The word, 'Bodhisattva,’ in earlier times was synonymous with Saṅgha or the Holy Order and every Buddhist of the Mahāyāna faith was entitled to be called a Bodhisattva. In the Gāndhāra School of sculpture we meet with innumerable Bodhisattva images, both standing and sitting, and we venture to think that these images represented the more influential ones of the Holy Order. In Huien Tsang’s time the great savants only of the Mahāyāna faith went by the name of Bodhisattva. This is true at least in the case of men like, Nāgārjuna, Aśvaghoṣa, Maitreyanātha, Āryadeva and the like. The Buddhist scriptures prescribe certain extraordinary qualities and characteristics for the Bodhisattva. The duty of the Divine Bodhisattvas however, is to do the duties of a Mortal Buddha during the period between the disappearance of one Buddha and the coming of the next. Thus Gautama Buddha has disappeared and at least 4000 years after his disappearance Maitreya Buddha who is now in the Tuṣita Heaven would descend to earth. During the interval Padmapāṇi Bodhisattva or Avalokiteśvara is doing the duties of a Mortal Buddha and thus he will continue so long as the Bhadra-kalpa or the cycle of Amitābha continues.

The Divine Bodhisattvas are also five in number to which a sixth is likewise added. They affiliate themselves to one or the other of the Dhyāni Buddhas and their respective Buddhākātis. They are:—

1. Sāmantabhadra (Plate XIb).
2. Vajrapāṇi (Plate XIC).
3. Ratnapāṇi (Plate XId).
4. Padmapāṇi (Plate XIE).
5. Viśvapāṇi (Plate XII).

They are sometimes represented as standing erect and sometimes in different sitting attitudes (e.g. Plate XIIbe) each on a full-blown lotus and usually as holding in each hand a long stem of the same plant on which is placed the crest of the spiritual father of each. Each is covered by a robe and the upper part is covered by a scarf. The hair is cut short and on the head is a jewelled

* The illustrations of the five Buddhākātis have been taken from Wright's History of Nepal, Plate VI. Mr. Wright reproduces in Plate VI several drawings prepared by the native Cītrakāra of Nepal.
tiara which bears in the centre the effigy of that Buddha to whom the Bodhisattva owes its existence.* In order to explain more clearly the relation between the Bodhisattvas, their Buddhaśaktis and the Dhyānī Buddhas a tabular statement is given below:

<table>
<thead>
<tr>
<th>Dhyānī Buddha</th>
<th>Divine Buddhaśakti</th>
<th>Divine Bodhisattva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vairocana</td>
<td>Vajradhātvīśvarī</td>
<td>Sāmantabhadra</td>
</tr>
<tr>
<td>Akṣobhya</td>
<td>Locanā</td>
<td>Vajrapāṇi</td>
</tr>
<tr>
<td>Ratnasambhava</td>
<td>Māmakī</td>
<td>Ratnapāṇi</td>
</tr>
<tr>
<td>Amitābha</td>
<td>Pāṇḍarā</td>
<td>Padmapāṇi</td>
</tr>
<tr>
<td>Amoghasiddhi</td>
<td>Āryatārā</td>
<td>Viśvapāṇi</td>
</tr>
<tr>
<td>Vajrasattva</td>
<td>Vajrasattvātmikā</td>
<td>Ghanṭāpāṇi</td>
</tr>
</tbody>
</table>

The illustrations† represent the five Divine Bodhisattvas in bronze. They are perhaps unique of their kind in India and hail from the U Vahāl at Patan in Nepal. All these images exactly correspond to the dictum laid down above except in the cases of Sāmantabhadra and Vajrapāṇi. The former shows the Dharmacakrā Mudrā like his spiritual father, Vairocana, while the latter carries the Vajra and the Ghanṭā, the symbols of Vajrasattva, though not exactly in the same fashion. But according to the dictum, Sāmantabhadra ought to have carried the stem of the lotus bearing the Cakra, the symbol of his father in his two hands, the right palm in Varadamudrā being stamped with the same cognizance (Plate XIIa). The image of Vajrapāṇi on the other hand would have been more consistent if it had carried the stem of the lotus bearing the Vajra, the symbol of his spiritual father, Akṣobhya and if one of his hands had been stamped with it. ‡ The Vajra and Ghanṭā are the symbols of Vajrasattva and Ghanṭāpāṇi carries them. We are likely to confuse the images of the two, but the only consolation is that Ghanṭāpāṇi is very rarely represented.

IV. MORTAL BUDDHAS.

Both the Mahāyānist and the Hinayānist hold that a Buddha is one who is endowed with the thirty-two major and eighty minor auspicious marks. These are known as the external characteristics enumerated in Dharmasāṃ
graha, 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 Vaiśāradvas or points of self-confidence or assurance.

The Hinayānists recognized in the earliest state twenty-four past 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 Tathāgatas are well-known and are designated by the Mahāyānists as Mānuṣī or Mortal Buddhas. These are, Vipaśyin, Sikhī, Viśvakarma, Krakuechanda, Kanakamuni, Kaśyapa and Śākyasimha. It is still to be found out whether these Buddhas, excepting the last of course, have any historicity behind them. We may be certain, however, that Kanakamuni and Krakuechanda were historical personages.

Attempts have been made to establish a fantastic connection between the last five Mortal Buddhas with 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 we may rest assured that the theory is against all historical sense and traditions.

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 displaying the earth-touching attitude, that is, the Mudrā of Akṣobhya and as a matter of fact we are unable to identify a sculpture of the latter unless it is coloured or if no other identification mark is present. When painted, the Mortal Buddhas generally have yellow or golden colour. The only possible chance of identifying them is when they appear in groups of seven.

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 (Plate XIId) is an image of this kind. It may be noted however that Maitreya, the future Buddha has been added to this group.

---

* Dharmasaṅgraha, pp. 55-60.
‡ Ibid, p. 64.
§ Ibid, footnote 1.

** Colossal images of the seven Mortal Buddhas representing them in the Bhāmispāra Mudrā appear in one of the Buddhist Cave Temples at Ellora. See Ferguson and Burgess: Cave Temples of India, p. 388.
(a) First page of Sūdhanamālā.
   (Palm-leaf Ms. from Nepal)

(b) Another page containing the alphabet.
   (Palm-leaf Ms. from Nepal)

(c) Last page of Pañcarakṣā.
   (Ms. in J.S.B.)

(d) Guru Padmasambhava.
    (Boudh)

(e) Māyā's Dream.
    (Bharhat)
THREE CELEBRATED STUPAS OF NEPAL.

Simbhū.

Baudhh.

Kāthe Simbhū.
THE BUDDHIST TRIAD.

Dharma.  
Buddha.  
Saṅgha.
SYMBOL-WORSHIP.

a. Bodhi Tree.
   (Amaravati)

b. Buddha’s Head-dress.
   (Bharhut)

c. Buddha’s Foot-prints.
   (Bharhut)

d. Wheel-of-the-Law.
   (Bharhut)
ADI-BUDDHA, VAJRADHARA,
THE HIGHEST GOD OF THE BUDDHIST PANTHEON.

