CHAPTER III.
BODHISATTVA AVALOKITESVARA.

Avalokitesvara is famous in the Mahāyāna Pantheon as a Bodhisattva emanating from the Dhyāni Buddha, Amitābha and his Šakti, Pāṇḍarā. As Amitābha and Pāṇḍarā are the presiding Dhyāni Buddha and Buddhaśakti of the present Kalpa (cycle) namely, Bhadrakalpa, Avalokitesvara is said to be the Bodhisattva who covers the period between the disappearance of the Mortal Buddha, Śākyasimha and the advent of the Future Buddha, Maitreya. The Guṇakāraṇdavyūha * gives an account of his character, moral teachings and miracles. In it we find that he refused Nirvāṇa, until all creatures of the Universe were 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 † 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 may impart knowledge. By a slow and gradual process the people and next the animals and other creatures would advance spiritually to obtain salvation. For all these reasons, Avalokitesvara is characterised as the best of the Saṅgha, the Jewel of the Buddhist Church or Saṅgharatna.

The Sañdhnamālā gives altogether thirty-one Sañdhanas which describe Avalokitesvara or Lokesvara in a variety of different forms. Among these variations, a good many have been described, though partially, supported by quotations from original texts with their translations in French, by M. Foucher in his Étude sur L’Iconographie Bouddhique de L’Inde, partie 2, Chapter II, Section 1.

Besides all the eleven varieties mentioned in Prof. Foucher’s work three more have been added in the author’s paper entitled. “The Identification of

* R. Mittra; Skt. Bud. Lit. p. 95.
† Extracts from the text is quoted below—‘Yāvat Avalokitesvarasaṁya dhṛtṛpatijñā na paraipūrtī bhavantī sarvasatāḥ sarvadūhkhe-hyyāḥ parimokṣitāḥ, yāvat anutārāyām sannyak sambodhau na pratiśāpītā bhavanti...yena yena rūpeṇa vaiśayāb sattvāḥ tene rūpeṇa dharmaḥ desayānti. Tathāgata-vaineyānām Tathāgata-rūpeṇa dharmaḥ desayānti... Mahāvayānām Mahāvairāpeṇa dharmaḥ desayānti... Vāyuvaineyānām Vairāpeṇa dharmaḥ desayānti... Rājāvaineyānām sattānām Rājārūpeṇa dharmaḥ desayānti... mātrāpītvyāryānām sattvānām mātrāpītvyāpeṇa dharmaḥ desayānti. Yathāyathāvaineyānām sattvānām tathātathārūpeṇa dharmaḥ desayānti.” Kāraṇḍavyūha, pp. 21-22.
Avalokiteśvara Images " read before the Second Session of the Oriental Conference held in 1922 at Calcutta. For the sake of convenience, these two will also be dealt with here in their proper places. Pañḍita Amṛtānanda's Dharma-kosāsāṃgha gives the description of another variety of Avalokiteśvara, which goes by the name of Sukhāvatī Lokēśvara.*

So the total number of variants goes up to fifteen, but it may surprise our readers to learn that the different forms of Avalokiteśvara are no less than one hundred and eight. The Muechandar Vahal, one of the numerous Vihāras in Kāthmaṇḍu has paintings in many colours of one hundred and eight variations of the Bodhisattva on wooden panels surrounding the temple on three sides. The paintings appear to be at least two hundred years old, and they bear inscriptions in old Newārī, giving their respective names. Clearly, in the point of antiquity, the discovery has a lesser importance than the ones we are dealing with at present, but as the overwhelming number of forms will no doubt throw a considerable amount of light on the Iconography of Avalokiteśvara, and thus facilitate identification, we do not hesitate to give a description of all these varieties, with the respective sketches, in the Appendix.†

Fourteen, out of the fifteen different varieties of Avalokiteśvara mentioned above, bear the figure of the Dhyānī Buddha Amitābha on the crown, showing that they emanate from the latter. The fifteenth, Vajra-dharma by name, is said to bear the figures of the five Dhyānī Buddhas on the crown. Now, let us take up the varieties one after another. These will be dealt with in order of popularity, which, again, will be determined by the number of Śādhanaus devoted in the Śādhanaṇaṇā to their worship.

1. Śaḍaśāri-lokeśvara.

Colour—white. 
Arms—four.
Mudrā—Ajñā. 
Symbol—rosette and lotus.
Companions—Manjūśrī and Saḍaśāri Mahāvidyā.
Identification Symbol—the Ajñā against the breast.

Four Śādhanaus in the Śādhanaṇaṇā are devoted to the worship of this form of Avalokiteśvara: two of them describe him in a group of three, one in a group of two in the company of Śaḍaśāri Mahāvidyā, and one singly. In all these, the form of Lokēśvara is the same. Below is quoted the Dhyāna of the Śādhanā describing him in a group of three:—

... "Ātmānām Lokēśvararūpaṃ sarvāṅgāṇākāraḥ bhūṣitaṃ suklavāram vāmataḥ padmadharaṃ daksināt kṣaṇḍarāharaṃ aparābhyāṃ hastābhyaṃ...

* See below, No. 14. 
† See Appendix B.
hrdi sampūṭānjalishitaṁ dhyāvāt. Dakṣiṇe Maṇidharaṁ tattadvārṇa*-
bhujaṁvitaṁ padmāntaroparisthaṁ. Vāme tathaiva aparapdamsthāṁ †
Ṣaḍaṣṭaram Mahāvidyāṁ...”

Sādhanaamālā, A-10, C-6, N-13-14.

“... “The worshipper should realize himself as [Ṣaḍaṣṭaram]-Lokeśvara
decored in all sorts of ornaments, white in colour, four-armed, carrying the lotus
in the left hand and the rosary in the right. The other two hands join in form-
ing the Mudrā of clasped hand against the breast. To his right is Maṇidhara
with the same colour and the same hands, sitting on another lotus. To the
left is Ṣaḍaṣṭaram Mahāvidyā with identical form sitting on another lotus...”

The Dhyāna of this god has been restored from the Kāraṇḍavyūha, as
one of the Colophons asserts.‡ The mantra assigned to this form of Avalokite-
śvara is the famous “Oṃ Maṇi-Padme Ḥum” consisting of six syllables.
These six syllables are here defined in the form of Ṣaḍaṣṭaram Mahāvidyā.

A perfect and perhaps unique image§ (Plate XVIII, a) of this group
of three deities hails from the Saṃhārāma of Sarnath, and is now preserved
in the Sarnath Museum with the label bearing the inscription “Unidentified
Group.” Mr. Orcel erroneously identified the group as the Tri-Ratna or
the Three Jewels of the Buddhists.—Dharma, Buddha and Saṅgha.∥ In
the group, Ṣaḍaṣṭaram Lokeśvara is in the middle; the figure to the right is
Maṇidhara and the female figure to the left is Ṣaḍaṣṭaram Mahāvidyā. It may
be noticed that under the seats of lotuses are four miniatures, who represent
none but the four guardians of the gates of the Ṣaḍaṣṭaram Mandala, as pres-
eribed in the Kāraṇḍavyūha.¶

Another artistic but mutilated image (Plate XVIII, b) of the Ṣaḍaṣṭaram
group, which was discovered in Magadha by Waddell and illustrated on Plate
II (2) with his article (J. R. A. S. 1894). depicts the goddess in what is called
the Virāśana. Waddell calls the central figure as “Caturbhuj Lokesvara”
and Ṣaḍaṣṭaram Mahāvidyā as the “Mother of Six Syllables.”** As he proceeded
to make the identification through Tibetan he missed their actual Sanskrit
names. The image is now in the Indian Museum, Calcutta.

The other image †† (Plate XVIII, c) found in the District of Birbhum
by Mr. K. N. Dikṣit, is also of the Ṣaḍaṣṭaram group, though it is mutilated

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* A reads ‘tadvārṇa’.
† ‘Apara’ is dropped in A.
‡ Kāraṇḍavyūhānāsana racitaṁ ṣāḍaḥanaṁ.
§ Sarnath Catalogue, No. B (c) 6, Pl. XIV (b).
∥ Sarnath Catalogue, p. 137.
¶ Kāraṇḍavyūha, p. 74—“tasya ca maṇḍalasya caturdvāreṇu catvāro mahārājāḥ
kartaṇyāh”.
** J. R. A. S. 1894, Pl. II (2).
†† Described in A. S. I. Eastern Circle, Annual Report 1920-21, p. 27 and illustrated
in Pl. I (2).
practically beyond recognition. The central figure depicting Śaḍakṣari Lokēśvara has lost two hands bearing the rosary and the lotus at some iconoclastic hand, but the marks are still there on the stone. The two hands exhibiting the Aṅjali (wrongly stated as Namaḥkāra) Mudrā contains the jewel.

Images of the Śaḍakṣari Lokēśvara, both in groups and singly, abound in Nepal and almost every monastery at Kathmandu and Patan has got one in it. As far as is known to us, the only coloured image (Plate XIX, a) of this divinity appears in the Baudhānātha Temple, one of the most famous places of pilgrimage of the Buddhists in Nepal.

When he appears in the group of two, according to the Śādhanamālā, the goddess may have another form depicting her in Virāsana, with yellow complexion and a bejewelled crown. In this case she has two hands only, of which the left holds the jewel, while the right is empty.* The Sarnath Museum image B (f) 4. (Plate XIX, b), though mutilated hopelessly must represent this form of Śaḍakṣari Mahāvidyā, and she can be readily recognized by the peculiar Āsana, which is absolutely rare in Buddhist Iconography.

