CHAPTER V.
EMANATIONS OF AKŚOBHYA.

I. GODS.

The number of deities that emanate from the Dhyāni Buddha, Akśobhya is rather large,—larger than the emanations from any other Dhyāni Buddha. The reason is that Akśobhya was one of the earliest Tathāgatas to enter the Buddhist Pantheon. The blue colour of Akśobhya is associated with the terrible deities in the Sādhanamālā and with the gruesome rites in the Tantra. The deities emanating from this Dhyāni Buddha have generally the blue colour and they are usually terrible both in appearance and in deeds. Excepting perhaps Jambhala all other male emanations of Akśobhya have terrible appearance with distorted face, bare fangs, three eyes, protruding tongue, garland of heads and skulls, the tiger-skin and ornament of snakes.

Besides several forms of Maṇjuśrī, male deities emanating from Akśobhya are nine in number, each having a large number of Sādhanaś devoted to his worship. The deities to wit, Caṇḍarōṣana, Heruka, Buddhakapāla, Samvara, Hayagriva, Rakṣayamāri, Kṛṣṇayamāri, Jambhala and Ucchuṣma-Jambhala. Let us take them up one by one.

1. Caṇḍarōṣana.

Colour—yellow. Appearance—terrible.
Symbols—sword and Tarjanipāla.
Identification Mark—left leg touching the ground (avaninhibiṭajānuḥ).

Caṇḍarōṣana is also called Mahācaṇḍarōṣana, Caṇḍamahāroṣana and Acala. Four Sādhanaś are devoted to his worship and he is always represented in yab-yum. Prabhakarākṛtī is said to be the author of one of the Sādhanaś a major portion of which is in verse. As there is no mention of the crest of Akśobhya in this Sādhanā we take up another which is in prose. The Dhyāna* describing the god runs as follow:—

“Śrīcaṇḍamahāroṣanaṃ Bhagavantam atasipūparaṇānāṃ Acalāpara
dvibhujam kekarāksam damṣṭrākārālamahāghoravadanaṃ ratna
tamulīnāṃ damṣṭrānipīditādharam muṇḍamālāsiraskām āraktacaksudvayāṃ
dakṣine khadgadharāṃ tarjanipāsahdayasthavāmakaram sitasarpayāññō-

* According to other Sādhanaś, he may have blue colour and the efigies of the five Dhyāni Buddhas on the crown. The significance of the two symbols is that the nose is required to bind the host of the Māraś, all of whom should be conceived as nude with hair dishevelled and as crying in utter helplessness, while the sword cuts them through.
pavitaṃ vyāghracaranivasanaṃ nānāratnaviracitāhharanaṃ bhūmilagnavaṃacaranam īsadunnatadaksinacaranam sūryaprabhāmālinām ātmānām vicintya...Aksobhyamukūṭinaṃ dhyaṇīt."

Śādhanamālā. A—91, Na—20-21, C—70.

"The worshipper should meditate on himself as Śri-Caṇḍamahāroṣana, whose colour is like that of the Atasi flower, and who is also called Acala; who is one-faced, two-armed, and squint-eyed, whose face appears terrible with bare fangs, who wears a bejewelled head-dress, bites his lips with the teeth, and wears on his crown a garland of heads, whose eyes are slightly red, who carries the sword in his right hand and the noose round the raised-index finger against the breast, whose sacred thread consists of a white snake, who is clad in tiger-skin, whose ornaments consist of various gems; whose left leg touches the ground, while the right is slightly raised, and who has the radiance of the sun. Thus meditating... he should also be conceived as bearing the effigy of Aksobhya on his crown.

It should be noticed that the Dhyāna is silent about the Śakti in whose embrace the god should remain in yah-yum. But if the Buddhist priests are to be believed and if the testimony of the Buddhist Citrakāras may be held to be of any value, we must assume that he is always represented in yah-yum, and can never be represented singly. The accompanying sketch (Plate XXV, a) meets all the requirements, but we have not yet succeeded in discovering any representation of the deity either in stone or in metal. Caṇḍarosana is the most important figure in the celebrated Caṇḍamahāroṣana Tantra. His worship is always performed in secret, and the god is kept secluded from public gaze. Even if there be a bronze image, it is practically inaccessible to any one else except the initiated.

2. Heruka.

Varieties—single or yah-yum.
Arms—two (single); two or four (yah-yum).
Āsana—Dancing in Ardhabārīṅka.

Heruka is one of the most popular deities of the Buddhist Pantheon. His name is generally associated with his Śaktis, who embrace the god and remain in yah-yum. He is also worshipped singly and in that case he will have two arms only. When represented in yah-yum, he will have two or four arms. No less than five Śādhanas are devoted to his worship.

(i) Dvibhujā Heruka.

Colour—blue. Vāhana—corpse (not always).
Āsana—Dancing in Ardhabārīṅka. Symbols—Vajra and the Kapāla.
Identification mark—Khatvāṅga with flowing banner hanging from the left shoulder.

Three out of the five Śādhanas are devoted to this particular form of Heruka. Two of these are in prose and one is in verse. His worship confers Buddhahood on his worshippers and Heruka is said to destroy all Māras of
the world. His images are extremely rare even in Nepal. We know of only
two images; one appears in the Baudhanātha Temple in Nepal and another
has recently been discovered at Comilla and is deposited in the Dacca
Museum, Dacca. The Dhyāna describes his form in the following terms:—

“Śavastham ardhaparyāňkaṁ naraçarāmasuvāsām Ⅰ
Bhasmoddhūlītāgārāṇca sphuradvajārāṇca daksīṇaṁ Ⅱ
Calatpaṭakākhatvāṃgaṁ vāme raktakarotakaṁ Ⅱ
Śatārdhamundamālābhīḥ kṛtyārāmanoramanām Ⅱ
Ísadṛmaśtrākārālāsyām raktanetrabālavām Ⅱ
Pīṅgordhvakāsaṁ Akṣobhyamuktām karnakundalāṁ Ⅱ
Asthvābharaṇaśobham tu śirah pāñcakapalakaṁ Ⅱ
Buddhaṭvadāyΐ.ām dhyāyat jaganmānaṇivāraṇaṁ Ⅱ

Herukasādhananāṁ.”


“The worshipper should conceive himself as (Heruka) who stands on a
corpse* in the Ardhaparyāṇka attitude, who is well-clad in human skin; whose
body is besmeared with ashes, who wields the Vajra in the right hand; in
whose left is the Khatvāṅga with a moving flag (hanging from his shoulder
like the sacred thread), and who carries in his left hand the Kapāla full of blood;
whose necklace is beautified by a chain of half-a-hundred heads; whose face
is only slightly distorted with bare fangs and who revels in his blood-shot eyes;
whose brown hair rises upwards and on whose tiara is the effigy of Akṣobhya;
whose ear-ornament is the Kundala and who is decked in ornaments of bones;
on whose head are the five skulls, who bestows Buddhahood and protects
the world from the Māras.”

In another Sādhana for the worship of this particular kind of Heruka,
the Khatvāṅga is described as being surmounted by a Vajra of five thongs
and as decorated with the flag with moving bells, man’s head and the double lotus,
the lower half of the Khatvāṅga resembling the Vajra with one thong. This
Sādhana does not mention the number of heads in the necklace, but says
simply that it is sewn by guts. His left leg rests on the double lotus (and not
on the corpse), while the right is placed on the left thigh in a dancing attitude.

The image (Plate XXV, c) that has been discovered by Mr. N. K. Bhaṭṭa-
sāli and deposited in the Dacca Museum, agrees in all details with the des-
cription just given. Though the hands are broken it can yet be discerned
that the right wielded the Vajra and the left carried the Kapāla against the
breast. The attitude in which he stands is called the dancing attitude in
Ardhaparyāṇka. His head-dress is decorated with five skulls and the effigy
of Akṣobhya. The Khatvāṅga has an overflowing banner attached to it and
the ends of the banner are decorated with small bells.

* The corpse on which Heruka dances is prostrate on the ground and lies on its
breast. His Śaktis, when represented singly on corpses, will also have this peculiar kind
of corpse with its face down. As a matter of fact, this serves as a distinguishing symbol
in the case of Heruka and his Śaktis.

Only one Sādhana in the Sādhanaṃālā gives the procedure for the worship of the two-armed Heruka in yab-yum, who is also known as Trilokyākṣepa. The god varies a little from the description of single Heruka given above. He also has two arms, which carry the Vajra in the right and the Kapāla in the left. The Khaṭvāṅga, as usual, hangs from his left shoulder and resembles a sacred thread. He wears ornaments of bones and is embraced by his Prajñā, who is one-faced and two-armed, carrying the Kartri in the right hand and the Kapāla in the left. He has bare ūṇgas, wears garlands of heads and feasts on human flesh, as is evident from the following Namaskāra given in the Sādhana:

"Daṁṣṭrotkaṭamahābhūmmuṇḍasrāgaṁbhūṣitaṁ Bhakṣyamānaṁ mahāmāṁsaṁ Śrī-Herukaṁ namāmyaḥhaṁ"

An image in colours of this variety of Heruka appears in the Baudhānātha Temple in Nepal.