(After a Nepalese painting)
a. Vajradharā Yab-yum (Nepāl).

b. Vajradharā Yab-yum (Side View).

c. Buddha in different Mudrās (Java).

d. Buddha in different Mudrās (Nalanda).
a. Amitābha

b. Aksobhya
(Nepal).

c. Aksobhya

d. Vairocana
a. Vairocana
  (Nepal).

b. Amoghasiddhi

c. Amoghasiddhi
  (Nepal).

d. Ratnasambhava
Gautama Buddha.

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 Indian sculptors never seem to have been tired of this one hackneyed subject. Innumerable images of Buddha in innumerable attitudes and expressions have been discovered in India and this is true also of countries beyond, where Buddhism penetrated. Images of Buddha, therefore, are an independent study by themselves.

The Sādhānamālā furnishes us with several descriptions of Buddha in Vajrāsana, who is represented as sitting in the Vajraparājyānka attitude with his right hand displaying the Bhūṃisparśana pose. The Dhyāna as given in one of the Sādhanas in the Sādhānamālā is thus quoted below and translated:--

Savyakaraṇa Bhūṃisparśamudrāṁ utsaṅgasthitāvasavyahastam kāśyavasā
strāvagunthānāṁ nilagauraraktāyāmaceru-Māropari viśvapadamavajrāva-
sthitānāṁ sāntāṁ laksañavyajjanēnānvitagātrāṁ. Tasya Bhagavato daṅkṣaṁ
Maitreyo-Bodhisattvāṁ gaurām dvibhubham jatāmukūṭināṁ savyakaraṇa
cāmaratnādharināṁ avasavyena nāgakeśarapuspachhaṭādharināṁ. Tatha
vāmato Lokeshvaraṁ suklām daṅsīnakaraṇa cāmaradhārame vāmakaṇaṇa
kamaladhārāṁ Bhagavanmukhāvalokanaparaṇa ca tau bhāvayet....

Iti Vajrāsanaśādhanāṁ samāptam."


"The worshipper should meditate on himself as [Vajrāsana] who displays the Bhūṃisparśa Mudrā in his right hand while the left rests on the lap; who is dressed in red garments and sits on the Vajra on a double lotus placed on the four Māras of blue, white, red and green colour; who is peaceful in appearance and whose body is endowed with all the major and minor auspicious marks.

To the right of the God is Maitreyo Bodhisattva who is white, two-armed and wears the Jatāmukuta, and carries the chowrie-jewel in the right hand and the Nāgakesara flower in the left.

Similarly to the left is Lokesvara of white complexion carrying in his right hand the chowrie and the lotus in the left.

These two gods should be meditated as looking towards the face of the [principal] god.......

Here ends the Sādhana for Vajrāsana."

Images of this divinity are found in overwhelming numbers in almost all Buddhist centres in India. The Indian Museum image reproduced is an example of this form of Gautama in Plate XIIIa.†

* See also Poucher: L’Iconographie Bouddhique p. 18 ff.
† It may be noted that instead of sitting on the Vajra the seat of the god is stamped with a small thunderbolt.
V. 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. Viṣaśyanī
tí
2. Siṃhālī
3. Viśvadharā
4. Kākudvatī
tī
5. Kāṇṭhamālinī
6. Mahīdhārā
7. Yaśodharā.*

We have not yet met with any representation of these anywhere in India.

VI. MORTAL BODHISATTVAS.

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

1. Mahāmati
2. Ratnadharā
3. Ākāśagāñja
4. Śakamaṅgala
5. Kanakarāja
6. Dharmadharā
7. Ānanda.†

The names of Yaśodharā and Ānanda are familiar names, the former being the name of Śākyasūrya’s wife and the latter, that of his most favourite disciple.

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

<table>
<thead>
<tr>
<th>Mortal Buddha</th>
<th>Mortal Buddhaśakti</th>
<th>Mortal Bodhisattva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vipaśyī</td>
<td>Vipaśyantī</td>
<td>Mahīmatī</td>
</tr>
<tr>
<td>Śikhī</td>
<td>Śikhimālinī</td>
<td>Ratnadhara</td>
</tr>
<tr>
<td>Viśvabhū</td>
<td>Viśvadharā</td>
<td>Ākāśagañja</td>
</tr>
<tr>
<td>Krakucchanda</td>
<td>Kakudvati</td>
<td>Śakamañgala</td>
</tr>
<tr>
<td>Kanakamuni</td>
<td>Kanṭhamālinī</td>
<td>Kanakarāja</td>
</tr>
<tr>
<td>Kaśyapa</td>
<td>Mahidharā</td>
<td>Dharmadhara</td>
</tr>
<tr>
<td>Śākyasimha</td>
<td>Yaśodharā</td>
<td>Ānanda</td>
</tr>
</tbody>
</table>

VII. 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 passing the life of a Bodhisattva in the Tuṣita Heaven, preparatory to his descent to the earth in human form. It is said that he would come to earth, full 4000 years after the disappearance of Buddha Gautama, for the deliverance of all sentient beings. Āsaṅga is said to have visited Maitreya in the Tuṣita Heaven and the latter initiated him into the mysteries of Tantra. He is the only Bodhisattva worshipped both by the Hinayānists and the Mahāyanists alike, and his images can be traced from the Gāndhāra School down to the present time. Hiuen Tsang records the existence of a colossal image 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 richly decorated with ornaments holding in his right hand the stalk of a lotus. He is distinguished from Padmapāṇi mainly by the figure of a small caitya, which the former bears on his crown. Getty remarks* that in Indian sculpture his hands form the usual Dharmacakramudrā; in the left there is a vase, round, oval

* Getty: Gods of the Northern Pantheon, p. 21.
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 interlocked or both dangling down. His colour is yellow and his images sometimes bear the figures of the five Dhyani Buddhas on the aureole behind them. The small caitya on the crown of Maitreya is said to refer to the belief that a stūpa in the mount Kuṇkuṭapāda 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 Kaśyapa would give him the garments of a Buddha.*

The Śādhanamalā 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 Śādhanas describing the procedure of his worship has the following Dhyāna.†

.....Pita 'Maím'kāraparinatam viśvakamalasthitam trimukham catur-bhujam krsnaśukladasakṣiṇāvānamukham suvarnagauram sattvaparyāṅkinam vṛkṣhaśilamudrādhakaradveryam aparadakṣiṇāvāmalbhujāḥbhajāṃ varada-puspitāṅgakeśaramaṇjaridharam nānālakṣāradharam ātmaṇāṃ Maitreyarūpaṃ ālambya......


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

This is the Śādhana for Maitreya."

A Nepalese drawing reproduced in Plate XIIIb, represents this form of Maitreya, which follows the Dhyāna in all its details except the Vāhana.

* Getty : Gods of the Northern Pantheon, p. 22.

† Also quoted in Foucher : L’Iconographie Bouddhique, part 2, p. 48
CHAPTER II.

MAṆＪUṆĪ.