Another alternative is also prescribed in the Śādhanamālā for all the three deities, and the Śādhana goes on to say—“Sometimes in the Śādhana of Śaḍakṣari Mahāvidyā, Lokēśvara holds also the lotus bearing the jewel and the book. Maniḍhara may hold the jewel and the lotus and be without the book. Śaḍakṣari may hold the book and the lotus and be without the jewel.”†

2. Śimhanāḍa.

Identification marks—(i) left—sword on lotus.
(īi) right—Triśūla entwined by a snake.

Four Śādhanas also are devoted to the worship of Simhanāḍa, who is regarded by the Mahāyānists as the curer of all diseases. He is one of the most popular forms of the Bodhisattva Avalokiteśvara and his images are by

* The text has—
"Āryāntu cintayet pitām vāme ratnacchābhṛṇṁ
Rikta-savyakarāṁ ratnānūliṁ viśānāṅgāṁ."

† Śādhanamālā, A—21, C—11, N—17. "Kvaścit Śaḍakṣarīśādhanē Bhagavān
samapustakākārāppadmodharāḥ Maniḍharaṣṭu pustakārāhita-manipadmodharāḥ, Śaḍakṣarī tu maniṭhita pustakāpadmodharāḥ."
no means rare in India. At Patan, in Nepal, all the more important Vihāras have two images of Simhanāda, either is stone or in bronze, on either side of the staircase leading to the sanctum. He appears in many forms with very slight differences. The four Śādhanas alike describe him as follows:

“Ātmānaṁ Simhanāḍa-Lokesvarāṇāṁ bhāvayeṁ, svetavarṇaṁ trine-taṁ jātmākuṭināṁ nirbhūṣaṇaṁ vyāghracarman-prabhṛtaṁ simhāsnas-taṁ mahārājalilai-candrāsanāṁ † candraprabhaṁ bhāvaye. Dakṣīne sitaphaniveśitaṁ triśūlaṁ āvetan, vāme nānāsugandhikusumaparipūrītapadmahāhājanaṁ. Vāmahastate ‡ utthamaṁ padmopari jvalatkhadgaṁ.”

Śādhanamāla, A-85, C-28, N-25.

“The worshipper should conceive himself as Simhanāḍa Lokesvaram of white complexion, with three eyes, with the crown of chignon, having no ornaments, clad in tiger-skin, mounted on a lion in the attitude of princely ease, seated on and glowing like the moon. To his right is the white trident entwined by a white serpent; to his left is the lotus-bowl full of fragrant flowers. From his left hand rises the (white) lotus on which is the fiery (white) sword."

Generally, in the images of Simhanāḍa, the bowl of flowers to his left is absent (Plate XIX, c) § and in very rare cases the trident also. Sometimes the trident is held in his right hand ‡. The pose in which he sits is here called the Mahārājalilai post, which is another name for the Ardhaparyanka attitude; but in representations, he may sit in the Paryanka attitude also (Plate XIX, d),—or is even found in a standing attitude (Plate XIX, e). The lion, which is found in almost all the images, may also be absent in bronzes (Plate XX, a). ¶ The fact that Simhanāḍa wears no ornaments is very important because this distinguishes him from some of the varieties of Māñju-śrī. The artistic specimen of Simhanāḍ (Plate XX, b) discovered at Mahoba and described by Mr. K. N. Dikshit* carries a rosary in his right hand. None of the Śādhanas in the Śādhanamāla refers to the rosary, but some of the Tibetan specimens have got it.


Colour—white. Symbol—lotus.
Mudrā—Varada. Āsana—Lalita or Ardhaparyanka.
Companions—Tāra, Sudhanakumāra, Bhṛkuṭi, Hayagrīva.

Khasarpana also is described in a number of Śādhanas in the Śādhanamāla, which fact points to his popularity amongst the Mahāyānists. Many

* C reads ‘vibhūṣaṇaṁ’. † dropped in A. ‡ N reads ‘upasthitam’.
§ J. R. A. S. 1894, Pl. I. ¶ As in the standing image from Patan, Pl. XIX, e. ¹ This bronze belongs to Paṇḍit Siddhihaṛaṇa’s collection.
images of this variety of Lokeshvara have been discovered and many Museums possess one. 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 is that Lokanātha may be flanked by two divinities, Tārā and Hayagrīva, whereas Khasarpāṇa must be accompanied by two more, Bhṛkuṭi and Sudhanakumāra. He is of white complexion and sits, either in Lalitāsana or the Ardhaparyanka attitude. Below is given a somewhat lengthy Dhvānī describing the god:

"Ātmānama Bhagavantaṁ dhvāyāt himakarokotikiranāvadātaṁ deham, ūrījatāmuktaṁ Amitābhaktyaśekharaṁ, viśvanalinośaṁśaṁ śaśīmaṇḍale. ardhaṁṇaṁkāraṁdharāvigrahaṁ smeramukham dvīrāṣṭavardadeśiyaṁ daksine varadakaram, vāmakareṇa sanālakamaladharām, karavigalatlyuṣudhārābhivyahārārasikām tadadāḥ samārupitorthavahumukham mahākuksim atikrāṁ atisītivarnam Śucimukham tarppayantām śrīmat-Potalalakādalodaranivāsāṇaṁ karunāśnigdhāvalokanāṁ śrīgāraraṇaparyupāsāṁ atisāntaṁ nānālākaśālaṁkāntaṁ.

Tasya purātataṁ Tārā daksinapārśve Sudhanakumārāḥ.

Tatra Tārā śyāmā, vāmakarabdhrānaṁ sanālaṁ utpalam daksinakareṇa vikāśayante; nānālākāraṁvati abhinavavayuvaṁodbhinnakacchābāraṇa.

Sudhanakumāraśca kṛtānjaliṁpute kaṇakavahāsadhuuyiḥ kumāraraśpadhārī vāmakakṣavinvayastapustakāḥ sakalalākāraṇa.

Pāścime Bhṛkuṭi Hayagrīva uttare.

Tatra Bhṛkuṭi caturbhujā hemaprabhā jaṭākalāpinī, vāme tridāntī-kamandaludhārihastā daksine vandanāhinayākṣasāṭrādharakaraṇa, trīnCTRā.

Hayagrīva rak tavartaraṁ kharvalambodaraṁ ūrdhvajvalat-pingalakeśaṁ bhujāgayañjopaviti kapilatarasāṁsāṛuṣeniparīcitatāmukhamandalaṁ rak tavartulatāntratraṁ bhṛkurutikutulabhūkāṁ vyāghracarmāṁbarāṁ dandaṭuyah daksinakareṇa vandanāhinayāṁ.

Ete sarva eva svanāyakacchānaṁ reraitāṛṣṭayo yathāśobhaṁ avasthitāṁ cintanīyāḥ.

Iti Khasarpanasādhanam”. Sādhanaśāla, A-23, C-12-18, N-19.

"The worshipper should conceive himself as the god [Khasarpāṇa]. His person is as resplendent as the rays of a creole of moons; he wears the crown, of chignon, bears the image of Amitābha on head, and sits on the moon over the double lotus in the Ardhaparyanka attitude; his body is decked in all ornaments; he 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 expert in bestowing the stream of nectar that flows from his hand, while Śucimukha who stands below with an uplifted face, a protruding belly and very pale appearance receives the same. [Khasarpāṇa] resides in the womb of the mount Potalaka; looks beautiful with compassion, is full of the sentiment of passion, is extremely peaceful and 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 is oppressed by her breasts caused by her recent youth.

"Sudhanakumāra, again, has his two hands joined (aṇjali), is resplendent like gold, has the appearance of a prince; he carries the book under his left armpit and is decked in all ornaments.

"To the West of the God is Bhrūṇī and to the North, Hayagrīva.

"Here Bhrūṇī has four arms, is resplendent like gold, has matted hair, carries the staff with three horns and the Kamanḍalu in the left, and in the right, [one is raised] in the attitude of bowing and [the other] carries the rosary; she has three eyes.

"Hayagrīva has red complexion, is short, with a protruding belly; his hair rises upwards in the shape of a flame, he has a snake as his sacred thread; his face is recognized by a deep brown pair of moustaches; his eyes are red and round; his eye-brows are distorted in the act of frowning; 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 as situated in a befitting and artistic manner with their eyes directed towards the face of the principal deity."

Here ends the Sādhana for Khasarpāṇa."

The finest image (Plate XXI)* of Khasarpāṇa has recently been discovered by Mr. N. K. Bhaṭṭasāli in the Parganna of Vikrampur in Eastern Bengal. The sculpture is one of the best products of the Bengal School of art, and will do credit to any art, ancient or modern.

If the central image is mutilated like the one reproduced in Plate XX, c, we would still be able identify Khasarpāṇa by noticing the four companions to the right and left of the God.

4. LOKANĀTHA.

Colour—white. Symbol—lotus.
Mudrā—Varāda.