(iii) Caturbhujā Heruka.


One Sādhana also is devoted to the worship of this particular form of Heruka; here he is four-armed and is embraced by his Prajñā who is identical with him in all respects. The four-armed Heruka is similar in all other respects to the two forms described above, except that he carries in his four hands the black Vajra, the sword, the Khaṭvāṅga and the jewel. The Khaṭvāṅga this time does not hang from his left shoulder but is carried in one of his hands. The Sādhanas in all these three cases are particular in saying that they all bear the image of Aksobhya on their tiara.


Variety—yab-yum. Arms—four.


Āsana—dancing in Ardhaparyaṅka.

Only one Sādhana gives the description of this god, who is, in all probability, another form of Heruka. The Sādhana says that when Heruka is embraced by Citrasena he gets the name of Buddhakapāla. He has one face and four arms carrying the Khaṭvāṅga, the Kapāla, the Kartri and the Damaru; he is embraced by his Prajñā, Citrasena and remains in yab-yum. He is slightly different from the four-armed variety of Heruka as the following Dhyāna in the Sādhana will show:

"Mahāviro ghorasamyakārakāraṇāḥ nilavaramṇāḥ mahāvapuḥ asthyābharaṇārdhaparyaṅkaṃ nṛtyasthaṁ muṇḍamālavibhūṣitaṁ mukute Aksobhyadhāri-
ṇam ekavaktram caturbhujam, vāme khaṭvāṅgakapālam, daksīne kartrīḍamarukam, Prajñālīgitam; vāme Citrasena māttā muktakēśi sarvabhayarahitā devi cumbayantī mūrumuhuḥ evam ātmānūṁ dhīyatvā...

Iti Śrīmatō Buddhakapāḷasya Sādhanaṁ "

Sādhanaṁ, A—275, Na—47, C—214.

"The worshipper should meditate on himself as (Buddhakapāla) who is a great hero, the supreme destroyer of blue complexion and gigantic stature; who has ornaments of bones, stands in Ardha-paryāṇka in a dancing attitude, is decked in garlands of heads, holds the effigy of Aksobhya on the crown, is one-faced and four-armed; who carries the Khaṭvāṅga and the Kapāla in the left hands and the Kartri and the Damaru in the right, and is embraced in the left by the Prajñā, Citrasena by name, intoxicated, nude, and fearless, who with dishevelled hair kisses the god incessantly. Thus meditating..."

The same Sādhana later on gives the details of the Maṇḍala and further goes on to say that Buddhakapāla is surrounded by twenty-four goddesses arranged in three circles. The first circle has Sumālinī (blue) in the East, Kapālinī (yellow) in the North, Bhīmā (green) in the West and Durjāyā (white) in the South. The next circle has Subhamekhalī (east), Rūpinī (north), Jayā (west) and Kauverī (south); Kāminī (north-east), Mahodadhi (north-west), Karini (south-west) and Mārini (south-east). The outermost circle has Bhūmadarsanā (east), Ajayā (north), Subhā (west), Ostāraki (south); Surakṣini (north-east), Vīkālarātri (north-west), Mahāyasā (south-west) and Sundari (south-east). Besides these, there are the four guardians of the gates, Sundara (East), Subhagā (North), Priyadarśanā (West) and Nairātmā (South). Excepting the four deities of the innermost circle, all other goddesses have blue complexion, two arms, one face, ornaments of bones, brown hair rising upwards but no garland of heads. They carry the Kapāla in the left and the Kartri in the right and dance in the Ardha-paryāṇka attitude.

The accompanying sketch (Plate XX, b) represents the main god in the embrace of his Śakti Citrasena, but without the attendants. The remarks, made about the yab-yum representations of Caṇḍarosana apply to this case also, and we shall have to be satisfied in the case of this deity with a mere sketch drawn by a Nepalese artist.

4. VAIJRAḌĀKA.


When Heruka is embraced by the Dākini Vajravarahi in yab-yum, he is called Vaijradāka. Vaijradāka has three varieties, Samvara, Saptākṣara and Mahāmāya. Samvara is one-faced and two-armed, the second Saptākṣara is three-faced and six-armed and is surrounded by six goddesses, and the third variety, Mahāmāya is four-faced and four-armed and is surrounded by four goddesses.
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(i) Samvara.

Colour—blue. Āsana—Ālāḍha.
Prajñā—Vajravārāhī.

One Śādhanā only in the Śādhanamālā describes the procedure for the worship of this variety of Vajraḍāka. He is two-armed and one-faced and bears the effigy of Aṅkṣobhya on his crown. He appears terrible with his garment of tiger skin, the garland of heads, a string of skulls round the head, three eyes and the Ālāḍha attitude, in which he tramples upon Kālarātri. The Dhyāna is in verse and describes the god in the following terms:

"Lāḷāṭastham kāpālamālāṁ candrārdham mūrdhṇī dhārayet ।
Saṁmudrā mūndamālī ca viśvavajrī trilocaṇāḥ ॥
Ālāḍhapadavinyāso viśvākrarāvivartinīḥ ॥
Sabhairavām Kālarātrīṁ aryūḍho vyāghrarāmaṁabhyt ॥
Aṅkṣobhyaśekharāḥ kṛṣṇo vajraghaṇṭaṁjaṁvītaḥ ॥
Viroṣau Vajravārāhī vajraśrpūrṇakapālaṁabhyt ॥
Khaṭvāṅgakekhalā raktā triumālīṁ mūndamālīnī ॥
Paṇḍamudrā muktakṣesāṁ digvastṛa Buddhaśekharā ॥

Dvibhuja-Samvaropadesaḥ samāptah."

Śādhanamālā, A—277 C—214.*

* The worshipper should conceive himself as (Samvara) who has a garland of heads round his forehead, the crescent on the top of his head, is endowed with the six auspicious symbols, wears a necklace of heads, has the Viśavajra on his headdress, is three-eyed, stands in the Ālāḍha attitude, originates from a combination of all the letters of the alphabet, tramples down the fierce Kālarātri, is clad in tiger-skin, has the crest of Aṅkṣobhya, is blue in colour, carries the Vajra and the Ghaṇṭā, has matted hair, displays heroism and is embraced by Vajravārāhī holding the Vajra, and the Kapāla full of blood. Her girdle is the Khaṭvāṅga, complexion is red, and eyes are three; she wears the garland of heads, is endowed with the five auspicious symbols, has dishevelled hair and nothing but the four quarters as her garment (i.e. she is nude) and wears the image of Buddha [Vairocana] on the crown.

(ii) Saptākṣara.

Faces—three. Arms—six.
Āsana—Ālāḍha. Prajñā—Vajravārāhī.

This variety of Vajraḍāka is called Saptākṣara or the ‘seven-syllabled’ one, because his Mantra † consists of seven syllables. Like Dvibhuja-Samvara mentioned above, he is also embraced by Vajravārāhī, who

* Wanting in N.
† "Om Hiḥ Ḥa Ha Ḥum Ḥum Ḥum Phat.”
is identical with her consort in all respects. Like Samvara this god also tramples upon Kālarātrī and holds the Viśvavajra on the crown. He has also the crescent on his head, is endowed with the six auspicious symbols, stands in the Ādiṭha attitude on the orb of the sun. He has three faces of blue yellow and green colours and carries the Vajra the Ghaṇṭā and the human skin in the three left hands and the Kapāla, the Khaṭvāṅga and the Trisūla in the three right hands.*

The Sādhana adds further that on each of the six spokes of the wheel of the sun on which the god stands there should be six deities, namely, (commencing from the right) Icuci, Vajrabhairavi, Ghoraacanḍi, Vajrabhāskari, Vajraraundī and Vajraājākini. They should have respectively blue, yellow, red, green, smoky and white colour. All of them have dishevelled hair, fierce appearance, three eyes, and the quarters as garments. They carry the sounding Damaru and the Ghaṇṭā in the first pair of hands and the human skin in the other pair. They stand on the sun which is on the corpse, their headdress is decorated with a row of skulls, and they stand in the Ādiṭha attitude.†

In another Sādhana devoted to the worship of Saptākṣara, a slight variation is to be noticed. In it, we find that the god should, in the first pair of hands which are engaged in embracing the Prajñā, carry the Vajra and the Ghaṇṭā; in the second pair, the human skin only; and in the third pair, the

* The text of the Sādhana is as follows:—

``Saṃbhujam trīmuḳham tryakṣam sarvalakṣaṇa-palakṣitam
Vyādhjanātiṣa-smyuktaṃ alīkālyudhavam prabhun
Vajraghantāsampampaṃ nīraccarmārdhārahpaṃ
Vāme kapālakahāṭvāṅgpatrīlaṃ daksīṇe kare
Kapālākāleśvīkṛtāṃ viśvavajraṭādharaṃ
Arriṅduṭīkṛtaṃ caiva gaṇmudrādeha-bhūtaṃ
dhārāṃ
Nīlapharita-vaktukṣaṃ vyāghracintāmaṇikṛtām
Ādiṭhaśākṣaṇaḥrasyaḥbhūtra-vā-kaṭāśekham
Yatā naḥsaṃyata tathā vajrāsyāyapī bhujāṭādbhīpu
Devī jānu samāyastya paramānandavibhaval
``

Durjaysacandra-dhārtam Saptākṣaraśādhanaṃ Samāptam.