There is no doubt, the scholars are agreed, that the place assigned to MaṆjuṆī 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 MaṆjuṆī confers upon them wisdom, retentive memory, intelligence and eloquence and enables them to master many sacred scriptures; and it is no wonder that his worship was widely prevalent among the Mahāyānists. 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 by simply muttering the mantras.

It is difficult to fix the exact date when MaṆjuṆī entered the Buddhist Pantheon. His image is not to be found in the Gandhara and Matiār sculptures, and Aśvaghosa Nāgārjuna and Āryadeva do not mention him in their works. His name occurs for the first time in the Sukhāvatī Vyūha or the A. D. 384 and A. D. 417.† But here also his name appears only in the smaller recension of the work. This work was translated into Chinese between A.D. 384 and A. D. 417.† Since then we find mention of MaṆjuṆī in the subsequent Buddhist Sanskrit works and in the accounts of the Chinese travellers. Fa-hien, † Huen Tsang, I-Tsung and others, and his images are to be found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

Many details § about MaṆjuṆī are to be found in the Svayambhū Purāṇa dealing with the glories of the Svayambhūkṣetra in Nepal. The Ādi-Buddha manifested himself here in the shape of a flame of fire and so it is called the Svayambhūkṣetra or the ‘Place of the Self-Born’. This place is consecrated with a temple of Ādi-Buddha and close to it is the MaṆjuṆī Hill now known as the Sarasvarṣṭhāna. The information about MaṆjuṆī as gleaned from the Svayambhū Purāṇa is given below in brief.

It is said in the Svayambhū Purāṇa that MaṆjuṆī hailed from China where he was living on mount Pañcaśīrṣa (the Hill of Five Peaks). He was a

* Sukhāvatī-Vyūha, p. 92 App. II.
‡ There is considerable difference of opinion as regards the divinity of MaṆjuṆī mentioned by Fa-hien. Tregge, Travels of Fa-hien p. 16.
§ An account of the story recorded in the Svayambhū Purāṇa with many details will be found in (1) R. Mitra: Sanskrit Buddhist Literature, pp. 249—258, (2) Hodgson’s Essays, p. 115 ff. and (3) Oldfield: Sketches from Nepal Vol. II p. 185ff.
great saint with a good number of disciples and followers including the king of that country, Dharmākara by name. One day Mañjuśrī received divine intimation that the self-born Lord, Ādi-Buddha had manifested himself in the form of a flame of fire on a lotus rising from the Lake Kālihrada in Nepal. He forthwith started for Nepal to pay homage to the god and was accompanied by a large number of his disciples, his two wives and king Dharmākara of China. When he came to the lake he found the god inaccessible, being surrounded by the vast expanse of water. With great difficulty he approached the flame of fire and paid his homage. Then he cast about in his mind how to make the god accessible, and began to go round the lake. He then with his sword cleft asunder the southern barrier of hills and the water rushed through that opening, leaving a vast stretch of dry land behind, which is known as the Nepal valley. Through that opening the water of the Bāghmatī even now flows down and it is still called ‘Koṭ-bār’ or ‘sword-cut’.

Mañjuśrī lost no time in erecting a temple consecrating the flame of fire, and very near to the temple on a hillock he made his own habitation. On the same hill he made a Vihāra (or monastery) still known as the Mañju-pattana for his disciples. Lastly he made Dharmākara the king of Nepal. These and many other pious deeds are ascribed to Mañjuśrī in the Swayambhū Purāṇa. Putting everything in proper order Mañjuśrī returned home and soon obtained the divine form of a Bodhisattva, leaving his mundane body behind.

From the above it appears that Mañjuśrī was a great man who brought civilization to Nepal from China. He had extraordinary engineering skill and was a great architect. We are not sure when he came down to Nepal from China, but there is no doubt that in the fourth century 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 various ways. He is known in almost all the countries in the continent of Asia where Buddhism made its way. Various countries conceived various forms of Mañjuśrī. But we are here concerned only with the images that are purely Indian and not with those that hail from outside the country.

We have already made it abundantly clear that the Buddhists believe their gods as emanating from one or the other of the Dhyāni Buddhas or four or five of them collectively. But it had not been possible to assign Mañjuśrī to one particular Dhyāni Buddha or to one particular group of the Dhyāni Buddhas. The reason is not far to seek. We have evidence that the list of the Five Dhyāni Buddhas was completed sometime after Śāntideva if not considerably later, though two or three of them were known prior to him. It is after Śāntideva that the priests of Vajrayāna conceived the idea that all gods should emanate from one or the other of the Dhyāni Buddhas or four
or five of them collectively, in the same way as Avalokiteśvara emanated from Amitābha.

Mañjuśrī was introduced into the Buddhist Pantheon long after Avalokiteśvara and nobody has any doubt as to his human personality. But Avalokiteśvara was an abstract idea, and never a man, and it is said that Amitābha in his anxiety to create caused a golden ray of light to appear from his head and in it originated the Bodhisattva Avalokiteśvara.* With Mañjuśrī the case is otherwise. He was regarded as a Bodhisattva in the same way as Aśvaghoṣa, Nāgārjuna, Āryadeva, Asaṅga and many others were regarded as Bodhisattvas in the time of Hiuen Tsang. But this is no reason why we should not regard Mañjuśrī as an emanation of any of the Dhyāni Buddhas. As a matter of fact, some considered him to be an emanation of Amitābha, others of Aksobhyya, still others of the group of the five Dhyāni Buddhas. Cases are, however, on record where Mañjuśrī is not affiliated to any of the Dhyāni Buddhas, i.e., in other words, regarded as independent.

Thirty-nine Śādhanas in the Śādhanamālā are devoted to the worship of Mañjuśrī and forty dhyānas describe fourteen distinct forms of the Bodhisattva. In finding out the names of the different varieties, special stress has been laid on the mantras rather than on the colophons of the Śādhanas. It should always be remembered that in determining the names of gods the mantras are the safest guide, especially when one deity has a great many forms. The fourteen varieties have each a different name e.g., Vāgiśvara, Mañjuvara, Mañjughoṣa, Arapacana, Siddhaikavira, Vāk, Mañjukumāra, Vajrānānga, Vādirāt. Nāmasaṅgīti, Dharmaśāntu-Vāgiśvara, Sthiracakra, Mañjunātha and Mañjuvaśra.

Ordinarily Mañjuśrī carries the Sword and the Book in his right and left hands. In representations we sometimes find these two symbols placed on lotuses. He is accompanied sometimes by Yama, or by his Śakti alone; sometimes by Sudhanakumāra and Yama and sometimes again by the four divinities, Jālinikumāra also called Śūryaprabha, Candraprabha, Keśīni and Upakeśīni. Though the last four are required to be present with Arapacana, they are found represented in other places also.

I. EMANATIONS OF AMITĀBHA.

The following two varieties of Mañjuśrī should bear the effigy of their sire Amitābha, one on the tongue and the other on the crown. The former is Vāk and the latter is Dharmaśāntu-Vāgiśvara.

* Getty: Gods of the Northern Pantheon, p. 54.
1. Vāk.