Four Sādhanas, again, are devoted to the worship of the Lokanātha variety of Avalokiteśvara. He is single in three Sādhanas, and only one Sādhana describes him as accompanied by Tārā and Hayagrīva. The same Sādhana, in one of the Asiatic Society Manuscripts of Sādhanaamālā adds further that Lokanātha should be accompanied also by the eight gods, Maitreya, Kṣitigarbha, Vajrapāṇi, Kagārthā, Viṅkambhīn, Sāmantabhādra, Maṅjughoṣa and Gaganagāṇja; by the four goddesses, Dhūpā, Puṣpā, Gandhā, Dipā; and

* I am obliged to Mr. N. K. Bhaṭṭasāli for allowing me to take a copy of his negative for reproduction.
by the four guardians of the gates, Vajrānkuśa, Vajrapāśa, Vajrasphoṭa and Vajraghaṇṭa. In other words, the manuscript gives the constitution of the whole Maṇḍala of Lokanātha. The principal god has two hands, which carry the lotus in the left and exhibit the Varada pose in the right,—exactly like Khasarpāna, previously described. Let us, therefore, take up the Sādhana which gives the description of the Maṇḍala. It is in verse and thus describes the principal god:—

"Pārvavat kramayogena Lokanātha saśiprabhām
Hriṇḍākāraś Sarasambhitam jātāmukūtaṃ manditam
Vajradharmā-jatāntaḥsthām aśesaroğanāśānam
Varadāṃ daksīṇe haste vāmca padmadharāṃ tathā
Lalitākṣepa-samaṃsthantu mahāsaumyaṃ prabhāvam
Varadotpakā saumya Tārā daksīṇataḥ sthitā
Vandana-dādahastantu Hayagrīvotha vāmataḥ
Raktavarno mahāraudro vyāghracārmanārahipriyaḥ"

Sādhanaṁāla, A-28, N-28, C-17.

"Following the same procedure as before, the worshipper should conceive himself as Lokanātha, resplendent like the moon, as springing from the sacred syllable "Hriṅḍā" and wearing the crown of chignon.

"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.

"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 Hayagriva, who exhibits the act of bowing, and carries the staff in his two hands; who has red complexion, appears terrible and is fond of the garment of tiger-skin."

The Dhyāna in all MSS. goes thus far and no farther, except in the Asiatic Society manuscript already referred to, which gives the details of how the Maṇḍala for the worship of Lokanātha should be constituted. The Ms. A adds further:—

"Tadvarṇaṭakāṭadale padme Maitreyādi vinyaset
Maitreyāḥ pitavyaśca nāgapuspavaraṇapadaḥ
Kṣīṭigarbhaḥ syānavarṇaḥ kalasām cāhayaḥ tathā
Vajrapāṇicā śukkābhaṃ vajrahastavaraṇapadaḥ
Khagārboḥ nabhaśyāmābho cintāmanivarṇapadaḥ
Maṅjūghoṣo kaṇakābhaḥ khaḍagapustakaṭhāriṇaḥ
Gaganaṅgaja raktavarnaḥ nḷotapalavaraṇapadaḥ
Vīśambhi tu kṣīṭavaraṇaḥ ratnotamavaraṇapadaḥ
Sāmantabhadraḥ pitābhaḥ ratnotpalavaraṇapadaḥ
Dhūpādicaṭurdevi ca Vajrāṇkusādyādīvāragaḥ
Varnāyudhathāpurvāḥ maṇḍalasyānusārataḥ
Evaṃ vidheḥ samayuktam Lokanāthāṃ prabhāvayet"


* Vajradharma here stands for Aṃḍābha.
† Wanting in all other Ms.
"On the eight petals of the lotus (on which the god sits) should be placed the gods Maitreya and others. Maitreya is of yellow complexion, carries the Nāga[keśara] flower and exhibits the boon pose. Kṣitigarbha has green complexion, carries the Kalaśa and exhibits the Abhaya pose. Vajrapāṇi is whitish in complexion, carries the Vajra and exhibits the Varada Mudrā. Kha garbha 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. Gaganaganja is of red colour, carries the lotus and exhibits the Varada Mudrā. Viṣ- kambhin is ash-coloured, carries the best jewel and exhibits the Varada Mudrā. Sāmantabhadra 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 Māndala. In this way Lokanātha should be conceived by the worshipper."

When represented, Lokanātha is generally alone and is occasionally accompanied by Tārā and Hayagriva. But we have never come across an image in which all the surrounding deities. Maitreya and others, are represented. He may sit in three attitudes according to three different Sādhanas; he may have the Lalita, the Paryanka or the Vajraprayaṅka attitudes. In the fourth the Āsana is not mentioned, and it is for this reason that we get images of Lokanātha in Ardhaparyanka (Plate XX, d) or even in a standing attitude (Plate XXIIa) as well. The standing image reproduced is of pure ivory and has silver foliage behind it.* The Sarnath image reproduced on Plate XXII, b represents the earliest image of Lokanātha with the miniature figure of Amitābha on the crown.

5. Hālāhala.


Three Sādhanas 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 we have been able to find some, though they do not strictly follow the Sādhana. The distinguishing feature of Hālāhala is that he is generally accompanied by his Śakti or the female energy whom he carries in his lap. The Sādhanas all enjoin the presence of the Śakti, though at least two images, one in stone, (Plate XXII, c) another in bronze, have been discovered in Nepal, where the god has been represented alone. According to the Sādhanas, the god should be seated, but the two images

* It belongs to a wealthy Newār merchant of Kathmandu and I had access to it through the influence of Paṇḍita Siddhārtha Vajraśārya.
above referred to represent him in a standing attitude. The Dhyāna con-
tained in one of the Sādhanas runs as follows:

"Hriṅkāravijanispannaḥ Hālāhalaḥ mahākṛpam
Trinetram trimukham chaiva jaṭānukuṭamanḍitam
Prathamāṃ samam nilam dakṣinam vāmalohitam
Ṣaṅkārdhadharaṃ mūrdhni kapālakaṃṣaśekharaṃ
Jaṭāntaḥsthajinam samyak sarvāharaṇaḥ bhūṣitaṃ
Satāvindanirbhāṣam śrīgārarasasundaraṃ
Ṣaḍbhujam smeravaktraṅa vyāghraśarmāṃharaṇapriyam
Varadāṃ daksināṃ pāpau dviṣṭye cākṣamālikam
Tritosye śaranarttanaṃ vāme cāpadharaṃ tathā
Dviṣṭye sitapadmaṅca triṣṭye stanaṃvra ca"

Vāmajānunā sitāṃ Svāhadeviṃdadhiṃ vāmena kāmalaḥārāṃ
daksinena bhujena Bhagavadāṅganaparāṃ kusumaśobhitajāṭākalāpam.
Daksināṃ pārśvāṃ sarpaśevitam triśulāṃ, vāmapārśve padmaṅthakaṃ
dīnāṅgandhiṣkumāriṃ sampārṇaṃ. Raktapadmacandre lilākṣepasthitam
bhāvayeṇ.

Sādhanamālā, A-37, N-26, Č-25.

"The worshipper should conceive himself as Hālāhala, the great com-
passionate, originating from the sacred syllable ‘Hriṅkāravija’, with three eyes, three
faces and his 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 Jīna Āmitābha is within his chignon
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 emanation 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
chignon is decorated with flowers. To their right is the Triśulā entwined
by a snake and on the left is the Kapāla on the lotus, full of a variety of fragrant
flowers. The god sits in the Lalita attitude on the red lotus."

6. PADMAṆARTTEŚVARA.

(I)

Face—one.

Arms—eighteen.

Symbol—lotus.

Āsana—Ardhaparyaṅka (in a dancing attitude).

Identification mark—Double lotus in all hands.

Three Sādhanas in the Sādhanamālā are also devoted to the worship of
this variant of Avalokiteśvara. But the three Sādhanas are entirely different,
describing three widely different forms of the deity. It is therefore necessary
that all the three Dhyānās should be quoted and translated. There is no
difficulty in taking the three to be Padmanārtteśvara because all doubt is set
at rest by the fact that the mantras, where mentioned, are the same and that the Sādhanas always designate him as Padmanarattēsvara.

Images of Padmanarattēsvara are extremely rare even in Nepal. So far as is known to us, only one image (XXII, c) of this divinity has up till now been discovered. It follows the Dhyāna given below:

"Padmanarattēsvarāṇāṃ ārya-Avalokiteśvara-Bhaṭṭāraṇe śāmānam vībhāvayet ekamukhāṃ astādaśabhujāṃ ardhaparyāṅkīnaṃ Amitābhaṃ bhratājūtām padmānabhaṃ, sarvakaraḥ viśvapadmadhāriṇaṃ, yoginīvīṣeṇaparīvratam daksīṇavāmaparīvrasthitaṃ-Tārā-Sudhana-Bhṛkti-Hayagrīvaṃ divyālaṃ kāravastrabhūṣanāṃ...


"The worshipper should conceive himself as Bhaṭṭāraṇa Avalokiteśvara in the form of Padmanarattēsvara, who is one-faced and eighteen-armed, who stands in the Ardha-paryāṅka attitude, on whose crown of chignon is the effigy of Amitābha, who carries the double lotus in all his (eighteen) hands; who is surrounded by a host of Yoginis; whose right and left sides are occupied by Tārā, Sudhana, Bhṛkti and Hayagriva; and who is decked in all kinds of ornaments...."