† The goddesses constituting the Maṇḍala of Saptākṣara—

Herukti prathamā devī dvitīya Vajrabhairavi
Trīṭīya Ghoraacanḍi syācaactusurthī Vajrabhāskari
Paścam Vajraundī ca saṣṭhi syād Vajraājākini
Nīlapha ṛakṣaḥkṛtaṭādvāraṃ vaṭā devyāḥ
Mukta-kāla maḥāraudrā trīnstāca digambarāḥ
Bhaṭaṭāsamucaraya ghaṇṭā ca hastotara-karaviyā
dadhānā nīraccarmāṃṣ ca praṇasaṃyoparāthāḥ
Kapālākāleśvī kṛitāṃ alīkālyudhāmanasthitāḥ
dadhaṭākṣara-bhūtāḥ devyāḥ sarvāḥ yathākramām

Ibid.
Kapāla and the Triśūla. The Khaṭvāṅga hangs from his shoulder as usual. Vajravārāhi is identical with the Prajñā mentioned before with the difference that here she should have in the second pair of her hands the bow and the arrow instead of the human skin.

(iii) Mahāmāyā.

| Colour       | Blue         |  | Prajñā—Buddhaḍākini. | Companions—four. |
|--------------|--------------|  | Faces—four.           | Appearance—terrible. |
| Arms         | Four         |  |                          |  |
|              |              |  | Āśana—Dancing in Ardhaparṇaṁ. |

Mahāmāyāḥvayaṁ devaṁ cāturmukham caturbhujaṁ! Anke yasya tathā devi caturas diṣṭu cāputrāḥ! II

Heruka goes by the name of Mahāmāyā when he is embraced by Buddhaḍākini (another name for Vajravārāhi) and remains in yab-yum. This variety of Heruka has four faces and four arms and is accompanied by four goddesses in the four cardinal points. Two Sādhanas in the Sādhanamālā are devoted to the worship of this deity. One of these is attributed to Kukkuripāda, celebrated as one of the eight Siddhas who flourished in the medieval age in India. Below is given a summary of the description of the Maṇḍala* for Mahāmāyā.

Mahāmāyā has a terrible appearance: his person is besmeared with ashes and his hair streams upwards in the shape of a flame. He has blue complexion and his headress is decorated with a row of skulls. His four faces have blue, yellow, white and green colour and he carries in his four hands the Kapāla, arrow, the Khaṭvāṅga and the bow. He possesses the five auspicious symbols, has the torque round the neck and bangles in his hands. He is clad in human skin, has three eyes in each head and fiery flames radiate from his

* The following Dhyāna has been given in the Sādhanamālā:

"Karuṇācalavajraṁ nilapālasitaśāyāmacaturmukham caturbhujaṁ daśiṇabhūjesu kaṭṭhāsaradharāṁ vāme khaṭvāṅgadhamarudhāraṁ raudhāsastraṁ trinetram sārdraṁ sūrṇaśastraśānam mahāmālābhaṁ śirasī bhūṣitaṁ asbhālaṁ kāraṇaṁ bhūṣitaṁ īṣadhāmaṣṭrakharaḥ kālavadanāṁ pīngalordhaṅkaṁ. . . . svabhāma Prajñālingitaṁ vyomāvakhāṁnam Vajradharābhieṣkinām. . . . Tatra pāramadale Vajradākini-nilavarna nilapālaṁ kāraṇaṁ śāyāmacaturmukha caturbhujaṁ. Vāmabhave khaṭvāṅgaghauṁ daṇśe vajrakapālaḥastā. . . . Daksinādale Ratnādākini-nilavarna pitanāraṁ kāraṇaṁ śāyāmacaturmukha caturbhujaṁ vāmabhave patakalakaukaṁca daṇśe śrīṣūlaraṅghaṁ. . . . paśimadale Padmaṇādākini sitārpaṇaṁ. . . . raktapītanālaṁ śāyāmacaturmukha caturbhujaṁ vāmabhave dhanuṁkapālaṁ daṇśe śravāvapadmanaḥastā. . . . uttaradale Viśvaḍākini śāyāvaranā, śāyāmaṁkaraṁkaraṁ śāyāmacaturmukha caturbhujaṁ vāmabhave pāśekapālaṁ, daṇśe khaṭvaṇaṁ (or khaḍga) jamaraḥastā. . . . devyaṁ sarva raudrāsastraṁkapālaṁ śirasī vīhūṣṭaṁ sārdraṁ sūrṇaśastraśānamālāṁ trinetram īṣadhāmaṣṭrakharaḥ kālavadanām ja ṛāortoṁkaraṁ antakṣaraṁ spūntraṁkaraṁmālāṁ. . . . Mahāmāyāśādhanaṁ śaṁspattā."

body. He appears beautiful in his sentiment of mixed anger and delight, and stands in the Ardhaparyanka in a dancing attitude. He is embraced by Budhidākini, who is red, and carries the same weapons and has the same appearance and symbols as those of Mahāmāyā. Her four faces are red, yellow, white and green.

The four petals in the four cardinal directions of the lotus seat are occupied by the following goddesses.

(1) Vajradākini in the East who is of blue colour, with four faces of blue, yellow, white and green colour and carries the Khaṭvāṅga and Ghanṭā in the two left hands and the Vajra and the Kapāla in the two right.

(2) Ratnadākini is on the South, of yellow complexion, with four faces of yellow, blue, red and green colour. She carries the flag and the jackal in the two left hands and the Trisūla and the jewel in the two right.

(3) Padmadākini on the West, of reddish-white complexion, who has four faces of red, yellow, blue and green colour and who carries the bow and the Kapāla in the two left hands and the arrow and the double lotus in the two right.

(4) Viśvadākini on the North, of green colour, who has four faces of green, yellow, red and blue colour and who carries the Pāśa and the Kapāla in the left and the Khaṭvāṅga (or the sword) and the Damaru in the two right hands.

These four deities display wrathful attitudes, have their heads decorated with a number of skulls, have garlands of heads still wet with blood, three eyes, protruding teeth, brown hair streaming upwards in the shape of a flame and fiery flames radiate from their persons.

5. Hayagrīva.

Āsana—Lalita. Appearance—terrible.

One form of Hayagrīva with Amitābha on the crest has already been discussed in the previous Chapter. There is another form of the god that emanates from the Dhyāni Buddha Akṣobhya. The Dhyāna describing him runs as follows:

Arya-Hayagrīvam raktavarnāṁ aṣṭabhujam pratimukham trinetram niṣādakṣīṇetara-vadanaṁ sarpa-bharaṇāṁ lalita-kṣepapadanyānāṁ

† The Dhyāna for Budhidākini (Prajñā) is given in another Śādhanā:
Priyatulyāyudhā raktā tatkaṇṭhaśeṣi dordvayā !
Śrī-Budhidākini rakṣapitra-vetarān-mukhāt
sakrodhdyśtinirūjakamānaṁ, prathamamukham smeraṁ lalajjhvaṁ, daksiṇa- 
mukham daṁstraśvāṣṭāḥdhaúṣṭham, vyāghraracarnivasaṇam vajradanda- 
karanamudrāśarodyatadakṣinskaracatusṭayaṁ tarjanikāsvakucagrahapadmā- 
dhanurduyatavāmakaracatusṭayaṁ Aksobhyamahūni dhyāyāt."


"The worshipper should conceive himself as Ārya Hayagrīva, who has red 
complexion, eight arms, and three faces, each face with three eyes; whose 
right and left faces are of blue and white colour, who has ornaments of snake, whose 
legs are so placed as to resemble the Lalita attitude, who has angry looks, whose 
first face has a smiling appearance, the right has a protruding tongue and the 
left bites the lips; who is clad in tiger-skin; who shows in his four right hands 
the Vajra, the staff, the Kāraṇa pose and the raised arrow. Of the four 
left hands, one has the Tarjani, another hand touches his own breast, and 
the lotus and the bow are in the remaining two. He bears the image of 
Aksobhya on his crown."

The accompanying drawing (Plate XXV,d) shows how this god is repre- 
sented now-a-days in Nepal. It varies a little from the description given 
in the Śādhana. The hand that ought to have touched the breast displays 
a different Mudrā; and the hand that ought to have displayed the raised index 
finger only, has a noose round it. Nevertheless, the sketch is important as 
it shows a miniature neck of a horse set above the head, to prove that the 
representation is really of Hayagrīva, that is, the god possessing the neck 
of a horse. The Kāraṇa pose, generally absent in other Śādhanas, of which 
a correct representation has been given, should also be noted.

6. YAMĀRI.

Identification mark—head of a buffalo. Vahana—buffalo.