Mudrā—Samādhi.  Āsana—Vajraparyanka.

Special characteristics—Ornaments and dress.

He is also known as Dharmasaṅkhasamādhi, Vajrarāga, and Amitābha-Maṇjuśrī, and is one faced and two-armed. His two hands are joined in the lap forming the Dhyāna or Samādhi Mudrā. In this respect he is identical with his sire whom he bears on his tongue. But he may be distinguished by the ornaments he wears and by the image of his sire if represented on the crown. The Dhyāni Buddhās have no ornaments and being creators themselves they have no fathers. Images of this form of Maṇjuśrī are extremely rare in India with the exception of the one at the temple of Baudhānath in Nepal. The accompanying sketch (Plate XIIIc) gives an idea of what Vāk is like. The Sādhanamālā has the following Dhyāna:

“Dvibhujayamukhā sitam vajraparyāṅkopari samādhimudrāhastam aśeṣakumārābharaṇabhūṣitaṁ pāṇacīrakaṁ Maṇjuśrībhāṭṭārakaṁ . . . nis-pādya . . . vajrājivopari Buddhāṃ Amitābhaṃ vicintya . . . Om Vākyedanamāṇah iti japamantraḥ.”

Vākśādhanamāṃ” Sādhanamālā, A-68, N-51.*

“The worshipper should meditate on himself the form of Maṇjuśrī Bhaṭṭāraka, who is two-armed and one-faced, has white complexion; whose hands are joined in forming the Samādhi mudrā; who is decked in all princely ornaments, wears the five pieces of monkish garments. . . . thus meditating. . . . he should conceive the figure of Buddha Amitābha on the adamantine tongue. . . .” Om Vākyedanamāṇah” is the mantra for muttering.

Dharmadhātu Vāgīśvara.


The images of Dharmadhātu Vāgīśvara are by no means common either in stone or in bronze. The Citrakāras in Nepal, however, do even now prepare paintings of this god. When represented he is of white complexion, has four faces and eight arms, and bears the five jewels on his tiara; he is clad in celestial garments and displays amorous sentiment. The two principal hands carry the bow and the arrow, the second pair the noose and the goad, the third the book and the sword, and the fourth, the Ghaṇṭā and the Vajra. He may have another form † exhibiting the Dharmacakrā Mudrā in the first pair instead of the bow and the arrow, and in the second pair the arrow and the vessel.

* Omitted in C.

† See Fouche: L’Iconographie Budhisque II, 47 lines 1—5. This form bears the images of the five Dhyāni Buddhās on the crown.
b. Vajrasattva
(Nepal).

c. Vajrasattva Yab-yum
(Nepal).

a. Ratnasambhava
(Nepal).

b. Vajrasattva Yab-yum
(Side View).

c. Vajrasattva Yab-yum
(Back View).
PLATE X.

a. Vajradhatvisvari.

b. Locana.

c. Manaki.

d. Pandara.
a. Aryātārā

b. Sāmantabhadra
(Nepal).

c. Vajrapāṇi
(Nepal).

d. Ratnapāṇi
(Nepal).

e. Padmapāṇi
(Nepal).

f. Visvapāṇi
(Nepal).
a. Śāmantabhadra

b. Vajrapāni
   (Indian Museum).

c. Vajrapāni
   (Nalanda).

d. Seven Mortal Buddhas with Maitreya
   (Indian Museum).
a. Vajrásana.
(Indian Museum)

b. Maitreya.

c. Vāk or Vajrānāga Mañjuśrī.

d. Siddhaikavirā.
(Sarnath)
a. Nāmasaṅgiti Mañjuśrī.

b. Nāmasaṅgiti Mañjuśrī (?) (Nepal)

c. Vajrānanga Mañjuśrī.

d. Mahārājāila Mañjuśrī. (Indian Museum)
a. Vāgīśvara.
(Nepal)

b. Mañjuvara.
(Nalanda)

c. Mañjuvara.
(Indian Museum)

d. Mañjuvara.
(Birbhum)
a. Mañjuvara.

(Indian Museum)

b. Dharmacakra Mañjuśrī.

(Nepal)

c. Mañjukumāra.

d. Arapacana Mañjuśrī.

(Nepal)
instead of the nose and the goad. The Dhyāna describing the former is given below:—

"...Aṣṭabhujaṃ caturmukhaṃ mūlamukhaṃ raktagauram daksīṇaṃ kunjamūrṇaṃ paścimam padmaraktaṃ, uttaraṃ pitaraktaṃ, dvābhyaṃ hastabhyaṃ dhunurbhaharam, aparabhyaṃ pāṃkuśadharāṃ, punarparaabhyaṃ Prajñāpāramitāpustaṃ kahagadharāṃ, tathāparaabhyaṃ ghanṭāvajradharaṃ mahāragasṛgāraśsojvalaṃ lahitājanasthaṃ visvapadmacandre divyavasthiharaṃ Amitābhajātāmuṇaḥ...

Dharmadhatuvāgiśvarasādhanaavyavidhiḥ"

The worshipper should meditate in himself the form of [Dharmadhatu-Vāgiśvara] who is eight-armed, four-faced, and of reddish white colour, with the right face of red colour, face to the West of lotus-red colour and the face to the North of yellowish-red colour; who holds the bow and the arrow in one pair, the nose and the goad in another pair, the Prajñāpāramitā and the sword in another and the Ghanṭā and the Vajra in the remaining pair; who is resplendent with intense sentiment of passion and sits on the moon on a double lotus in the Lalita attitude; who is decked in celestial garments and ornaments and bears in his crown of elation the effigy of Amitābha...."

II. EMANATIONS OF AKṢOBIYA.

No less than four varieties of Mañjuśrī are distinctly said to bear the images of Akṣobhya on their crown. Out of these four, Mañjughoṣa and Siddhaikavira have four Sādhanas each devoted to their worship. The third variety is known as Vajrānanga to whom three Sādhanas are ascribed, but is not known to have been represented either in stone or in bronze. Similar is the case with the fourth one, Nāmasūgiti Mañjuśrī.

MAÑJUGHOṢA.

Vāhana—Lion. Mudrā—Vākhyāna.
Characteristic Symbol—Lotus in the left.

Four Sādhanas in the Sādhanamālā describe the form of this variety of Mañjuśrī, which is known by the name of Mañjughoṣa. When represented he appears almost similar to Mañjuvāra with the difference that the lotus here does not bear the book. It may also be pointed out that Mañjughoṣa should have the lotus only to his left, but Mañjuvāra may have it on either side bearing the book. He has golden complexion, rides the lion and is decked in all sorts of ornaments. He is two-armed and displays the Vākhyāna Mudrā, and to his left rises the lotus. He is sometimes accompanied by Yamāri in the left
and Sudhanakumāra in the right. The Dhyāna as given in one of the Sādhanas is given below:—

....“Mañjughosarūpam ātmānam paśyey simhastham kanakagaurava
varṇam sarvānākārabhūsitam Vyākhyānamudravāgyakramām vāmsapārāve
utpaladharam Aksobhyamukūtinām. Dakṣine Sudhanakumāraṃ vāme
Yamāntakaṃ paśyey...mantraṃ japet Oṃ Vāgīsvaram Muḥ*....”