The Āsana that is prescribed in the Sādhana, we may notice, is the Ardha-paryāṅka. This Āsana may have two varieties; the ordinary, which is also called the Mahārājalaḷā, this in the cases of Vāgīśvara and Simhanāda and the second, the dancing variety, (ārdhaparyāṅkāna nātyasthā) as in the cases of Heruka Vajra-vārāhī and others. As the word 'nartēsvara' means the "God of dances" or the "God in a dancing attitude," the Āsana of Padmanarattēsvara may, therefore, be taken as the dancing variety of Ardha-paryāṅka, and this is borne out by the fact that the only image we have got, shows the god in the same attitude. This image hails from the Sarasvatīsthānau or the Maṇjuśrī Hill in Svaṃbhūtēstra in Nepal. Though the god has here been represented with only two of the companion deities, yet the principal figure minutely corresponds to the description given in the Sādhanaṃaḷā.

(II)

Colour—red. Companion—Śakti.
Mudrā—Śūci. Symbol—lotus.
Vāhana—animal.

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

"Padmanarattēsvarāṃ śāmānam bhāvayet satvaparyāṅkāṃśīṃ Sanātanaṃ dhvābhajākamukhaṃ raktāṃ sakalālankāradhāraṃ Amitābhamukhaṃ, vāmaparāve Pāndaravāsinīsamāḥśīṭaṃ aṅgānābhīnaṃbhūṣitavāmabhujena raktapadmadhāraṃ, narttaaṃbhīnayaṃ Sūlāmudrayā vīkṣāyadāparadakṣiṇākaraṇ...

"The worshipper should conceive himself as Padmanarātīsvara, who is seated on an animal, is two-armed and one-faced; whose complexion is red and who is decked in all kinds of ornaments, bears the effigy of Amitābhā on the crown and is embraced by Pāṇḍaravāsinī in the left; whose left hand, which carries the lotus, is raised in the act of embracing [the Šakti], while the right exhibits the Śucīmudrā in the act of dancing...."

The accompanying drawing (Plate XXII, d) is all that we could secure in Nepal, of this form of Padmanarātīsvara. The right hand which ought to have shown the Śucīmudrā, has been given a lotus in the drawing. Moreover, the Vāhana is altogether absent.

The same Sadhana from which the Dhyāna quoted above has been restored, contains the description of the Mandala. The Sadhana in question further goes on to say that the lotus on which the God sits should have eight petals, each of which should contain one goddess. For instance, the East petal will have Vilokini, white in colour and carrying the red lotus. The South is occupied by Tārā of green colour holding the Palāśa and the lotus flowers. Bhūriṇī who should be in the West, is yellow in complexion and carries the Cakra and the blue lotus; Bhūruṇī in the North, whose complexion is white, holds the yellow lotus. In the North-East, there should be Padmavāsinī, who is yellow in complexion and holds the Māṇiśthā and the lotus. 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. The North-West is occupied by Viśvavajrā of variegated complexion, holding the black lotus.

(III)

Colour—red. 
Arms—eight.
Āśana—Ardhaparyāka in a dancing attitude.
Companions—Eight goddesses mentioned in (II).

The Nepal Manuscript No. 608 of Sadhanamāla, gives a third description of Padmanarātīsvara, which is not to be found in any other manuscript. As the MS. No. 608 is full of mistakes and omissions, the Sadhana in question is not altogether free from them. As it is, the Sadhana may be restored as follows:—

"Naṃ Maḥ Padmanarātīsvarāya!"

Tatra viśvapadmopari candre rakta-Hrih-kāraṇaparaṇatam Padmānārtī
tīsvarāṃ raktavarnaṃ ekamukhaṃ jaṭāmukutināṃ triśrīṃ, aṣṭabhujaṃ, 
sarvālaṅkārabhūṣitaṃ sarpa-vajrānapūrṇaṃ ardha-paryākānaṃ tāndavāṃ. 
Prathamabhuja-dvayena nṛtyābhinayanam, dvitiyadakṣinabhujena viśaṇī 
śucīmudrā, vāmabhujaṃ raktapadmaṃ śiraśi dhṛtaṃ, tritiyabhuja-dvayena 
vajravaddantādriśadharāṃ, caturthabhuja-dvayena akṣuśreṣṭukā 
dharāṃ, aṣṭadvipa-parivṛtāṃ, evam bhūtaṃ Padmanarātīsvarāṃ Lokanāthaṃ 
bhāvayet."
"Salutation to Padmanarttēśvara.

Here the worshipper should conceive himself as Padmanarttēśvara, on the moon over the double lotus, springing up from the sacred syllable ‘Herb,’ of red complexion, one-faced, having the crown of chignon, three eyes and eight arms; as decked in all sorts of ornaments, wearing the sacred thread of a snake, and dancing in the Ardhaparyanka attitude. The first pair of hands exhibits the dancing pose, the second right exhibits the Śūcimudrā against the breast, the second left holds the red lotus over head; the third pair carries the staff and the Triśūla, surmounted by a Vajra, while the fourth pair carries the rosary and the water-pot. The principal god is surrounded by eight goddesses. In such a manner the god Padmanarttēśvara Lokanātha should be conceived."


LOKEŚVARA.

Colour—white.
Arms—six.
Identification mark—Vāhana consisting of Śimha, Garuḍa and Viṣṇu.

There was a considerable difficulty in recognizing images of this divinity. The Śādhana gives the description of the principal god, but is practically silent as to why a peculiar name of this kind has been ascribed to this particular variety of Lokeśvara. India has not given us, up till now, any image of Harihariharivāhana and it is rare even in Nepal. There is only one sculpture (Plate XXIII, a) at Svayambhūkettra, and a bronze (Plate XXII, f) at Pāṭan, and both follow the Śādhana precisely. The lion is lowermost, on which rides Garuḍa. On the back of Garuḍa again, is the Hindu god, Nārāyaṇa with the four symbols, the conch, the discus, the mace and the lotus. Lokeśvara rides Nārāyaṇa. The lion, the Garuḍa and Nārāyaṇa, all have ‘ Hari ’ as their synonym, and as three Haris are there, Lokeśvara is said to have the Vāhana of three Haris and thus to have acquired the name of Harihariharivāhana. Two Śādhanas in the Śādhanaamālā are devoted to the worship of this form of Arya-Avalokiteśvara and the Dhyāna in one of them describes the god in the following terms:

"Harihariharivāhanodbhavam Bhagavantaṃ Arya-Avalokiteśvaram sarvāṅgāsuklaṃ jātāṃkutīnām sāntaveśam, daksinakareṇa Bhagavantaṃ Tathāgataṃ sākṣinām kuryantam, dvitiyena aksamālādhārinām, tritiyena duhkhaśakṣam lokaṃ upadeśayantam, vāmena dandaḥharaṃ, dvitiyena kṛṣṇa-jinadharaṃ, tritiyena kamandaludharaṃ, simhagaruḍa-Viṣṇuskandṭhasthitam ātmānam dhyātva...


"The worshipper should conceive himself as Harihariharivāhanodbhava or god Arya-Avalokiteśvara white, in all limbs, with the crown of chignon, clad in peaceful garments, citing the Tathāgata as witness with one of his
right hands, carrying the rosary in the second and instructing the deluded people with the third; as carrying the staff in one of his left hands, the black deer’s skin in the second and the Kamandalu in the third; as riding on the shoulder of Vīśṇu [who rides on] Garuḍa, [who is again on the back of a] lion. Thus meditating...."

But all the images of this divinity are not made strictly in accordance with the directions laid down in the Śādhana. There is an image of this god at Pāṭān with a snake entwining the legs of the lion, like the one reproduced in the Appendix. It is interesting to note that the word ‘Hari’ is also a synonym for snake and it is no wonder that the snake is present there; but in that case the sculpture cannot be said to follow the Śādhana precisely. Sometimes, in the drawings, instead of the deer’s skin in one of the hands of the god, we find an elephant (Plate XXIII, b).

8. TRAILOKYAVASĀṆKARA.

Colour—red. Āsana—Vajraparyaṇa...

This variety of Lokeśvara is also known as Odadiyāna, Uddiyāna or Oddiyāna Lokeśvara, or Lokeśvara as worshipped in O.issa, which was, in the middle ages, a great centre of Tāntric learning. This form of Lokeśvara does not appear to have been very widely represented. We have met with only one bronze of this god in the Kva Vāhāl at Pāṭān in Nepal. Here also, the image of the god does not follow the Śādhana precisely. Two Śādhana only in the Śādhanamālā are devoted to the worship of Trailokyavasāṅkara and the Dhyāna contained in one of them is given below:

"Lokeśvaraṃ sarvāṇgamahārāgaraṃ ekamukham dvibhujam tri-netram jatāmuktaṃ mahādyotāṃ vajrañkitapāṇikṣaḥ samāhastam raktapadme vajraparyaṇkanisāṇmaṃ divyābharaṇavastravibhūṣitaṃ ātmānam vicintya...."

Śādhanamālā, A-41, N-80, C-29.

"The worshipper should realize himself as Lokeśvara (in the form of Trailokyavasāṅkara), whose limbs are reddened by the intense sentiment of passion, who is one-faced, two-armed, three-eyed; who has the crown of chignon over head, carries in his two hands the nozzle and goad stamped with the Vajra; who is seated on the red lotus in the Vajraparyaṇa attitude; and is decked in celebral garments and ornaments. Thus meditating...."