No less than fourteen Śādhanas describe the procedure in which the 
deity should be worshipped. In one of the Śādhanas it is said that in ac- 
cordance with the different functions discharged by the deity, he gets different 
colours; for instance, in the Śāntikavidhi, he is white and faces the East; in 
Pauṣṭika, he is yellow and faces the North; in Vaśyavidhi, he is red and faces 
the West; and in Akaraṇa, he is blue and faces the South, and so on. Of 
these varieties, the red and the blue are more popular; in other words, his 
worship is mostly performed with a view to enchanting men and women 
(Vaśyavidhi), and to forcibly subduing them and bringing them to the wor- 
shipper (Akaraṇaavidhi). Yamāri or Yamāntaka may be worshipped alone 
or in conjunction with the Prajñā. He should have the head of a buffalo on his 
shoulders and should ride on a buffalo. Getty * records a tradition current 
in Tibet, which gives the origin of this fearful god.

* Getty: Gods of the Northern Buddhism p. 136.
There was once a holy man who lived in a cave in deep meditation for fifty years, after which he was to enter into Nirvāṇa. On the night of the forty-ninth year, eleventh month and twenty-ninth day, two robbers entered the cave with a stolen bull and slaughtered it there. But when they discovered the presence of an ascetic, a witness to their crime, they beheaded him,—and lo! his body assumed the ferocious form of Yama and taking up the bull’s head, he set it up on his headless shoulders. He then killed the two robbers and drank their blood from the cup made out of their skulls. In his fiery and insatiable thirst for victims he threatened to depopulate the whole of Tibet. The Tibetans appealed to their Tutelary deity, Manjuśrī, whereupon the latter assumed the fierce form of Yamāntaka and defeated Yama in a fearful struggle.

Whatever might be the truth of the tradition, it sufficiently explains the presence of eulogies of Manjuśrī in the Sādhanas for Yamāntaka. It may be noted, however, that the Sādhanamālā is absolutely silent about Yama, both as a principal deity or as an opponent of Yamāntaka.

(i) Raktayamārī.

Colour—red.

Six Sādhanas are devoted to the worship of this variety of Yamāntaka. He is one-faced and two-armed and is embraced by the Prajñā who is identical with him in appearance. The Dhyāna describing his form is given as follows:

"Aṭmānām Yamāntakam ekamukham dvibhujam prayāśīḍhapatadām raktaparipūrṇakapālavaṃkaraṃ sārdrapatamundāṅkitasataṇḍadakṣinārām nāgabharaṇavibhūsanaṃ pīngalodhvakesaṃ vyāghracarmāmbhara-
dharam Akṣobhyamukūṭīnām svābha-Prajñālingītan mahisopari viśvadā-
kamalaśūryaṃstham dhyāyāt. Bhagavatiḥca dvibhujākamukhim, vicitra-
bharanām. allidhpadastiśītaṃ, madavihvalāṃ, skhalavīyāghracarmāṃsukāṃ, Bhagavatā saha sampūṭayogena prayāśīḍhenaśvābhavasthitāṃ evaṃ vicintya...."  


"The worshippers should realize himself as Yamāntaka, one-faced and two-armed, who stands in the Pratyāśiddha attitude, carries the Kapāla full of blood in the left hand and in the right the white staff surmounted by a yellow head still wet with blood; who is decked in ornaments of snakes; whose brown hair rises upwards, who wears garments of tiger-skin, bears the image of Akṣobhya on the crown, is embraced by his Svābhā-Prajñā, and stands on the sun over the double lotus on the back of a buffalo. He (th
worshipper) should also meditate upon the Bhagavati (Prajñā), who is one-faced, two-armed, has variegated ornaments, stands in the Pratyāliḍha attitude, is intoxicated with wine, wears garments of tiger-skin that are slipping from her waist and remains in yah-yum,—both standing in the Pratyāliḍha attitude. Thus meditating...."

(ii) Kṛṣṇayamāri.

Colour—blue. Varieties—four.

Eight Śādhanas in the Śādhanamālā describe his different varieties. He may have (a) one face and two arms, or (b) three-faces and four-arms, or (c) three or six faces and six arms. In all other respects the god is the same; but even when he is two-armed, the symbols are different. He is represented singly and also in yah-yum.

(a)

Āsana—Pratyāliḍha. Symbol—the staff surmounted by a Vajra.
Mudrā—Tarjanipāsa against the breast. Variety—single.

This form of Yamāri is sometimes met with in representation. He has no attendants and the Dhyāna describes his form in the following terms:

"Yamāriṃ vicitrayet ātmānaṃ prayāliḍhapadasthitam ekamukham dvibhujam nilavaram daksinakara vajrāṅkityanilanḍanam, vāmakare tarjanipāsam hṛdi; evaṃ bhūtām Yamāriṃ... viśvadalakamalopari sūryastrām mahiśāruḍham bhāvayet"


"The worshipper should conceive himself as (Kṛṣṇa)-Yamāri who stands in the Pratyāliḍha attitude, is one-faced and two-armed, and is blue in colour; who carries the brandished staff stamped with a Vajra in the right hand, and in the left the Tarjanī and the Pāśa against the breast. In this form, Yamari...should be conceived as standing on the sun over the double lotus and as riding a buffalo"

The illustration (Plate XXVI,a) shows a two-armed form of Yamāri and the image is in the possession of Pandit Siddhiraśa Vajräcārya of Nepal. It may be noticed, however, that the right hand which ought to have carried the staff according to the Śādhana, carries a Cakra instead.
(72)

(b)

Appearance—terrible. Variety—yab-yum.

The form of Yamāri with three faces and four arms looks terrible and awe-inspiring. He is represented in Yab-yum and the Dhyāna describes his form as follows:

"Yamāriratibhiṣaṇaḥ
Kaṭhoravarhiṇkāṇṭhābhovo saṃvijayākṣamāṇah
Krodhaparyakṣavayakṣuṃ vayābjaraviṣṇumāṇah
Svābhā-vidyādharasaṃvādhyājānaḥ satāmānuṣaṇaḥ
Kaṭhorordhvasiajvalitvaḥ pṁgabhrūsārulocanaḥ
Phraṇindraṇavindaneṣṭhyomaly mpnaladhavālavijīvaḥ
Mudgarasiddharaḥ saṃvijyāvēmā dyāvajātaladhyāṃkāḥ"

Śādhanaṇāla, A—297, Na—88, C—229.

"Yamāri is terribly fierce, has the deep (blue) colour of the neck of a peacock, with his right and left faces of white and red colours (respectively). He stands on the sun over a double lotus in an angry attitude. He enjoys the bliss of partaking the nectar which, a sip from the lips of the Prajñā of his own emanation gives. His hair stands on his head in the shape of a flame, and his brows, beard and the eyes are of brown colour. His ornaments are the host of the lords of twice-born serpents, who are white like the stalk of a lotus. He carries in his right hands the Mudgara and the sword and in the left the lotus and the jewel."

(c)

Āsana—Āṅgāra. Faces—three or six.
Arms—six. Variety—single.

The form of Yamāri with three faces and six arms, though equally fierce in appearance as the previous one, is not represented in yab-yum but appears singly. As the information given is of a similar character, we refrain from quoting the Dhyāna. In this case, all the three faces have a protruding tongue, canine teeth, three eyes and contortions of the brows. He has a big belly, is short and dwarfed and wears a garment of tiger-skin. He carries the Vajra, the sword and the Mūṣala in the three right hands and the goblin (Veṭālī) the axe and the lasso in the three left. According to a second statement in the Śādhana, he is said to carry the sword, the Mudgara and the Vajra in the three right hands and the Ghaṇṭā, the Vajrapāsa and the Mūṣala in the three left. The same Śādhana further says that
though he is represented generally as three-faced and six-armed, he may also have six faces and six legs with the same weapons. The Dhyāna for the worship of this six-faced and six-legged variety of Yamaṇṭaka runs as follows:

Yamaṇṭakaṁ krūḍdhakṛṣṇaṁ saṁdūkhaṁ saṁbhujanam saṁcarapāṇaṁ maliśārmam pratyāśāhasthitam naramundacūḍairvibhūṣitāṁ atibhayānaskākaraṁ vyāghracarmanivasanām dakṣine khaḍga-mudgara-vajrāni, vāme ghanṭā-vajrapāśa-mūṣalān dhārayantaṁ, nukute Aksobhyaṁ vibhāvayet.

Śādhanamalā, A—299, Na—39, C—280.

"The worshipper should realize himself as Yamaṇṭaka, who has angry looks, whose hair rises upwards, who is six-faced, six-armed and six-legged; who rides the buffalo, stands in the Pratyāśāha attitude, is embellished with severed human heads has a very ferocious appearance, is clad in garments of tiger-skin; who carries in the right hands the Khaḍgu, Mudgara and the Vajra and in the left the Ghanṭā, the Vajrapāśa, and the Mūṣala and who bears the effigy of Aksobhya on the crown."

Excepting one stone image from Nalanda (Plate XXVI,1)† no other representation has yet been found of this form of Yamaṇṭa.