The worshipper should meditate in himself the form of Mañjughōṣa who is seated on the lion; whose colour is golden yellow; who is decked in all ornaments; whose hands are engaged in forming the Vyākhyāna Mudrā; who has the Utpala in his left side and bears the image of Aksobhya on the crown. To his right Sudhanakumāra and to the left Yamāntaka † should be conceived....the mantra Oṃ Vāgīsvaram Muḥ should be muttered.”

Some of the Sādhanas mention that he should sit in Lalitāsana on the back of a lion, while others are silent about the particular pose. We may therefore, conclude that he may sit in other attitudes also, for instance the Vajraparyaṅka or the Ardhaparyaṅka attitudes. His colour is generally yellow, but he may have the colour of Kuṅkuma as well.

2. SiDDHAiKAVRĪ.

Colour—white (or) red. Symbol—lotus. Mudrā—Varada.
Special characteristic—figures of Aksobhya and other Dhyāni Buddhas on crown.

Four Sādhanas describe the form of Siddhaikavīra, and in one of the them he is said to bear the image of Aksobhya on the crown (Mauli), and this fact naturally leads us to conclude that he is an offspring of Aksobhya:—this seems to be more probable when we notice the small figure of the Dhyānī Buddha on the crown of the standing figure of Mañjuśrī (Plate XIIIId), in the Sarnath Museum. The same Sādhana again calls him ‘Pañcavirakasēkharāḥ’ which means the ‘bearing the five heroic ones (Dhyānī Buddhas) on the crown.’ This word, therefore, we venture to suggest has nothing to do with the god’s origin, but the Dhyānī Buddhas, excepting Aksobhya have been used only as a part of the ornamentation which may or may not be used in actual representations.

* The Mantra of Mañjughōṣa here is “Oṃ Vāgīsvaram Muḥ,” but in other Sādhanas it is “Oṃ Dharmadhātu-Vāgīsvaram Muḥ.” Again, the variety of Mañjuśrī which has been named Vāgīsvaram has uniformly the Mantra “Oṃ Vāgīsvaram Muḥ.” As there is a great deal of difference between the forms of Vāgīsvaram and Mañjughōṣa, we are inclined to think that the Mantra “Oṃ Vāgīsvaram Muḥ” in the case of Mañjughōṣa is a mistake for “Oṃ Dharmadhātu-Vāgīsvaram Muḥ.”

† For details about the forms of Sudhanakumāra and Yamāntaka see Foucher: L’Iconographie Bouddhique II, p. 41.
When represented he carries the blue lotus in the left hand and exhibits the Varada Mudrā in the right. The Dhyāna describes his form in the following terms:—

Siddhaikavīra Bhagavān candramandalaṁ candropāśrayaḥ jagadudyotakāṁ dvibhujaḥ ekamukhaḥ suklāḥ vajrapṛyāṇkī divyālakśaṁbhūṣitaḥ paścavirākṣekharaḥ...vāme nilotpaladharaḥ daṁśine varadaḥ... tato Bhagavato maulau Aksobhyaṁ devatayāḥ * pūjāṁ kurvanti.†

Sādhanamāla, A-74, N-56, C-57.

"The God Siddhaikavīra is on the orb of the moon, is the support of the moon, illumines the world, is two-armed, one-faced and of white complexion; he sits in the Vajrapāryāṇa attitude, is decked in celestial ornaments, bears the effigies of the five Dhyāni Buddhas on the crown... and carries the Utpala in the left hand and exhibits the Varada pose in the right... then the goddesses pay homage to Aksobhya who is on the crown of the God."

In another Sādhana the description of the Mandala for Mañjuśrī is given. The God in the form of Siddhaikavīra, painted red, is in the middle, and is accompanied by four divinities, Jāliniprabha, Candraprabha, Keśini and Upakesini. These four goddesses more often accompany Arapaśana, another form of Mañjuśrī, as we shall see later on; but we must not forget that Keśini and Upakesini both have equal rights to be represented by the side of their common husband, Mañjuśrī. The Sādhanas are not generally explicit as to the pose of the God, and we will not be surprised if he is found standing as in the Sarnath image.

A confusion in likely to take place between the forms of Lokañātha and Siddhaikavīra if they are both represented without companions and without the figure of the Dhyāni Buddha, Amitābha or Aksobhya as the case may be, on their crown; for both these worthies have the same symbol, the lotus and the same Mudrā, the Varada pose. In that case the image would generally be identified as Lokañātha, who, because of his being a variety of Avalokiteśvara, is represented widely. Images of Siddhaikavīra, we should add, are extremely rare.

3. VAJRĀNGA.


The third variety baring the image of Aksobhya on the crown is known as Vajrānga, who is worshipped in the Tāntre rite of Vaśikaraṇa or bewitching men and women. He is yellow in complexion, is in the fullness

* A reads “devabhyaḥ.” † A omits “kurvanti.”

† Mañjuśrī (in the form of Siddhaikavīra) should exhibit the Varada pose and carry the lotus; Bṛhyaprabha and Upakesini should hold the lotus and exhibit the Varada pose; Candraprabha and Keśini should also have the same symbol and the same pose of hand. The four companions of Siddhaikavīra should resemble his replicas.
of youth, and bears the image of Aksobhya on his Jatamukaṭa. The two principal hands hold the fully expanded bow of flowers charged with an 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 Kākcellī flowers. He may have an alternative form with four hands,* in which case the arms carrying the mirror and the Aśoka bough are dropped. The Dhyāna describing the six-armed variety of Vairāṇanga is given below:—

.....“Vairāṇaṅgaṁ Ārya-Maṅjughoṣam pīta-varṇaṁ saḍbhujam mula-bhujābhyaṁ ākarmāṁ purītaram kartotpalakalikāsarahayuktakusumadhanu dvīhuraham; daksīṇadvayaṁ, khādgadarpānabhirām vāmyajugalendivaramārttāslakopapala-vadham; Aksobhyādhiṣṭhita jatāmukutaṁ, pratyādiṣṭhapanam saḍa-śavarṣākaraṁ mahāśrūgāramūrtīṁ paśyet....”


..... The worshipper should conceive himself as Ārya-Maṅjughoṣa in the form of Vairāṇanga 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 hands to the right 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 Aksobhya on his crown of chignon, stands in the Pratyādiṣṭha attitude, appears a youth of sixteen years, and displays the intense sentiment of passion.....”

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

It is written in the Sādhanaṁalā that in the act of bewitching a woman, she should be imagined by the worshipper as being pierced by him in her bosom with the arrow of the lotus bud. The woman falls flat on the ground swooning. Seeing this the worshipper should conceive that she is bound down in her legs by the chain which is the bow. Then by the noose which is the lotus stalk, she is tied by the neck and is drawn to his side. Then he should think that he is striking her with the Aśoka bough, is frightening her with the sword, and subsequently she has only to be shown the looking-glass to be completely subdued. A short text is quoted below from the Sādhana in support of the statement.