The Dhyāna, it may be noticed, does not give the name of this variety of Lokeśvara as Trailokyavasāṅkara, but the Colophon* attributes the name to him. It further says that the Śādhanā is composed by the great Tāntric savant, Sarahapāda, famous in the middle ages as one of the eighty-four Siddhapuruṣas.

* “Oddiyānakramena Trailokyavasāṅkara-Lokeśvara-sādhanam Sarahapādakṛtyam.”
9. **RAKTAŁOKESVARA.**

(I)

Colour—red.  
Arms—four.  
Companions—Tārā and Bhṛkti.

Two Sādhanaś in the Sādhanaśūla are devoted to his worship. But the two Dhyānas describe two widely different forms of the god. It is therefore necessary that both the Dhyānas should be quoted and translated. One of the Dhyānas describes him in the terms given below:

"Dakṣinottara-pārśva Tārā-Bhṛkti-devīdvaya-sahitam Ārya-Avalokiteśvara-Bhaṭṭārakaṁ rakta-varṇamāṇ raktamālyāṁvarānulēpanam pāṭāṅkusa-dhanur-bāṇadhracaturbhūjanam raktakusumāyitākataśīkaraṇadhatad avasthitam ātmānam vicintayet....


"The worshipper should conceive himself as Ārya-Avalokiteśvara, who is flanked in the South and North, by the goddesses Tārā and Bhṛkti; who has red complexion, wears red garments and is besmeared with red ungents; who carries in his four hands the noose, the gōd, the bow and the arrow, and who places himself under the Aśoka tree, which has blossomed forth red flowers."

The Colophon attributes to him the name of Rakta-Lokeśvara, and this name has been given simply because his complexion is red. The only image (Plate XXIII, e) of this form of Lokeśvara, again, as far as we have been able to ascertain, appears in the Kva Vāhāl at Pāṭan in Nepal. This bronze bears an inscription in Newari on the pedestal, which designates him as Raktalokeśvara. It may be noticed that he is not flanked in this image by his two companions, Tārā and Bhṛkti. As there is no mention of the particular Āsana of the god, the standing attitude in the bronze is quite in keeping with the Sādhana.

(II)

Colour—red.  
Arms—two.  
Symbol—lotus in the left hand.  
Mudrā—opening petals of lotus.

The next Dhyāna undoubtedly describes a second form of Rakta-lokeśvara, of whom no representation has yet been found. The Dhyāna runs as follows:

"Rakta-varṇam Āmitābhagarbha-jāta-mukutadharaṁ vāmakasṛgṛhitā-raktapadmaṁ taccā dakṣinakaraṇa vikāsayantaṁ vividhālanākāravi-bhūsitaṁ....


* These four weapons are held in the first and second pair of his hands.
"The worshipper should conceive himself as [Raktalokeśvara] of red complexion, having a crown of chignon bearing the effigy of Amitābha, carrying the red lotus in the left hand and opening its petals with the right, and as decked in various ornaments...."

A reference may be made to the Dhyāna of Vajradharma, equally unpresented, whose form will be described under No. 15. The forms of Raktalokeśvara and Vajradharma are almost identical, with the difference that the Śādhana enjoins for Vajradharma the Vāhana of a peacock and the five Dhyāni Buddhas on the crown.

10. MĀYĀJĀLAKRAMA AVALOKITĚŚVARA.

Faces—five.  
Āsana—Pratyālidhā.  
Hands—twelve.  
Colour—blue.

As the Śādhana for the worship of this particular form of Avalokiteśvara has been restored from 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, though fierceer forms are also to be met with in the Tibetan Buddhist Iconography. The Dhyāna given in the Śādhanamālā describes him in the following terms:—

"Bhagavantam Ārya-Avalokiteśvaraṃ krṣnavaram pratyālidhastham sūryyamandalasthitam pāncamukhāṃ triśrītmāṃ dvādaśabhujam sitarakta-dakṣīnāmukham kadaḥ pādaḥ vijñapanaṃ vamanam kṣaṇamukhavatām dāmaru-khatvāṅgāṃ ankuśa-pāsa-vajra-saradham, vāmabhujaih tarjam-kapāla-raktakamala-maṇi-cakra-cāpadharam daṃṣṭrākālaśakalavadanam śanmudropcatam munḍamālālakṣyāsirāṃ nagnāṃ sarvāṅgasundaram ātmānaṃ āhaṭṭi pratyākalayya...."

Śādhanamālā, A-45, N-88, C-82.

"The worshipper should conceive himself as Ārya-Avalokiteśvara, who has blue colour, who stands in the Pratyālidhā attitude on the orb of the sun; who 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; who carries in his right hands the Damaru, Khatvāṅga, goad, noose, Vajra and the arrow, and in the left hands the raised index finger, the Kapāla, the red lotus, jewel, cakra and the bow; whose faces look terrible with bare fangs; who is endowed with the six auspicious ornaments;† whose person is embellished by the garlands of heads, who is nude and appears beautiful in all limbs. Thus quickly meditating...."

* The word 'vikāsavyantam' may also mean 'exhibiting', which would have suited the context well in this case. If that meaning is accepted, the god will have the lotus in both of his hands.

† These six ornaments have been enumerated in the following verse in the Śādhamālā:—

"Kapṭhikārcekaṃ ratnamukhāṃ bhasmasūtraṃ Śaṭ vai Pāramitā etā muddālīpna yojitāḥ "
The image reproduced (Plate XXIII, d) is perhaps the only one of its kind in India, and belongs to the Swayambhūkṣettra (vulgo-Simbu) in Nepal. It is sculptured in an obscure corner, on one of the panels of a miniature caitya, and corresponds exactly to the description given in the Sādhanamālā; the only deviation is that the god has not been represented as nude in this image.


Colour—yellow. Åsana—Vajraparyāṇka.
Mudrā—Samādhi. Symbol—bowl of jewels.
Companions—two serpents on either side. Identification mark—no ornaments.

One Sādhana only is devoted to the worship of this form of Lokesvara which is almost the same as that of Amitābha, whom he bears on his head, with the difference that here the former wears the sacred thread, and bears the effigy of his sire on head. Amitābha being a Dhyāní Buddha, has no father. Nilakaṇṭha, according to the Sādhana, is accompanied by two serpents. The Dhyāna is given below:

"Bhagavantam pitavarṇaṃ ardha-candrabhadtabhadtam ātmā-ātmanām ājñāmanām pravartitam ātmanām; kṛṣṇārāharanāgamāni vajraparyāṇakālaṃ; samādhiḥ paripariṇaṃ nānārṇakaḥ prakālaḥ prakāraṇaṃ, eneyacarmanāṃ mattaḥ prakāraṇaṃ, vyāghra-carmānāmārthaṃ harām nirābharaṇaṃ Nilakaṇṭhaṃ nīlāguṭkāviśīṣṭa-kālaṃ; prarottābhisaṃbaddhapuccha-samaṇīnāviśīṣṭa-Bhagavatāvalokanaparīmuktam kṛṣṇa-sarvapalakṣitaṃ ātmām evam vīhāvayet......

Nilakaṇṭha-Ārya-Avalokitēśvara-sādhanaṃ samāptam."

Sādhanamālā, A-44, N-82, C-82.

"The worshipper should conceive himself as the god Nilakaṇṭha, whose complexion is yellow, who wears the crown of chignon decorated with the crescent; on whose head is to be noticed the effigy of Amitābha, who sits in the Vajraparyāṇa attitude on a red lotus, on which is spread the skin of a black deer; who exhibits the Samādhi Mudrā with his two hands carrying the Kapāla (bowl) filled with a variety of gems; whose sacred thread consists of the deer-skin (eneya); who wears the tiger-skin, and bears no ornaments [on his person]; whose throat shows the blue pill [of poison]: on either side of whom and looking towards him are to be seen two cobras with jewels on their hoods, and with tails entwined with each other."

Apparently the model of this god has been taken from the Hindu deity Śiva, who is said to have saved the world from destruction by swallowing the poison that came out from the mouth of Vāsuki, the lord of serpents, while the gods and demons were churning the ocean together. The poison, if it could enter 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 has
been attributed to Śiva. As this particular form of Lokeśvara has also the
same name, it is not unreasonable to suppose that the model for this variety
has been taken from the Hindu god, Śiva Nilakaṇṭha.

A confusion is likely to occur in the identification of the images of
Nilakaṇṭha and Vāk, the latter being a variety of Mañjuśri, if their respective
fathers are not represented. The only point of distinction in that case would
be the total absence of ornaments and luxuriant dress in the case of Nilakaṇṭha.
If the image bears princely ornaments and dress, it must be identified as
that of Mañjuśri.

In the temple of Baudhanātha (Vulgo-Baudh) in Nepal, one image of
this god in colours has been discovered, but here the god appears alone without
the serpents. The other image (Plate XXIII,e) hails from the monastery at
Sārnāth, though we are not certain how far the identification proposed else-
where* is acceptable to scholars.


Colour—white.  Arms—six.