7. JAMBHALA.

    Variety—yab-yum.    Faces—three.
    Arns—six.

Jambhala has undoubtedly a great antiquity behind him and we have evidence that he existed at a time when the conception of the five Dhyāni Buddhas had not yet been accomplished. This was why he could not be assigned to one particular Dhyāni Buddha from whom he might have originated. In other words, Jambhala is to be taken as a parallel of Mañjuśrī, who, similarly, could not be assigned to one particular Dhyāni Buddha. In the Śādhanamalā we find that he may bear the images of Ratnasambhava, Aksobhya, the five Dhyāni Buddhas or Vajrasattva on his head. So, Jambhala will have to be discussed under each of these headings. Images of Jambhala are to be met with in the Gandhara, Mathura, Sarnath, Magadha, Bengal and Nepal sculptures. Here we are concerned only with that variety of Jambhala which bears the image of Aksobhya on the tiara. He

* Most of the Mas. read—naramundacūḍair—; but I have accepted Prof. Pouc'hon's reading as it seems to be in keeping with the extant images, in which Būndas or headless bodies are absent altogether.

is here three-faced and six-armed and is represented in yab-yum. Though the Dhyāna does not mention his colour, we may suggest that this variety of Jambhala has the blue colour— the colour of the Dhyāni Buddha Aksobhya from whom he originates. The Dhyāna in the Sādhanamālā runs as follows:—

"Jambhalaṁ trimukhaṁ saṁbhujam Aksobhyaajaṁtmukitaṁ dakṣiṇa-trihjujaṁ mātulyaṁkuśabāhāṅadham prathamabhujena vāmapārvasthitam Prajñālingitaṁ parvāmabhujābhyaṁ sapāśanakalākārmukadhamānam ātmānam niśpadya. . . ."

Sādhanamālā, A—309, Na—25, C—287.

"The worshipper should conceive himself as Jambhala, three-faced and six-armed, whose crown of chignon bears the image of Aksobhya: who carries in his three right hands the citron, the goad and the arrow: who embraces in one of his left hands the Prajñā situated in his left and in the other two carries the mongoose [tied round] with a lasso and the arrow. Thus meditating. . . ."

The accompanying drawing (Plate XXVI.e) though it does not agree in all details with the description given in the Dhyāna, shows how this deity is pictured in modern days by the Newari artists.

(ii) Ucehusma-Jambhala.

Appearance—terrible. 
Vāhana—Kuvera vomiting jewels.
Āsana—Pratyālīṣha.
Identification mark—nude.

Ucehusma, being a variety of Jambhala, bears also the image of Aksobhya on his crown: he may, however, have the image of Ratnasambhava instead. Several Sādhanas are devoted to his worship, and the Dhyāna describing him with the image of Aksobhya on his crown runs as follows:—

"Ātmānaṁ Bhagavantam Ucehusmam pāṇḍavaḥsaṇumārākṣitam kharvaṁ viśvasabdhaṁ candraḥsarmaḥbhūṣitaṁ ratnamukutiṁ mańcaraḥratnamukhaṁdānsuptaḥ-Dhanadasya [caranadavaya daksinena caraṇena] vāmenākrántamūrdhvan pratyālīḍhapaḍam; nagnaṁ ūrdhvāṅgaṁ lambodaraḥ; hṛsti daksināṃprāśaṁ raktapūṁacakalābhumiḥkhaṁdṛṣṭim; vāmajaṅghāsaktavāmaṅkareṇa ratiścathādgāryadhomukhanakulim aviddhāhollakaṇḍadayaṁ ardhenjuskeśharkaṁ damśtrākāralavadanāṁ raktavarttualatinentaṁ kṛtabhrūtulaśitaṁ pingordhvakeśaṁ bhūsparśamudranil-Aksobhyamuninmastakaṁ [dhūyāyat]."

Sādhanamālā, A—217, C—242.†

• All the ms. read "daksinena caraṇena caraṇadavayaṁ."

† Wanting in N.
though he is represented generally as three-faced and six-armed, he may also have six faces and six legs with the same weapons. The Dhyāni for the worship of this six-faced and six-legged variety of Yamāntaka runs as follows:

Yamāntakam krutuddhāṃ uṛddhavakeśam kṛṣṇam śādmukham śādhbujaṃ sātcarapaṇaṃ mariśāruḍham pratyāliḍhasthitam naramūḍcudairvibhūṣitaṃ atibhayānakākāram vyāghracarmanivasanam dakṣiṇe khaḍga-nudgara-vajrāni, vāme ghanṭā-vajrapāsa-mūṣalaṃ dhārayantam, nukute Aksobhyaṃ vibhāvayet.

Sādhanamālā, A—299, Na—39, C—280.

"The worshipper should realize himself as Yamāntaka, who has angry looks, whose hair rises upwards, who is six-faced, six-armed and six-legged; who rides the buffalo, stands in the Pratyāliḍha attitude, is embellished with severed human heads has a very ferocious appearance, is clad in garments of tiger-skin; who carries in the right hands the Khaḍga, Mudgara and the Vajra and in the left the Ghanṭā, the Vajrapāsa, and the Mūṣala and who bears the effigy of Aksobhya on the crown."

Excepting one stone image from Nalanda (Plate XXVI,1)† no other representation has yet been found of this form of Yamāri.

7. **Jambhala.**


Jambhala has undoubtedly a great antiquity behind him and we have evidence that he existed at a time when the conception of the five Dhyāni Buddhas had not yet been accomplished. This was why he could not be assigned to one particular Dhyāni Buddha from whom he might have originated. In other words, Jambhala is to be taken as a parallel of Mañjuśrī, who, similarly, could not be assigned to one particular Dhyāni Buddha. In the Sādhanamālā we find that he may bear the images of Ratnasambhava, Aksobhya, the five Dhyāni Buddhas or Vajrasattva on his head. So, Jambhala will have to be discussed under each of these headings. Images of Jambhala are to be met with in the Gandhara, Mathura, Sarnath, Magadha, Bengal and Nepal sculptures. Here we are concerned only with that variety of Jambhala which bears the image of Aksobhya on the tiara. He

* Most of the Mas. read—naramūḍcudair—; but I have accepted Prof. Pouc'hons' reading as it seems to be in keeping with the extant images, in which Budhās or headless bodies are absent altogether.

† First published in A. S. I., Central Circle, Annual Report, 1920-21, Plate I, and described on P. 39.
CHAPTER VI.

EMANATIONS OF AKSOBHYA (Continued).

II. GODDESSES.

Comparatively a very large number of goddesses emanate from Akṣobhya. Some of the goddesses are well-known and extremely popular, but to none of these a large number of Śādhanas is assigned. We have already seen that the male emanations of this Dhyānī Buddha are always, except in a very few cases, of a terrible and awe-inspiring character. Most of the female emanations also are blue in complexion and partake of the fierce nature of the male ones, though we notice, among others, genuinely peaceful forms, such as, Prajñāpāramitā, Vasudhāra and Mahaṇmantrāṇusārīṇī. No less than eleven goddesses emanate from the Dhyānī Buddha Akṣobhya and we shall discuss their forms one by one.

1. MAHĀCĪNATĀRA.

Āsana—Pratyālīḍha.  Appearance—terrible.
Vāhana—corpse.  Arms—four.

Two Śādhanas are devoted to the worship of Mahācīnatarā or Tārā of Mahācīna (Great China), and two Dhyānas, one in prose and the other in verse, describe the goddess in precisely identical forms. She is also known in Buddhist Tāṇtric literature as Ugratāra and the Vajrayogini temple at Sānku in Nepal, contains in the sanctum a figure of Ugratāra. The principal image is always covered under costly garments and with costly ornaments, but when the priests began to recite the Dhyāna, we were left in no doubt whatever that the image was that of Ugratāra. This Ugratāra or Mahācīnatarā of the Buddhists has been incorporated by the Hindus in their Pantheon, under the name of Tārā and the latter count her among the ten Mahāvidyā goddesses. The Dhyāna in the Śādhanamalā describes her form in the following words:

"Pratyālīḍhapadam ghorām munḍamālāpralambitāṁ
Kharvalambodaram bhumāṁ nilanirajārajanī ṅi
Tryambakaikamukham divyām ghorattahāsabhasurāṁ ṃ
Suprahṛṣṭām śāvarūḍhāṁ nājaṣṭakaśivbhūṣitāṁ ṃ
Raktavartulanetrañca vyāgracarmāvīṭāṁ kaṭau ṃ
Navayauvanasampannāṁ paṇicamudrāvibhūṣitāṁ ṃ"
Lalajjihvāṃ mahābhimāṃ sadāmśrotkaṭabhīṣaṇām!
Khagdkartrikarāṃ savyeś vāmoṭpalakapāladhām!
Pingograikajñāṃ dhyāyat maulav-Akṣobhyabhūṣītāṃ

... Mahācīnātaṭā Sādhanaṃ.

Sādhanaṃālā, A—112, N—80, C—87.