Iṣṭaṁ tu kucham bidhvā aśokaistādayedhṛdi
Khaḍgena bhīṣayet sādhyāṁ darpaṇam darṣāyet tataḥ

* Text—“Athavā caturbhujam darpaṇāśokapala-vadham dvibhujarahitam
   dhyāyat.”
Utpalena padam badhva akarsayet suvihvalam (a) ![1]

Unfortunately no image of this divinity has yet been discovered and it is, therefore, that we reproduce a drawing [Plate XIVc] from an ancient album, though it does not consistently follow all the details in the Sadhanas.

4. NAMASAANGITI MAJUSRI.

Colour—reddish white.  Attitude—Vajraparya.  
Faces—three.  Arms—four.

The fourth variety of Majusri with the effigy of the Dhyani Buddha, Akshobhya, on the crown is known as Namasaangiti Majusri, to whom only one Sadhana in the Sadhanamala is assigned. In this Sadhana he is described as three-faced and four-armed, and as bearing the image of Akshobhya 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 Vajraparya attitude on the lotus.

The Dhyana describes him in the following terms:—

....“Raktagaurama padmacandropari vajraparyaikanisananah; prathamamukham raktam, dukshnam nilam, vama sukham iti trimukham, hastacatushayena yathayogam Prajnakhaddadhanurbayogina namakriti nam dvitimsaahlanuvyanavivarjitaah kumarah kumarabharana—bhuvitaah atmamah vibhavaya....t tadanu sarva—Tathagatabhisekapurvakaah Akshobhyamaulinaah atmamah vicintya....

Arya-Namasaangitisaadhanam samaptaaa.” Sadhanamala, A-84, C-65 §.

....“The worshipper should meditate on himself as Arya—Namasaangiti, whose colour is reddish white, who sits in the Vajraparya attitude on the moon over lotus. His principal face is red, the right blue and the left white, that is, three-faces; ii. his four hands he carries the Prajna [paramita], the sword, the bow and the arrow in proper fashion; 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 Abhiseka to all the Tathagatas, should further meditate himself as bearing the effigy of Akshobhya on the crown.”

We have not come across any image of this form of Majusri, and the illustration [Plate XIVa] is only a copy of a drawing in an ancient Nepalese album. The illustration in Plate XIVb with one face and four arms may represent this form of Majusri.

* Sadhanamala, fol. A-84, N-48, C-49.
† C. has paryanka.  ‡ A. omits tadasu....vicintya.
§ Omitted in N.
III. EMANATIONS OF THE FIVE DHYĀNI BUDDHAS.

Altogether four varieties of Mañjuśrī are said to bear the images of the five Dhyāni Buddhas on their crown, thereby suggesting that Mañjuśrī is a ‘Pañcavīrakumāra’ or the ‘offspring of the five Victorious Ones,’ i.e. the five Dhyāni Buddhas. Out of these four varieties excepting Vāgīśvara three others are rarely represented.

1. VĀGĪŚVARA.

<table>
<thead>
<tr>
<th>Colour</th>
<th>Āsana</th>
<th>Vāhana</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>red or yellow</td>
<td>ardha-prayaṇa</td>
<td>lion</td>
<td>utpala</td>
</tr>
</tbody>
</table>

Vāgīśvara is a tutelary deity of the Nepalese Buddhists and is widely worshipped in Nepal; and his popularity is borne out by the fact that innumerable wheels of prayer in Nepalese temples bear in monumental Newari characters, the mantra, “Om Vāgīśvara Muh.”

One of the Sādhanas describes him as having red complexion, as wearing all princely ornaments and as seated on a lion in the Ardha-prayaṇa attitude. He carries the Utpala in his left hand and the right is displayed in an artistic attitude. He may have a yellow variety, which is known as the Mahārāja-līlā Mañjuśrī and the Dhyāna describing his form has already been quoted and translated by Professor Foucher.* Let us now describe the form of the red variety of Vāgīśvara as given in the Dhyāna:—

....“Pañcavīrakāśekharam kumarāṇaṁ sarvābharaṇabūṣitaṁ kuṅkumā- runaṁ vāmeno-uptalam dakṣinena līlayā sthitam śīṃhāsana-sthānam atmānām kumarārapena ciṃtayet....Om Vāgīśvara Muh.”

Sādhanamāla, A-54, N-41, C-54.

....The worshipper should meditate in himself the form of [Vāgīśvara] who bears the images of the five Dhyāni Buddhas on the crown, appears a prince, is decked in all ornaments, has the complexion of Kuṅkuma; who carries the Utpala in the left hand while the right is displayed artistically; who has his seat on a lion, and appears a prince ....Om Vāgīśvara Muh.”

The Indian Museum image (Plate XIVd) of this divinity carries a ghaṇṭā in the right hand and instead of sitting on the lion is represented as sitting on a lion throne. The other image in bronze (Plate XVa) is a recent one and represents the god a little differently.

* In his L’Iconographie Bouddhique, part II, 48-44.
2. Mañjuvara.

Mudrā—Dharmacakra. 
Vāhana—lion.
Attitude—Lalita or Ardhaparyanka.
Identification mark—Prajñāpāramitā on lotus.

Two Śādhanaś in the Śādhanamālā describe the procedure of the worship of Mañjuvara, who is rather widely represented. He is yellow in complexion, sits on the back of a lion in the Lalita or in the Ardhaparyanka attitude and displays the sentiment of passion. His two hands are joined over the breast forming the Dharmacakra Mudrā, as he eternally instructs the people in the secrets of Dharma; he holds the lotus or lotuses on which appears the Prajñāpāramitā Scripture. The text of the Dhyāna in one of the Śādhanas is given below:

"Taptakāñcanābham pañcaavirakumāram Dharmacakramudrāsam māyuktaṃ Prajñāpāramitānāstivitralomatadhārināṃ siphaṃvatā lalitākṣpam sarvālaṁkarabhūṣitam... Om Mañjuvara Hūṃ."

Śādhanamālā. A-58, N-43-44, C-44.

"The worshipper should meditate on himself the form of Mañjuvara, whose colour is the colour of molten gold, who is the offspring of the five Dhyāni Buddhas, whose hands display the Dharmacakra Mudrā, who carries the blue lotus with the Prajñāpāramitā (above), sits on a lion in the Lalita attitude, and is decked in all ornaments... Om Mañjuvara Hūṃ."

According to a second Śādhana, Mañjuvara should have the lotus under his left armpit with the Prajñāpāramitā on it; he may sit in the Ardhaparyanka attitude and may be accompanied by the fierce god, Yamāntaka of blue colour with his distorted face terrible with bared fangs. The latter carries the staff in one hand and touches the leg of the principal god with another.

The image (Plate XVd)* discovered at Bara in the District of Birbhum probably represents this form of Mañjuśrī with the miniature figures of the five Dhyāni Buddhas over head, and of the two divinities, one on either side. They probably represent Sudhana in the right and Yamāntaka in the left. Mañjuvara here displays the Dharmacakra Mudrā and bears, under his left armpit, the stem of the lotus on which appears the Prajñāpāramitā Scripture as required by the Śādharā. The lotus to the right has been sculptured simply to keep up the balance with the lotus to the left.