How we came across the two Sādhanas describing the two varieties,
the Sugatisandarśana and the Pretasantarpita Lokeśvara has already been
narrated elsewhere.* The obverse side of the first leaf of the Abhiṣekavidhi
of the Gṛhyasmāja containing the two Sādhanas along with the last
page is reproduced herewith (Plate XXIV,a) for ready reference. The
Dhyāna for Sugatisandarśana given there is quoted below :

"Sugatisandarśana-Lokeśvara-Bhaṭṭāракaṃ śuklavargṇam śaḍbhujāṃ
varadābhayaśamālādharam daksinē. vāme padmakunditridandī ca ratnā-
bharanabhūṣitam vratavartdhiṅāṃ jaṭāmukutiṅāṃ padmapari candra-
mandale sthitam bhāvatēt."

"The worshipper should conceive himself as Bhaṭṭāraka Sugatisandar-
śana-Lokeśvara, white in complexion, six-armed, showing the Varada and
Abbaya 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; as decked in
ornaments and jewels, wearing the sacred thread, and having a crown of
chignon over head; as situated on the moon over lotus, and as peaceful in
appearance."

* In my paper entitled "The Identification of Avalokiteśvara Images" read before
the Second Session of the Oriental Conference held at Calcutta, in the year, 1922, and
printed in its proceedings.

† In my paper referred to above an attempt has been made to identify one of the
Sārnāth Images with this particular variety of Lokeśvara. But as there are discrepancies
of a serious nature, I have since abandoned the identification.
The Citrakāras of Nepal still draw pictures of this deity and a drawing is reproduced (Plate XXIV, b), to give our readers a fair idea as to its form, so that when we actually meet with one of its representations in stone or metal, it may readily be recognized.

18. PRETASANTARPITA LOKEŚVARA.

Colour—white.  
Arms—six.

The Sādhana for the worship of this deity, likewise, has been furnished by the obverse side of the first leaf of the Abhishekavilhi, which was appended to the Nepal MS. in palm-leaf of the Sādhanaśāla. We have not met with any representation of this deity anywhere except the one at Macchandar Vahal in Nepal. The Dhyāna has been expressed in the following terms:—

"Jaṭāmuktiṇaṁ padaṁ haṁ pārthaṁ prathamaṁ bhujādhyayaṇa varadaṁ, dvitiyaṁ bhujādhyayaṇa ratnapustakān, tṛtiyaṁ bhujādhyayaṇa aksamālaṁ tṛdāndikān, sarvānkanārābhiṣitaṁ* vratasūtradhāraṇaṁ saṁyamūrtīṁ, padmopari candramandale sthitam, śvetavarnaṁ bhāvyey—

Pretasantarpita-Lokeśvara-sādhanam."

"The worshipper should conceive himself as [Pretasantarpita Lokeśvara], who wears the crown of chignon, is six-armed, exhibits in the first pair of hands the Varada poses and carries, in the second pair the jewel and the book, and in the third the rosary and the Tridandi; who is decked in all sorts of ornaments, wears the sacred thread, has a graceful appearance, stands on the orb of the moon over the lotus, and is white in complexion."

The illustration in Plate XXIV,c shows how the Citrakāras of Nepal still prepare drawings of this deity, and it is important in suggesting many minor features which the little Dhyāna does not mention.

14. SUKHĀVATI Lokeśvara.

Faces—three.  
Āsana—Lalita.  
Arms—six.  
Companion—ṇakti (Tārā).

Colour—white.

We have not been able to find out the Sādhana for this deity in the Sādhanaśāla, but the Dharmakośasāṅgraha of Amṛtananda, however, gives a description of the god. Nepal abounds in the images of this deity (for instance, in Plate XXIV,d) both in stone and in bronze, though he is not found anywhere else. The description above referred to runs as follows:—


Sukhāvati Lokeśvaraḥ."

* The Ms. has "akṣa" after "bhūṣitaṁ."
“Sukhāvati Lokeshvara is three-faced, white in colour, and six-armed; one of his right hands exhibit the act of shooting an arrow, the remaining two have the rosary and the Varada pose; in two of the 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 goddesses, Vajrātārā, Viśvatārā, Padmatārā and the like. Above is the Caitya.”

15. VAIJRADHARMA LOKEŚVARA

Colour—reddish white. Vāhana—peacock.
Identification mark—opening the lotus against the breast.

It has already been pointed out that Vaijradharna is the only variety of Avalokiteśvara who is regarded as the offspring of the five Dhyāni Buddhas instead of Aṃthāla only. The distinguishing feature of this god is that he rides a peacock. The Sādhana devoted to his worship is almost wholly in verse and we give below the portion dealing with his form. This has been omitted by Dr. Foucher, and was first pointed out by the present writer in his paper on the “Identification of Avalokiteśvara Images”:

“Tān sitaṁ raktavaṃgam tu padmaśrānasamadyutim ।
Puruṣodbhavamukutakṣadhamam harṣanotchullalocanam ॥
Vāmano spardhayā nālam dhṛtvā gadaśapatrakam ॥
Padmaḥ vikāśavyāntaṇe haḍi daksināpāpinā ॥
Mayūropari madhyasthe nisapnam candramandalc ॥
Satyaparyānkanālīhuija saśrāgaśārasotsavaṃ ॥
Caityāntabheṣha-mahākarma-kūṭagāra-vihārinam ॥
Bhāvaye Vaijradharmāgryaṁ nityaṁ Bodhiṁ avāpunyāt ॥”

Śādhanaśāla, A 20, N 16, C 10.

“The worshipper should conceive himself as excellent Vaijradharna, of reddish white complexion with splendour like that of the Padmaśrāga gem, who bears the ellipses of the five Dhyāni Buddhas on the crown; whose eyes beam with delight; who holds with pride the stem of a lotus with sixteen petals and with the right causes it to blossom against the breast; who sits on the moon over lotus on the back of a peacock, enjoys his seat of the animal and displays the delightful amorous sentiment; who moves in the sanctum inside the Caitya, the place for great performances. He (the worshipper) certainly receives the Bodhi which mediates [upon him] in this manner.”

The illustration in Plate XXIV,c shows the form of Vaijradharna as drawn by the artists of Nepal in modern days. The right hand which ought to have been empty carries a book.

* * * * *

The conception of Avalokiteśvara is as old as the third century B.C. He was first ushered into existence by the Mahāśāṃghikas, about the time of Aśoka, in their work, entitled Mahāavatū 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." This Avalokita Bodhisattva no doubt gave rise to the concrete form of Avalokitesvara, even before the second century A. D. and his images can be traced from the Gupta period onwards. He appears in a concrete form first in the Sukhāvatī-Vyūha*, so far as our present information goes. The very great number of forms of Avalokitesvara have undoubtedly a bearing on the passage† in the Kāraṇḍa-vyūha, where he is said to take all possible forms of godhead in order to instruct the people and to put them in the way of salvation. As different people were of different religions, this Compassionate Bodhisattva had to assume the shape of all gods of all religions, not even the shape of the father and the mother. As we are not sure how far these one hundred and eight forms are authoritative, it is desirable that these forms should be treated in an Appendix.‡

* This work was first translated into Chinese between A.D. 148 and 170 while the smaller recension was first translated into the same language between A.D. 384 and 317. Max Muller: Sukhāvatī Vyūha. Introduction pp. 111—114.
† Quoted above, p. 32, footnote.
‡ See Appendix B.
CHAPTER IV.

EMANATIONS OF AMITĀBHA.

1. GODS.

Besides Avalokiteśvara and two forms of Mañjuśrī only two male divinities in the Śādhana-mālā emanate from the Dhyāni Buddha Amitābha. One is Maññāvala and the other is Hayagrīva. Images of these we have not yet come across. So we must content ourselves at present with only the Dhyānas and their translations.

1. Maññāvala.


One Śādhanā only is devoted to the worship of this particular emanation of Amitābha. The Dhyāna is given below:—

"Maññāvalam ekaṇukhaṃ caturbhujam sarvāṅgaraṇam ārdhavagyala-sarpapāvabaddhākṣesam daksinabhujābhīyāṃ sitaďandacakāmadharam vāna-bhujābhīyāṃ vandanābhinayatarjanādharam vyāghracarmanivasanam sarpa-bharanam. pratyāśīgham āhavābhikālaavadhās evamāparam maññāvalam Amitābhahamukthinam dhyāyat ".


"The worshipper should realize himself as Maññāvala with one face, four arms and red complexion; whose brown hair rises upwards and is tied round by a snake; who carries in his two right hands the white staff and the chowrie, while the other two he leaves the Namaskāra and the Tarjāṇī Mudrā; who is clad in tiger-skin, wears ornaments of stone, and stands in the Pratyāśīghā attitude; whose face looks terrible with bare fangs; who is resplendent like the orb of the sun, and bears the effigy of Amitābha on the crown."

2. SaptāśātiKA Hayagrīva.

Colour—red. Appearance—terrible.
Symbols—Vajra and Dāṇḍa (staff).
Identification mark—The horse’s head over head.