"The worshipper should conceive himself as [Mahācīna-Tārā] who stands in the Pratyālīḍha attitude, is awe-inspiring, has garland of heads hanging from the neck, is short and has a protruding belly; who has terrible looks, whose complexion is like that of the blue lotus; who is three-eyed, one-faced, celestial and laughs horribly; who, in an intensely pleasant mood, stands on the corpse, is decked in ornaments of snakes, has red and round eyes, wears the garments of tiger-skin round her loins, is in youthful bloom, is endowed with the five auspicious symbols, and has a protruding tongue; who is most terrible, appears fierce with bare canine fangs, carries the sword and the Kartri in the two right hands and the Utpala and the Kapaḷa in the two left; whose crown of one chignon is brown and fiery and bears the image of Akṣobhya within it."

This is the Dhyāna we find in the Sādhanaṃālā, the earliest manuscript of which belongs to A. D. 1165. According to the Colophon, the Sādhana for Mahācīnātaṭā has been restored from the Mahācīna-Tantra, which should, therefore, be earlier than the earliest extant manuscript of Sādhanaṃālā. As the Sādhana in verse is attributed to Śāśvatavajra, we may be certain that the Dhyāna we have just quoted was not in existence before Śāśvatavajra. Now, in the Tārārahasya of Brahmananda who flourished in the middle of the 16th century* and in the Tantrasāra of Kṛṣṇānanda Āgama vāgīśa we find almost an identical Dhyāna describing a goddess of the name of Tārā.—

"Pratyālīḍhapaḍāṃ ghorāṃ muṇḍumāḷāvībhūṣītāṃ
Khavāṃ lambodārīṃ bhīmāṃ vyāghrācārīṃ vaṭāṃ kaṭau
Navayauvanasampannāṃ pāṇicamudrāvībhūṣītāṃ
Caturbhujāṃ lalajjihvāṃ mahābhimāṃ vaṇapradāṃ
Khagdkartrisamāyukta-saṃctarabhujadvayāṃ
Kapālopanasāṃctasavapāṇiṣyaṃvīṇīvitāṃ
Pingograikajñāṃ dhāvaymaulav-Akṣobhyabhūṣītāṃ
Bālākamandalākārālocanatrayabhūṣītāṃ
Jalacittāmadhyagatāṃ ghorāṃṣṭrāṃ karāliniṃ
Śāveṣasmeravadanāṃ stryalaṅkāravībhūṣītāṃ
Vīṣvavīyāpakoṭyāntaḥ śvetapadmapiṣṭhitāṃ
Akṣobhyadevīmūrthiṃyaśāstrāṅkāmārūpapadhyāk"

Tantrasāra, p. 415 et seqq.

A comparison of the two Dhyānas will at once reveal how the original composition of Śāśvatavajra has been modified in the Tantrasāra in the light of a Hindu Tāntric Paṇḍit. Some lines have been added to the original Dhyāna and all the grammatical errors have been rectified: and this seems to be the process of Hinduizing a Buddhist Tāntric deity. It is remarkable that the Hindus retained in their Dhyāna the crest of Akṣobhya which fact at once bespeaks the Buddhist origin of the goddess; for, we know for certain that none of the Hindu gods or goddesses are in the habit of wearing a miniature figure of their sires on the crown. Moreover, Akṣobhya is unknown in the Hindu Pantheon except when he is borrowed from the Buddhists—and the Hindus fail to explain the desirability of putting in his figure on the crown of Tārā.

The accompanying sketches (Plate XXVI, a-b) portray the Buddhist form of Tārā or Mahācīnatārā and shows in what different forms she is represented in Nepal in modern times. It may be pointed out that the corpse under the feet of the Hindu Tārā is not a corpse properly speaking, but it is the form of Mahādeva’s deadbody, to whom she is attached as a Śaktī.

2. Jānguli.

Jānguli is widely worshipped amongst the Buddhists as a goddess who cures snake-bite and can prevent it. According to a Saṅgīti in the Śādhana-mālā she is as old as Buddha himself, and the secret of Jānguli and the mantras for her worship are said to have been imparted to Ānanda by Lord Buddha. Besides, the Saṅgīti, four Śādhanas describe the procedure of her worship and give elaborate mantras for the extraction of poison from the body of the snake-bitten. These four Śādhanas describe three entirely different forms of Jānguli, two with one face and four arms and one with three faces and six arms.

(i)

| Colour—white. | Identification Symbol—Vimśa in the two principal hands. |

In two Śādhanas Jānguli is described as having one face and four arms. In both cases she is alike in all respects except in the manner of the weapon she carries in her hands. In one, the Dhyāna is as follows:—

“Ātmānām Ārya-Jānguliṟūpaṁ sarvaśaṅkām eṣantahbhujam ekamukhām jaṭāmukutikāṁ sukottariyāṁ sitaratnālāṅkārabhūṣītāṁ suklaśarpavibhūṣītāṁ
sattvaparyānakamāviṣṭām, mūlabhujābhyaṁ vināṁ vādayantīṁ, aparadak-
śiṣenābhhyapradaṁ candrāṁsāmālinīṁ dhyāyāt...”

Sādhanañamālā. A—188, N—97, C—106.

“The worshipper should meditate himself as Ārya Jáṅguli who is all
white in complexion, four-armed, one-faced, has the crown of chignon, wears
white scarf, is decked in white ornaments of gems and white serpents and
rests on an animal; who plays on the Viṇā with the two principal hands,
carries the white snake in the second left and exhibits the Abhaya mudrā
with the second right and is radiant like the moon.”

In a second Sādhana she is said to exhibit the Varada Mudrā in the
second right hand. The accompanying sketch (I late XXVII,e) shows how
she is represented in Nepal.

(ii)

Colour—green. Mūdrā—Abhaya.
Symbols—Triśūla, peacock’s tail and snake.

The second variety resembles the first in many respects. But in the
Sādhana there is no mention of the animal-seat or the particular Āsana in
which Jáṅguli should stand or sit. The symbols are also different. In this
case she will carry the Triśūla, the peacock’s tail, the snake and exhibit the
Abhaya Mudrā.

(iii)

Faces—three. Arms—six.

The third variety of Jáṅguli will have three faces and six arms. Two
Sādhanas in the Sādhanañamālā, one in prose and the other in verse, describe
this form. The Dhyāna contained in one of these runs as follows:

“Arya-Jāṅgulīṁ ātmāṁ jhaṭiti nispādayet, pītāṁ trimukhāṁ ṣaḍ-
bhujāṁ nilasitadakṣiṇetaravadanāṁ khadgavajraḥnadaśiṁhasahastatrayāṁ
satarjanīpāśavasipakārmukavāmakaratrāyāṁ śpitapahānāmandalasārāḥ-
sarpasthāṁ divyavastrabharanabhūṣitāṁ kumārilakṣaṇoṣjvalāṁ Aksobhya-
krāntamastakāṁ dhyātāvā...”


“The worshipper should quickly conceive himself as Ārya Jáṅguli, who
is yellow in complexion, three-faced, and six armed; whose faces to the right
and left are blue and white; who carries the sword, the Vajra, and the arrow
in the three right hands, and the Tarjanī with the noose, the blue lotus and the bow in the three left hands; who rests on the expanded hood of the serpent, is decked in celestial ornaments and dress, is resplendent with the auspicious marks of a virgin and bears the image of Aksobhyā on head. Thus meditating...."

The Hindu goddess Manasā or Viśahari has a marked resemblance to the appearance of Jáṅguli, and some of the Dhyānas in the Hindu Tāntric works for the goddess distinctly give her the epithet of "Jáṅguli."

3. Ekaṭa.

Colour—blue.

Appearance—terrible.

Attitude—Pratyālītha.

Ekaṭa is one of the most powerful goddesses in the Vajrayānic Pantheon. If a man listens to her Mantra but once, he is at once freed from all obstacles and is attended always with good fortune; his enemies are destroyed and he becomes religiously inclined, even attaining the level of a Buddha.* Four Śādhanas in the Śādhanaśāvas devoted to the worship of Ekaṭa, describe four different variations of the goddess. She may have one face with two, four or eight arms, or she may be twelve-faced with twenty four arms.

The main features of the goddess are given in one of the Śādhanas, the Colophon of which asserts that the Śādhana has been restored from Tibet by Ārya Nāgārjuna,† who was famous in the mediaeval ages as one of eight Siddhāpuruṣas of India. The general description of the goddess appearing in it is quoted as follows:—

"Kṣṇapavarnāḥ matāḥ sarvāḥ vyāgtracarmāvrta katau
Ekavaktrā triṇaṭrāca pingordhvakcsamūdhrāḥ
Kharvā lambodarā raudrāḥ pratyālīdhopadasthitāḥ
Sarosakarūlakavaktrāḥ munḍamālāprumlambitāḥ
Kuṇapasthā mahābhimā āvulāv-Aksobhyabhūsitāḥ
Navayavanasampannāḥ ghorāṭahāśabhāsūrāḥ

... ... ...
Viśvapadmopari sūryya cintānīyāḥ prayātntaḥ"

Śādhanaśāvas. A—141, Na—18-14, C—112.