The lion-vehicle of Mañjuvara is sometimes absent and in later images, he may sit in the Paryanka and other attitudes, (Plate XVb).† The

* This image was first identified as that of the Hindu goddess, Bhuvanesvarī in the Birbhum Bibarana, then as that of Śīhānāda Lokēvara (Vide—A.S.I. Eastern Circle, Annual Report, 1920-21, p. 27) and later on as that of Mañjuśrī (Vide—ibid, Pt. I, fig. 2). As I have not personally examined the image I am not sure as to the sex of the figure. If it is a female figure we will have no other alternative than to identify the image as that of Prajñāpāramitā.

lotus to the right, which is not expressly required by the Sādhana sometimes bears the book (Plate XVIa) and sometimes the sword in order to keep up the balance more precisely (Plate XVIb).*

The Indian Museum image (Plate XVe) of Mañjuvara has on either side of him two female companions who represent no doubt the two wives of Mañjuśrī, Keśinī and Upakesinī.

3. MAÑJUVAJRA.


The reason why Mañjuvajra is dealt with along with the other emanations of the five Dhyāni Buddhas is this. In the Sādhana describing the procedure of his worship we find a word, which means that Mañjuvajra "serves the three worlds, being created by the host of the resplendent Buddhas," † apparently referring to the group of the five Tathāgatas, or the five Dhyāni Buddhas; for, in the Sādhanamālā the word, "Buddha" seldom refers to anything other than the five Dhyāni Buddhas.

The colour of his body including the principal face is red like Kuñkuma, the second face is blue, and the third white. He has six arms, out of which the two principal ones are engaged in embracing his Śakti with one hand touching her face. The remaining four hands carry the sword and the arrow, and the bow and the Utpala. He sits in Vajrāsana or in the Vajraparyanka attitude on the moon supported by the lotus. The Dhyāna is in verse and runs as follows:—

Kuñkumārasamāmurtrimūrtirnaśatratrayanānāḥ,
Bhujadvayasaṃāśīṣa-Svāhā-Vidyādharaśiyadhik.
Khadgaśaṅabhujāśaṃcāpanīlotpalaparigrahaḥ,
Viśvadalabjacandrasthāni vajrāsanaśaśiprabhaḥ.

Sādhanamālā, A-86, Na-85, C-66.

His beautiful person is red like Kuñkuma; he has three faces of [Kuñkuma], blue and white colour, embraces his Svābhā Prajñā with two arms, of which one touches her face, carries the Khaḍga, the arrow, the bow and the blue Utpala, sits on the moon over a double lotus in Vajrāsana, and has the radiance of the moon."

* This bronze belongs to the collection of Pandit Siddhiharṣa of Nepal and the image is popularly known as Dharmacakra Mañjuśrī.

† The passage in which the word occurs is—

"Sphuret-Buddhaughra-vimāna-praśādhhita-jagatrtauḥ.
Svatattvodbhavācinnotthāṃ Mañjuvajraḥ svayaṃ bhavet."
4. Mañjukumāra.

Colour—red. Vāhana—animal.
Face—three. Arms—six.

One Śādhanaka only in the Śādhanamālā describes him as three-faced and six-armed, and as riding 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:

...."Mañjukumāraṇaśādhuṣaṅkumārumaṅkumāramaṅkaṣaṇa-stubhaṃrupagāraṇaṃ sattvacaritasaṅkumāramāṃ Khadgabānavaradāṃ dakṣina-kartrayaṃ, Prajñāpāramitāpustakamalotpalacapavadvāmakartrayaṃ sārəngarukumārabharananiṣanaṇīkam nāṇapuṣparudhaśobhacaritrayaviṃciti-taṃ Tathāgataparamāṇuparighatitsaṃ ātmānaṃ dhīyātva...."

Śādhanamālā, A-79-80, N-61, C-61.

"The worshipper should meditate in himself the form of Mañjukumāra, who is three-faced and six-armed, whose colour is the colour of Kunkuma, whose right and left faces have (respectively) the blue and white colour; who has his seat on an animal; whose three right hands show the sword, the arrow and the Varada pose, while the three left carry the Prajñāpāramitā, blue Utpala and the bow; who is decked in princely ornaments and dress as befitting the sentiment of passion he displays, wears the three Cīraga, which are gaudily decorated with various kinds of flowers; who is made of the particles of the Tathāgatas....Thus meditating...."

It would be apparent from the translation why Mañjukumāra has been assigned to the five Dhyāni Buddhas: because his essence consists of the 'paramāṇus' or particles of the Tathāgatas meaning the five Dhyāni Buddhas. He is not known to us either in sculptures or in ancient paintings. The accompanying sketch (Plate XVIc), which has been restored from an ancestral album of a Vajracārya, however, gives a true idea of his form. The Vāhana, it may be noted, is absent in the drawing.

IV. INDEPENDENT FORMS.

The reason why we get forms of Mañjuśrī without fathers or the Dhyāni Buddhas on the crown, is rather difficult to ascertain, nor are we entitled to attribute them to the omission of the authors or the compilers of the Śādhanas. For the worship of Arapacana alone, there are, in the Śādhanamālā as many as eight Śādhanas and in none of these there is any faint reference even as to the origin of the god. It cannot be a case of omission but is one of deliberate commission. What then is the reason of this silence as to the origin of several forms of Mañjuśrī described below? The only reason we can adduce is a...

* A reads "paramāṇa."
simple historical fact. We know Mañjuśrī was, in the fourth century, known as a distinguished Bodhisattva, when the conception of the five Dhyāṇi Buddhas was practically in the air, and at best the name of Amitābha only was in existence. But when the conception of the Dhyāṇi Buddhas and the emanations was established, some forms of Mañjuśrī, were assigned to Amitābha, some to Akṣobhya and a few to the group of the five Dhyāṇi Buddhas by the later Buddhists according to their cults and some were left as independent; and we shall not be surprised if an attempt is made in the sculpture to assign the following four independent forms to any particular Dhyāṇi Buddha or a particular group of them.

1. Arapacana.

Colour—white, or red. Āsana—Vajraparjrāṇa. Companions—four.

Identification marks—Hook against breast (vānac khyālī gpathang-ṣaṅkārya) and t. brandishing sword in the right (dakṣīṇā udagatiḥ-ṣaṅkārya).

Eight Śādhanaś in the Śādhanamālā describe the form of this divinity who is sometimes white and sometimes red. He sits always in the Vajraparyāṇa attitude, and when he sits on an animal he is called Prajnāmātra. He is accompanied by the four divinities, Keśini, Upakēśini, Candraprabha and Śūrya-prabha, and as the group originate from the five syllables ‘A,’ ‘I,’ ‘Y,’ ‘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 are so widely represented both in stone and in bronze as Arapacana, sometimes with the four companions (XVIIa) and sometimes without them (Plate XVIIa). In one (Plate XVIIb) of the sculptures, preserved in the Dacca Museum, we find the four Dhyāṇi Buddhas, Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi (beside the usual four companions), sculptured on the aureole behind, the midst position at the top being occupied by one of the companion deities name Candraprabha resembling the principal god. The Nepal bronze (Plate XVIIc) does not carry the book against the breast but holds the stem of a lotus, white with a red collar.