He has several other forms, but in only one he is said to bear the image of Amitābha on his crown. Another is said to bear that of Akṣobhya, and in the third, there is no indication as to who should appear on his head. So, the three different forms should be dealt with in three different places. The particular name by which the third variation of

* C reads, "sitacamāra"
Hayagriva goes is Paramāśva, while the other two are given the name of Hayagriva simply. As the present Śādhanā which describes the form bearing the Dhyāni Buddha Amitābha on the crown, has been, according to the Colophon, restored from the Saptaśatika Kalpa, we designate this particular form of Hayagriva as Saptaśatika Hayagriva. In this case also we have not met with any representation in stone or bronze, and the drawings that have been brought from Nepal present so wide a difference that we do not venture to reproduce them here. The Dhyāna as presented in the Śādhanā is given below:—

"Raktavarnaṃ mahābhayaṇakaṃ trīntraṃ kapilāśaśrūṃ raudraṃ
vyadhudaraṃ damśtrākaraṇaṃ dantausthakapālamālinam jatāmukūtaṃ
Amitābhāsirakam, dvitiyamukham nilam hayānaṃ hihikāranudinaṃ,
brahmāndasikharakrantam, dvitiycina bhavāgraparyantam, aṣṭanāgotamaṃ
khavavānaṇākaraṃ vyāghraearunavasanam sarvālaṅkārabhūṣitaṃ sakala-
devasuraṃ tarpayantam ghūtavajranaṃ... viśeṇaṃ."

Saptaśatikakalpaktaṃ Hayagrivasādhanam samāptaṃ."

Śādhanamāla. A—279, C—217.

The worshipper should conceive himself as [Saptaśatika Hayagriva] of red complexion, who is terribly awe-inspiring, three-eyed, with brown beard; who is angry and has protruding belly; whose face appears terrible with bare fangs; who wears garlands of skulls with teeth and lips, bears on his head the crown of elixion, and the figure of Amitābha; whose second face is distorted like that of a horse, which is blue in colour and neighs incessantly; who tramples on the top of the universe with one leg and the end of the world with the other; who is decked in (ornaments of) eight serpents, is short and dwarfish, is clad in tiger-skin and decked in all ornaments; who pleases 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 Hayagriva is endowed with a principal face, terrible in appearance over which is the horse's head. This horse's head over the principal one is found only in the case of Hayagriva, and disguishes him from all other Buddhist deities. But when, as a minor god, he accompanies others, we do not, as a rule, notice the horse's head. 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 Daṇḍa. The Vajra is 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 Śādhanā has been restored from the Saptaśatika Kalpa, meaning a ritual work, consisting of words, that can make up seven hundred slokas in the Anuṣṭubh metre.
II. GODDESSES.

The feminine divinities that emanate from the Dhyāni Buddha Amitābha are three in number, the most important and popular being Kurukullā, to whose worship no less than fourteen Sādhanas are devoted in the Sādhanamālā. Two Sādhanas are devoted to Bhṛkti and one Sādhana only to Mahāśitavatī, who is also known as one of the Pañcarakṣās or the five Great Protectresses. None of these goddesses we have been able to find out in stone or bronze; but paintings are, however, made by the Nepalese Artists even in modern times. Let us take up the goddesses one by one:

1. Kurukullā.

She is one-faced and may have two, four, six or eight arms. When she is endowed with six arms, she bears the effigies of the five Dhyāni Buddhas on her crown, or in other words, she is then regarded as the offspring of the combination of the five Dhyāni Buddhas. When two-armed she is called Śukla Kurukullā, and when she has four arms, she is called by the names of Tañodbhava Kurukullā, Oḍḍiyāna Kurukullā, Hevajraśrama Kurukullā and Kalpokta Kurukullā.

Kurukullā is said to confer success in the Tāntric rite of Vaśikarana or the rite of subduing or bewitching men, women, ministers or even kings. Many interesting processes are given in some Sādhanas for bewitching in different cases. The mantra of Kurukullā is "Om Kurukulle Huṃ Hriḥ Svāhā". If this mantra is muttered ten thousand times, all men will be bewitched; thirty thousand would be sufficient for subduing a minister and one lakh for a king. She can even confer on her devotees the power of subduing all ministers and all kings.

(i) Śukla Kurukullā.

Colour—white.
Vāhana—animal.
Āsana—Vajraparyanka.
Symbols—rosary and the bowl of lotus.

Only one Sādhana in the Sādhanamālā furnishes us with the manner of her worship. The Dhyāna contained therein is a long one and runs as follows:

"Ātmānām Bhagavatim aksasūtrapalāmptakundim savyāvasavyābhiyāṃ dadhanām, triñetrām Padmādhikramukhaibhīr sarva-Tathāgataibhīr Vinādiśo- 

cadasadvibhībhiḥ abhiśiktām, Amitābhavirajitanānāpaspasolhitajātmukutām 

śrīgārādirasopetām, kiñcit savyapānipallavusthākṣasūtram ēlokanānām,

* Some Tibetan forms of Kurukullā, however, are noted in Getty and Deniker's "God of the Northern Buddhism".


“The worshipper should conceive himself as the goddess (Kurukullā), who carries the rosary and the cup of Utpala full of nectar in the right and left hands respectively: who is three-eyed and is offered bathing water by (the Bodhisattva) Padmapāni and others, by all the Tathāgatas and the sixteen damsels beginning from Viṇā; who wears the crown of chignon, which is decorated with various flowers and the miniature figure of Amitābha; who displays the sentiment of passionate love, and other sentiments; who turns slightly to have a look at the rosary which she carries in her leaf-like hand; who sits on an animal and rests on the nectar-like lap of the white lotus, that rises from the ocean of milk; who is decked in bracelets, armlets, earrings, anklets, pearl-necklace, and is clad in celestial garments; whose hair is tied up by the serpent Ananta of blue colour, whose necklace is formed by the milk-coloured Vāsuki, and the prominent ear-ornament (Kundala) of red Takṣaka; whose sacred thread is the green Karkkotaka; whose girdle is the white Padma, the lord of serpents; whose Nūpura (anklet) is the serpent Mahāpadma of the colour of the lotus stalk; whose bracelet is yellow Śaṅkhapāla; whose armlet is Kulika of the colour of smoky clouds; whose complexion is white, and who seems to diffuse nectar and possesses a heart which is melted with compassion.”

From this somewhat long description, the form of Śukla-Kurukullā would be sufficiently vivid. The other varieties have many features in common with the form described above and will now be noticed briefly. It is not necessary to quote and translate all the Dhyānas given in the Sādhanamāla.

(ii) Tārodhava-Kurukullā.


Five Sādhanas describe the goddess with very slight differences. She has red complexion, red garments, red ornaments and a seat of red lotus. She is four-armed and shows in her two left hands the Abhaya pose and the arrow, while the two right carry the bow and the red lotus. She sits in the Vajraparyāṅka attitude and under her seat of lotus appears Kāmadeva and his wife riding on Rāhu. She has red aureole behind her, wears the effigy of Amitābha on the crown and resides in the Kurukulla mountain. She is in the fulness of youth and displays amorous sentiments. Sometimes she charges an arrow on the bow and is ready to strike.
(iii) Oḍḍiyāṇa-Kurukullā.

Appearance—terrible.  
Āsana—Ardhaparyanka.  
Vāhana—corpse.

This variant of Kurukullā may be called the Oḍḍiyāṇa or Uḍḍiyāṇa or Oḍḍiyāṇa Kurukullā, or Kurukullā as worshipped in Orissa. This form of the goddess presents rather a fierce form in as much as she has the garland of heads, the five skulls on her head, protruding teeth and tongue, garments of tiger-skin, and brown hair rising above her head in the shape of a flame. Her eyes are three in number which are red, round and moving. 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. The second pair holds the goad of flowers and the red lotus. She has red complexion and sits in the Ardhaparyanka attitude on a corpse.

(iv) Aṣṭabhuja Kurukullā.

Arms—eight.  
Āsana—Vajraparyanka.  
Mudrā—Trailokyavijaya.

As has previously been pointed out, Kurukullā may have another form with eight arms also emanating from the Dhyāni Buddha Amitābha, though it is not expressly mentioned in the only Śādhanā devoted to her worship. This Śādhanā is attributed in the Colophon to the great Uḍḍiyā Śiddhācāryya, Indrabhūti, who flourished about 700 A.D., and who had a more illustrious daughter, Lākṣmīṅkarā by name, well-versed in the doctrines of both Vajrayāṇa and Sahajayāṇa. The goddess described in this Śādhanā is not of a terrible appearance like the six-armed Māyājīla Kurukullā or the four-armed, Odiyāṇa Kurukullā, but is mild, youthful and compassionate. The most important feature of the Śādhanā is that it gives the description of a complete Maṇḍala which comprises of the principal goddess and twelve surrounding divinities. For a better understanding of the form of this goddess and of the constitution of the Maṇḍala, it is desirable that the Dhyāṇa should be quoted and translated:

“Kurukullām Bhagavatīm aṣṭabhujaṁ raktavarnām raktāṣṭadalapad- 
masūryye Vajraparyankaniśāṇām kūṭāgaramadhyanivāśanām, prathamakaran-
dvayena Trailokyavijayamudrādharām, avaisṣṭadakṣinakarāḥ anuśaṁ 
ākarnapūritam śaram varadamudrāṁ dadhānām, parisṭavamabhujaḥ pāsaṁ 
cāpam utpadām dadhānām, sakalalaiṅkāravatiṁ bhāvayet.

Pūrayadale Prasannatārām, daksinadale Nippannatārām, paśeimadale 
Jayatārām, uttaradale Karnatārām, aśīnadale Cundāṁ, āgniadale Apara-
jitāṁ, nairtyadale Pradhipatārām, vāyayadale Gauritārāṇaṁ dhyāyāt. Etāśca 
sarvaḥ raktavarṇāḥ Puṇca-Tathāgatamukutyaḥ vajraparyankaniśāṇāḥ,

8
dakṣiṇabhujābhyaṁ varadāmudrā-ākārṇpūrita-śaradharāḥ, vāmabhujābhyaṁ upalācāpādharāḥ.