* Cf.—"Devyā Ekajatayastu mantrarājo mahāvalaḥ
Ārya śravaṇamātressa nirbighno jayate narah
Saubhagyam jayate nityam vilayam yanti śatavāḥ
Dharmakṣandho bhavemityam Buddhastulo na samāsayaḥ"

† The Colophon is—"Ārya-Nāgārjunapadāḥ Bhoṭesuddhārtaṃ iti."
"All these [three] variations [of Ekaṣaṭa] are of blue colour, have the tiger-skin round their loins, are one-faced, three-eyed, have brown hair rising upwards on head, are short, pot-bellied, wrathful and stand in the Pratyālīḍha attitude; they have faces distorted with anger, and garlands of heads hanging from their necks, rest on corpses, have terrible appearance, bear the image of Akṣobhya on the crown, have youthful bloom and laugh horribly; and they should be conceived on the orb of the sun over the double lotus."

This general description only applies to the following three varieties of Ekaṣaṭa with one face and two, four or eight arms—

(i) When two-armed, she will carry the Kartri and the Karoṭa (skull cup) in her two hands. (Plate XXVII,d). *

(ii) When four-armed, Ekaṣaṭa carries the arrow and the sword in the two right hands and the bow and the skull in the two left. In two other Sādhanas describing the four-armed variety, she is represented with slight modifications. Here she holds in the first pair of hands the Kapāla and the Kartri while the other pair shows the Utpala and the sword¹; she may hold also the rosary instead of the sword. (Plate XXVIII,a). †

(iii) When eight-armed, she carries the sword, the arrow, the Vajra and Kartri in the four right hands and the bow, the Utpala, the Parasu and the skull in the four left hands.

(iv) Vidyujjālakārālī.

**Facts**—twelve.

Arms—twenty-four.

Colours—blue.

Āsana—Pratyālīḍha.

Vāhana—Indra, Brahmā, Viṣṇu, and Śiva.

Symbols—

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The fourth variety of Ekaṣaṭa is known as Vidyujjālakārālī, who is said to have originated from the sweat of Buddha. This form of Ekaṣaṭa with

* The photograph represents Ekaṣaṭa as the companion of Khaḍravani Tārā in an image belonging to the Indian Museum (Inv. Pl. XXXIII,e).

† A Nepalese drawing of the four-armed variety of Ekaṣaṭa is reproduced as a specimen.

II
twelve faces and twenty-four arms is rarely met with in sculptures or in bronzes.* The Dhyāna is somewhat long and it describe the goddess in the following terms:—

"Dvādaśamukhāṁ mahākṣṇavarnāṁ catuvimśatibhujāṁ caturmārasamākrāntiṁ svetakapālopari prayāliḍhahapādāṁ, mahāpralayañgīsañaprabhaṁ vyūrtāsyāṁ hāhākārāṁ lalajihvāṁ sarosāṁ vituktakoṭibhimataṭabhrūntenacaladvatulāṁ, bhṛyasyāpi bhāyānkarāṁ, kapālamāla śirasī bhūṣitāṁ, vyādaiRAlaṅkārtāṁ śaṅmadropetāṁ, prathamamukhāṁ mahākṣṇaṁ, tathā daksīṇamukhapanicakāṁ sitapīṭaharitaraktadhūmravārpanīca, vāmanamukhapanicakāṁ raktasitapīṭaharitasitaraktāṇa; ārdhavamukhāṁ dhūmaṁ, vitṛgamtāṁ, kruddham; sarvanukhānaṁ damśṭārālāvadānī, trīntrāṁ, jvalitordvahapīngalakesāṁ; kharvānabodāṁ pūraṇapatañjharāṁ vyāgharacinar

Supraḥṛṣṭāṁ śavārūḍhāṁ nāgāśṭakakivihūṣītāṁ ॥
Nāvayaunavasaṃpannāṁ hāhāṭṭasahasāsurāṁ ॥
Pīngograiṅaṅkāṣṭāṁ dhyāyāt maṅgā-Akṣobhyabhūṣītāṁ ॥

Iti Vidyujjvalākāralīnaikajātasadhanam."


* The worshipper should conceive himself as [Vidyujjvalākarat], who has twelve faces, deep blue colour and twenty-four arms; who tramples upon the four Maras [Brahmā, Viṣṇu, Śiva and Indra], stands on the white skulls in the Pratyāgha attitude, is terrible like the Fire of Destruction, has a wide open mouth from which comes the sounds of 'hā,' 'hū;' who has protruding tongue, is wrathful, has eyes round and moving, and whose forehead is distorted owing to the frequent contortions of the brows; who is more awe-inspiring than Aye itself, whose head is decorated with a garland of skulls, who is decked in ornaments of snake, and is endowed with the six auspicious symbols; whose first face is of deep blue colour and the five faces to the right have respectively white, yellow, green, red and the colour of smoke, while the five faces to the left have red, white, yellow, green and whitish red colour; the face on the top is of the colour of smoke, distorted and displays anger; all his faces look terrible with bare fangs and three eyes; whose brown hair rises upwards in the shape of a flame, who is short and has protruding belly; whose breasts are full and heaving; who is clad in tiger-skin, carries in her twelve right hands, the sword, the thunderbolt, the discus, the jewel, the elephant-goad, the arrow, the dart, the hammer, the pestle, the saw, the drum and the rosary, and in the twelve left hands the bow,
the noose, the raised index finger, the flag, the mace, the trident, the bowl, the blue lotus, the bell, the axe, the severed head of Brahmi, and a skull...; who is extremely happy, rides a corpse, is decked in ornaments of eight snakes, is youthful, appears resplendent with terrible laugh, wears the crown of one chignon, which is brown and fiery, and which bears the image of Aksobhya on it."

Here ends the Sadhana for Vidyujjvalakarali, another form of Ekajata."

4. PARNAŠAVARĪ.

Symbols—right, Vajra, Pavana, arrow; U. Tarjanipasa, cluster of leaves, bow.
Āśam—Pratyālidha.                                         Vāhaka—Bīghma.
Identification mark—pleasant smile in the face.

The worship of Parnasavari, it is believed, is efficacious against the outbreak of epidemics and it ensures safety to the terror-stricken. The epithet 'Piśāci' given in the Mantra shows that she was regarded as one of the semi-human supernatural beings. Two Sadhanas in the Sadhanamāla describe two forms of this goddess, one with the image of Aksobhya on the crown and the other with that of Amoghasiddhi. In one, her faces depict pleasant smile and in another she smiles but has an irritated expression all the same. The followers of the Aksobhya cult believed her to be an emanation of Aksobhya, while the followers of the Amoghasiddhi cult believed her to be an emanation of Amoghasiddhi. Curiously enough, the two images that we have been able to discover in Eastern Bengal both have the image of Amoghasiddhi on the crown. It may also be possible that she has been associated with Amoghasiddhi because of her green colour; while the form with yellow colour has been assigned to Aksobhya. It would have been more reasonable to assign the latter to Ratnasambhava, who has yellow complexion and whose emanations generally have the yellow colour. The Dhyana describing Parnasavarī with yellow colour and the image of Aksobhya on crown, runs as follows:—

"Bhagavatīṁ pitavarnāṁ trimukhāṁ trimetrām saṁbhujāṁ prathamamukhāṁ pitām, daksinām sitām, vānaṁ raktām, lalitahāsīṁ sarvālakārdharāṁ parṇāpicchikāvaśānāṁ navayauvanoduddhatāṁ pītām, daksinabhujāṁ vajraparasuṣāradhāriṇīṁ, vānabhujāṁ satarjaniaṁ sadā parṇāpicchikādhanur-

* Brahmi, it may be pointed out, belongs to the Hindu Pantheon, and is endowed with four faces. He is one of the three highest gods of the Hindus, and the Buddhists, in their hatred towards them, make several of their deities trample upon Brahmi and others, or carry his severed head in one of their hands.
dhāriṇīṃ puspāvabaddhajātamukutastha-Akṣobhyadhāriṇīṃ sūryasprabhā-
mandalinīṃ, ādho bighnān nipātya sitapadaścandrāsane pratyāṇidhasthāṃ,
hrdvāmaṃsuṭtarjanyādho bighnagaṇāṇaṃ saṅtarjiya dakṣiṇavajramuṣṭiprahārā-
bhinayāṃ...bhāvayet... .


“The worshipper should conceive himself as [Parṇaśavari] of yellow
complexion, with three faces, three eyes and six arms; whose first face is blue,
the right white and the left red; who smiles in a pleasing manner, is decked
in all sorts of ornaments, wears the apron of leaves, is haughty with youthful
bloom, is stout in appearance, carries in her right hands the Vajra, the Paramuṣṭa
and the arrow and in the left the Tarjani with the nose, the cluster of leaves
and the bow; whose crown of chignon is decorated with flowers and the image
of Akṣobhya; who has the effulgence of the sun as her aureole, stands in the
Pratyāṇidhā attitude on the moon over the white lotus, trampling under her
feet the Bighnas, threatens the host of [other] Bighnas with the clenched fist
of the left hand exhibiting the Tarjani against the breast, and who shakes
her right fist at [the host of the Bighnas]... .”