Arapacana is also called Sadjomubhava-Arapacana, or Sadjomubhav Mañjuśrī. He is resplendent like the full moon, has a smiling face, is decked all princely ornaments, and sits on a double lotus in the Vajraparyāṇa attitude. He brandishes the sword in his right hand and carries the Prajñāpārami.

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

† This bronze belongs to the collection of Pandit Siddhihara of Kathmandu.
Book against the breast in the left. Jālinikumāra (or Sūryaprabha) is in front of him. Candraprabha behind, Kesīni to the right and Upakesīni to the left. All these four divinities are replicas of the principal god. The Dhyāna in one of the Sādhanas describes the principal god in the following terms:

...."Khadgapustakadhārīṇām ākuścitapāneacarām, raktavastrayugyatam śrūgārvacādāhārīṇām smitaviksitasādānām śaśāṅkāntityapābhām viśvadalakamalasthabaddhaparyānām Sadyonubhavārpracanārūpām ātmānām īksyeta."


"The worshipper should conceive himself as Sadyonubhava Arapacana, who carries the Khadga and the Book, wears the five cīrakas which are slightly folded, whose garments are of red colour, and befit the sentiment of passion he displays; whose face is radiant with a smile, and whose splendour is like the splendour of the moon; who sits on the double lotus in the Vajraparyānka attitude. . . ."

This Sādhana further goes on to say that the principal god should originate from the first syllable "A." Jālinikumāra from the syllable "R." Candraprabha from "P." Kesīni from "C" and Upakesīni from "N." Mañjuśrī should be in the middle, Jālinikumāra in front, Candraprabha behind, Kesīni to the right and Upakesīni to the left. All of them have white complexion and are identical with the principal god in appearance.

2. Sthiracakra.


The Sādhana for the worship of Sthiracakra has a remarkable feature unlike other Sādhanas in the Sādhnamalā, inasmuch as it does not give the Dhyāna at a stretch, but the information about his form is interspersed throughout the Sādhana, which is again in verse. From the information about his form, as gleaned from the Sādhana, it appears that, in one of his hands he carries the sword,† which spreading its rays destroys the darkness of ignorance, while the other in 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 over a lotus, we know not in what what Āsana or attitude, and wears the Cīrakas which makes his body resplen-


† Bhūrūpam karavālam—Mās. A 46, N-35, C-34.

‡ Sarvākāravapradānānimunam—Ibid.

§ Prodyadurgabhasthitibimbavimalam—Ibid.

|| Candrasaṅham bhunārāngabhāsurasarir-adbhāsuraṁ cīrakāḥ. Ibid.
dent. He wears princely ornaments and displays the sentiment of passionate love. He is accompanied by a female or Prajñā, who is beautiful, displays the sentiment of passionate love and laughs profusely.*

We have not met with any representation of this form of Mañjuśrī, unless the Bangiya Sāhitya Parisad image † No. C (d) 8/16, (Plate XVId.) is indentified with this. The sculpture agrees in almost all the details with the description given above, except that here the sword appears on a lotus, the stem of which is held in the left hand of the God, while the right exhibits the Varada pose. He sits in Laliṭāsana on the moon over lotus, and is accompanied by his Śakti, who according to the Indian custom, occupies a position to the left of her consort.

3. VĀDIRĀT.


This form of Mañjuśrī is rarely to be met with in stone or in bronze. One Sādhana only is devoted to the worship of this divinity to show that this form was not very popular amongst the Vajrayānists. Vādirāt is of medium height, neither very short nor very tall and appears a youth of sixteen years. He sits in the Ardhaparyanka attitude with the left leg slightly raised, on the back of a tiger. He wears all ornaments and displays the Vyākhyāna Mudrā. The Dhyāna is in verse and describes the form of Vādirāt in the following terms:

Svaecchaṃ sodasavatsarākṛtidharam śārdulālapṛsthasthitam
Vyākhyāvyākulanāṃpadmayugalam vānārdraparyānakānam ‡
Dirgham naṃ pi naṃ bāpi kharvanasaṇam saundaryarāśyārāṇaṃ
Ratnasvarṇamaniprakāravividhālankāramālākulaṃ

′′...Srimad-Vādirātśādhanaṃ samāptam. Kṛṣṇirinīṃ Pāndita-śri-Cintā-
maṇi-Dattasva.″


† This image has been identified as that of Mañjuśrī and described in the "Handbook to the Sculptures in the Museum of the Bangiya Sāhitya Parisad " on page 33. The attitude of the "Āsana" of the God is clearly Lalitāsana, but it has been designated therein as the Sukhāsana Mudrā, in which the word 'mudrā' has been wrongly applied after 'Āsana.' It must be added that the word, 'Sukhāsana' is altogether unknown in the Sādhanaṃalā. In the 'Handbook' unfortunately a confusion has been made all through between the Sukhāsana and the Lalitākṣepa attitudes. The author designates uniformly the Ardhaparyanka Āsana by the term Lalitākṣepa Mudrā and Lalitākṣepa by the Sukhā-
sana Mudrā. The figure of the Pājadi in the image has been identified as that of Yamāntaka—an identification for which, I am afraid, it would be difficult to quote any authority.
"The worshipper should meditate on himself as [Vādirāṭ] who is beautiful (lit. pure or transparent), and appears a youth of sixteen years; who sits on the back of a tiger; whose lotus-like hands are eagerly engaged in displaying the Vyākhyāna Mudrā; whose left leg is slightly raised in the Ardhaparyāṇa attitude; who is neither tall nor very short, is unparalleled 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 Sādhanā for Vādirāṭ. The author of this is Śrī Cintāmaṇi Datta."

4. Mañjunātha.

Faces—three. Hand—six.

Like Mañjukumāra he is also endowed with three faces and six arms. He carries the Cakra, Vajra, Jewel, the lotus, and the sword.* These five symbols are held in five hands but the dhyāna does not mention the symbol that should be carried in the sixth. It is therefore probable that the sixth remains empty.

Some of the varieties of Mañjuśrī bear such a close resemblance to Prajināpāramitā that it is difficult sometimes to distinguish between them. The only point of difference is that one is male and the other female. The iconographist thinks his duty done if he can identify an image as that of Mañjuśrī. But what has been said before clearly indicates that Mañjuśrī has as many as fourteen varieties, and unless we can definitely mention the particular variety, the mere identification as Mañjuśrī would be altogether useless.

* The extract is—

Vyuttāyā Mañjunāthasya vahan garvam samāhītaḥ
. . . . . . . . . . . . trimukham saubhujam tathā
Cakraśvajramṇaśrīnāraṇaśpadmakohagadhrāyudham."

MSS. A-87, Nā-80, C-67-8.