Pūrvadvāre Vajracetāni lombodarāṁ vikṛtamukham raktavarmāṁ āksobhyamuktaṁ, dakṣiṇahastabhyaṁ tarjani-anukusadharaṁ, vāmakaṁrābhyaiṁ vajraghaṭāpāśadharāṁ.

Dakṣiṇadvāre Aparājitaṁ pītavarṇāṁ Ratnasambhavanukuttaṁ dakṣiṇahastabhyaṁ dānḍānukusadharaṁ, vāmahastabhyaṁ ghaṭāpāśa-
dharāṁ.

Pāśinadvāre Ekajataṁ krṣṇavarṇāṁ utthvakesaṁ lombodarāṁ dandaśṭūhalehuṭhāṁ Anumānanukuttaṁ, dakṣiṇakārabhyaiṁ vajra-anukusadharaṁ, vāmakaṁrābhyaiṁ ghaṭāpāśadharāṁ.

Uttaradvāre Vajragandharāṁ kanakasyēmaṁ Amoghaśiddhimuktaṁ vikṛtamukham lombodarāṁ, dakṣiṇabhujābhyaṁ khadga-anukusadharaṁ vāmabhujābhyaṁ ghaṭāpāśadharāṁ viṃintayet.

Etāḥ catasraḥ ālidhapatasthāḥ ".

Śādhānavālī. A-- 186-4, N-- 101, C-- 150.

"The worshipper should conceive himself as goddess Kurukullā, who is eight-armed, has red complexion, sits on the Vajraparyanka attitude on the disc of the sun over the lotus with eight petals and resides in the sanctuary who displays the Trailokyavijaya mudrā in her first pair of hands, and shows in the other right hands the ankuśa, the arrow drawn up to the ear and the Varada pose, and in the other left hands the noose, the bow and the Utpala: and who is decked in all kinds of ornaments.

On the east petal is Pranamatāra, on the south is Nispamattāra, on the west Jayatāra, on the north Karnaṭāra; on the north-east petal is Ćundā, on the south-east Aparajitā, on the south-west Pradipatāra, and on the north-west Gauritāra. All these deities have red complexion and five Dhyāni Buddhas on the crown: they sit in the Vajraparyanka attitude and show in the two right hands the boon pose and the arrow drawn up to the ear, and in the two left hands the Utpala and the bow.

In the eastern gate is Vajracetāli, who has protruding belly, distorted face, red complexion, the effigy of Aksobhya on tiara, and carries in the two right hands the Tarjani and the goud, and in the two left the Vajraghaṭā and the noose.

In the southern gate is Aparajitā, who has yellow complexion, the effigy of Ratnasambhava on tiara, and carries in her two right hands the staff and the gourd, and in the two left the bell and the lasso.

In the western gate is Ekajata, who has blue colour, hair rising upwards over head, and protruding belly; who bites her lips with her teeth, bears the image of Anumāna on tiara, and carries in her two right hands the Vajra and the gourd, and in the two left the bell and the lasso.

In the northern gate is Vajragandhāra, who has golden complexion, bears the image of Amoghaśiddhi on tiara, has distorted face, and protruding belly and carries in her two right hands the sword and the gourd, and in the two left the bell and the lasso.

All these four goddesses stand in the Āḍha attitude."
a. Arapacana  
(Java)

b. Arapacana  
(Dacca Museum)

c. Arapacana  
(Nepal)

d. Sthiracakra  
(Vaughiya Sahitya Parishat)
a. Śaḍakṣari Lokeśvara with Śaḍakṣari Mahāvidyā and Maṇidhara.
   (Sarnath)

b. Śaḍakṣari Group.
   (Indian Museum)

c. Śaḍakṣari Group.
   (Birbhum)
Plate XIX.

a. Śadakṣari Lokeśvara
   (Nepal)

b. Śadakṣari Mahāvidyā
   (Sarnath).

c. Simhanāda
   (Magadha)

d. Simhanāda
   (Nepal)
Plate XX.

a. Simhanāda
Nepal

b. Simhanāda
Mahoba

c. Khasarpāṇa
(Indian Museum)

d. Lokanāthaka
(Mahoba)
Khasarpaṇa Avalokiteśvara

(Vikrampur, Dacca).
(a) Lokanātha
(Nepal)

(b) Lokanātha
(Sarnath)

(c) Padmanartteśvara

(d) Hālāhala
(Nepal)

(e) Padmanartteśvara

(f) Hariharihari-Vāhana
(Nepal)
a. Harihariharivāhana
   (*Nepal*)

b. Harihariharivāhana

c. Bakta-
   Lokesvara
   (*Nepal*)

d. Māyājālakrama-Lokesvara
   (*Nepal*)

e. Nilakanthā
   (*Sarnath*)
a. Last and first page of Abhiṣekavīdhi
(Ms in Durbar Library, Nepal).

b. Sugatisandarśana Lokesvara.

c. Pretasantarpaṇa Lokesvara.

d. Sukhāvati Lokesvara
(Nepal)

Vajradharma Lokesvara.
a. Candarosana

b. Buddhakahapala

c. Heruka
(Dacca Museum)

d. Hayagriva
(a) Mahācīna Tārā

(b) Mahācīna Tārā

(c) Jānguli

(d) Ekajata

(Indian Museum)
(a) Ekajātā

(b) Parṇaśavarī
   (Indian Museum)

(c) Prajñāpāramitā
   (Leiden)

(d) Vajracarīkā
(a) Pratyângirû

(b) Pratyângirû

(c) Pratyângirû
(Nepal)

(d) Dhvâjâgraka-kûrû
(a) Nairātmā
(Indian Museum)

(b) Nairātmā
(Vaṅgiya Sāhitya Pariṣat)

(c) Aṣṭabhuja Mārīci
(Indian Museum)

(d) Aṣṭabhuja Mārīci
(Indian Museum)
(a) Aśṭabhuja Māricē
(Lucknow Museum)

(b) Daśabhujasita-Māricē

(d) Uṣuisavijaya

(e) Sitāpatrā Aparaṇjita

(Indian Museum)
(a) Vajravārāhi

(b) Vajravārāhi

(c) Khadiravanī Tārā
   (*Indian Museum*)

(d) Khadiravanī Tārā
   (*Mahoba*)

(e) Khadiravanī Tārā
   (*Dacca Museum*)

(f) Khadiravanī Tārā
   (*Indian Museum*)
2. ḅhrkuṭi.

Arms—four. Colour—yellow.

We are, no doubt, familiar with the name of Bhrkuṭi, who accompanies, as a minor goddess, some varieties of Avalokiteśvara. When she accompanies Khasarpāṇa, she is yellow in complexion and four-armed, carrying in the two left hands the Tridāndi and Kamaṇḍalu. One of the two right hands is raised in the attitude of doing homage, while the other carries the rosary.

Bhrkuṭi is also worshipped by the Buddhists as a principal goddess and two Sādhanas in the Sādhanamālā are devoted to her worship. She is described in the following words:

"Caturbhujaimukhīṁ pīṭāṁ trinetrāṁ ' navayauvanāṁ varadākṣara-sūtra-dakṣina-kāraṁ, tridāndikamaṇḍaludharavāmakāraṁ Amitābhāmudritāṁ padmacandrasanasthāṁ Bhagavatāṁ dhīyātvā....
Bhrkuṭisādhanam."


"The goddess (Bhrkuṭi) should be conceived as four-armed, one faced, yellow in complexion, three-eyed, blooming with youth; as showing the Varada Mudrā and the rosary in her two right hands and carrying the Tridāndi and the Kamaṇḍalu in the two left; as stamped with the effigy of Amitābha (on head) and as sitting on the moon supported by the lotus. Thus meditating...."

Another Sādhana adds that she should have a peaceful appearance and should wear the crown of chignon on head.

The illustration printed on Plate LXI.b (Nec. correct to 'a'. 'b' is a picture of Vasudhārā) as that of Bhrkuṭi in Getty's Gods of Northern Buddhism, is in reality that of Grahamāṭrāka, which deity will be described later.

3. Mahāsitavatī.

Arms—four. Colour—red. Āsana—Arḍhapaṇyaṇka.

All the five goddesses constituting the Mahāpūrvarakṣā group are said to emanate from one or other of the Dhyāṇi Buddhhas. Mahāsitavatī is attached to Amitābha. The short Sādhana is as follows:

"Mahāsitavatī caturbhujaimukhī raktā daksinabhujadvaye akṣar-sūtra-vardhavatī vānabhujadvaye vajrāṅkuśaḥṛtpradeśasthapastakavatī Hṛmaṁjā Amitābhāmukutī arḍhapaṇyaṇkasthitā nānālāṅkāravatī sūryā-sanaprabhā ceti."


"Mahāsitavatī is four-armed and one-faced, of red complexion, shows in her two right hands the rosary and the Varada pose and in her two left hands the goad surmounted by a Vajra and the book against the breast; she originates from the syllable 'Hṛmaṁ' bears the effigy of Amitābha on tiara, sits in the Arḍhapaṇyaṇka attitude, is decked in various ornaments, sits on the disc of and glows like the sun."

* A Omit "vāmabhujadvaye...nānālāṅkāravatī".