The mutilated image (Plate XXVIII.b) in the Indian Museum with three
faces and six arms trampling upon Gaṇeṣa probably represents this form of
Parṇaśavrī as the word “Bighna” in the Sādhanamālā often refers to
Gaṇeṣa.*

The Sādhanā, referred to above, further gives us the information that
Parṇaśavrī may have an alternative form with four arms and the image of
Akṣobhya on the crown. In that case she will carry the Vajra and the Paramuṣta
in the two right hands and the Tarjani with the nose, and the cluster of
leaves in the two left, omitting the bow and the arrow.

5. Prajñāpāramitā.

Prajñāpāramitā is the embodiment of the Mahāyāna Scripture of the
same name which was, according to the Buddhist tradition, restored from
the nether regions by Nāgarjuna in the second century A.D. Buddha is said to
have kept this Book of Transcendental Knowledge under the care of the Nāgas
in the nether regions, as in his time people were not sufficiently intelligent to
grasp the true meaning of the doctrines embodied in it. The worship of
Prajñāpāramitā was very popular among the Buddhists, and Ārya Asaṅga is
credited to have composed one of the Sādhanas for her worship, which is said

* See for instance, the image of Bighnāntaka (Plate XXXIX.b) trampling upon
“Bighna” or Gaṇeṣa.
to confer wisdom and erudition to her devotees. Nine Sādhana in the Sādhanamālā describe the procedure of her worship, and out of these only two are assigned to the cult of Akṣobhya. Like Mañjuśrī, she has also a long antiquity and it is for this reason that she could not likewise be assigned to one particular Dhyāni Buddha. as the conception of the Dhyāni Buddhas was not in existence when Prajñāpāramitā scripture was restored from the nether regions by Nāgārjuna. The two Sādhanas describe the white and the yellow varieties of the goddess.

(i) Sitaprajñāpāramitā.

Colour—white.  
Āsana—Vajraparyaṇka.

Symbols—lotus and book.

Only one Sādhana in the Sādhanamālā describes the form of white Prajñāpāramitā with the image of Akṣobhya on the crown. She is two-armed, one faced, sits in the Vajraparyaṇka attitude on the white lotus and carries the red lotus in the right hand and the Prajñāpāramitā Book in the left. She is decked in all sorts of ornaments and has a beautiful and pleasant appearance unlike other emanations of Akṣobhya. The Dhyāna runs as follows:—

"Dvibhujām ekavadaṇṇām sitavarnaṃ manorāmām
durlacarcarakṣiṣṇaṃ svetāṃbhoraṇasamsthitām
Padmaṃ daksinahaste tu raktavarnaṃ vibhāvayet
Prajñāpāramitāṁ vāme vajraparyaṇkasamsthitām
Sarvālaṅkārasampūrṇām bhāvayennābhimaṇḍale
Ankarajñānasambhūtām paramānandakārīṇām

....Akṣobhyamudritā ecyaṃ. Sitaprajñāpāramitāsādhanam."


The worshipper should meditate on the form of Sita-Prajñāpāramitā in the navel, as two-armed, one faced, white in colour, and beautiful in appearance, with half curly hair; as sitting on the white lotus, carrying in her right hand the red lotus and the Prajñāpāramitā Book in the left; as sitting in the Vajraparyaṇka attitude, decked in all ornaments, originating from the knowledge of the letter ‘Aṃ’ and bringing in immense delight....This goddess is stamped with the image of Akṣobhya [on the crown]."
(86)

(ii) Pitaprajñāpāramitā.


The yellow variety of Prajñāpāramitā with the crest of Aksobhyā is identical in form with the one described above, except with regard to the colour and the Mudrā. She is yellow in complexion, bears the crest of Aksobhyā on her crown of chignon, wears celestial ornaments and garments, and displays the Vyākhyāna pose in her two hands. On a lotus in her left rests the scripture, Prajñāpāramitā.

The celebrated image of Prajñāpāramitā (Plate XXVII.e)* of Java belongs to this variety, and tallies in all details with the description given in the Dhyāna.

6. VAJRACARCIKĀ.

Āsana—Dancing in Ardhaparyanka. Arms—six.
Colour—red. Distinctive feature—emaciated body.
Vāhana—corpse. Appearance—terrible.

Only one Sādhana in the Sādhanamālā describe the form of Vajracarciikā, and the Dhyāna contained therein runs as follows:—

Vajracarciikāṁ trinetrāṁ ekamukhiṁ ardhaparyankingatāndavāṁ mṛta-kāsanastraṁ krśaṅgiṁ damṣṭrotkaṭabhairavāṁ naraśīromālāvibhūsitaśaṅhā- desāṁ Aksobyhāmyamuktiṁ vyāghracarmanivasānāṁ muktakesīṁ sādhuḥjāṁ, daksīṇe vajrakhadgacakradhāripeṁ, vāne kapālaśantiṇamaladhāraṁ raktu-varṇāṁ, karmānurūpataḥ śuklādivarṇayuktāṁca dhīyāvū..."


"The worshipper should conceive himself as Vajracarciikā, who is three-eyed and one-faced; dances in the Ardhaparyanka attitude on a corpse, is emaciated in appearance and looks terrible with bare fangs; whose neck is embellished by a garland of human heads, who is decked in ornaments of bones, is endowed with the five auspicious symbols, bears the image of Aksobhyā on the crown, is clad in garments of tiger-skin and has dishevelled

* Published in Havell: Indian Sculpture and Painting, Plate XIV.
hair; who is six-armed and carries in her three right hands the Vajra, the sword and the Cakrā, and in the left the Kapāla, the jewel and the lotus; who has red complexion but gets white and other colours in accordance with the different purposes for which she is invoked. Thus meditating...."

From the accompanying sketch (Plate XXVIII,d) her terrible form with emaciated body would at once be apparent. The skeleton of the fleshless body shows through the skin in all its nakedness. She appears more fierce because of her vulture-like claws.

7. MAHĀMANTRĀNUSĀRĪNĪ.

Colour—blue. 
Arms —four. 
Mudrā—Varada.

Symbols—Vajra, Parasū and noose.

The remarks made in the case of Mahāsitavatī, an emanation of Amitābha and one of the Pañcaraksā goddesses, apply to the case of Mahāmantrānusārīnī also. This goddess is another of the Pañcaraksā goddesses and as her colour is blue, she affiliates herself to the Dhyāni Buddha Akṣobhya. Only one short Sādhana describe her form and the Dhyāna contained therein is as follows :

Mahāmantrānusārīnī eiturhnujakamukhi krṣṇā daksinabhujadvaye vajravaradavatī vānabhujadvaye parasupāśavati Ḥuṃkāravijā Akṣobhya-kiritiṃ suṛyāsanaprabhā cetī.


"Mahāmantrānusārīnī is four-armed and one-faced, is blue in complexion, shows in her two right hands the Vajra and the Varada Mudrā and in the two left the Parasū and the noose: she originates from the syllable "Huṃ," bears the image of Akṣobhya on the crown, sits on and glows like the sun."

8. MAHĀPRATYAṅGIRĪ.

Colour—blue. 
Arms—six. 
Symbols—right. Khadga, Aḥkusa, Varadamudrā; 
left. Tarjaniṇā, red lotus, Tridāla.

One short Sādhanā in the Sādhanaṃālā is assigned to Mahāpratyaṅgirī. The Dhyāna describing her form is as follows :—
"Mahāpratyāṅgirā kṛṣṇā śaḍbhujākamukhā khadgāṅkuśāvaraḍa-kṣīṃahastā raktapadmamatriśūrahṛdayaṇaṭhasaṃpāṣatārjanyuktavāṃmahastā Hūṃ- 
vijā Akṣobhyamukutā sarvālaṅkāravati rūpavauvanasaṃpannā..."


"Mahāpratyāṅgirā is blue in colour, six-armed, one-faced, carries in her 
right hands the sword, the goad and exhibits the Varada Mūdra, and in the 
left the Tārā with the noose against the breast, the red lotus and the trident; 
she originates from the syllable 'Hūṃ', bears the image of Akṣobhya on the 
crown, is decked in all ornaments and is young and beautiful."

The accompanying sketched (Plate XXIX,a-b) represent Mahāpratyāṅ- 
girā and answers to the description given in the Sādhana. The Nepalese 
image reproduced in Plate XXIX,c with innumerable heads and arms is 
also worshipped as Mahāpratyāṅgirā. But we have not yet succeeded in 
finding a Dhyāna for Mahāpratyāṅgirā which corresponds to the image 
illustrated.


Two Sādhanaś in the Sādhanamālā describe two widely different forms 
of Dvajāgrakeyūrā. In one, the crest of Akṣobhya is mentioned but 
in another, it is not expressly mentioned. The weapons in both cases 
are different. In one, she is three-faced and in another four-faced. The two 
forms agree, however, in all other respects.

(i)

Colour—blue. 
Faces—three. 
Arms—four.
Appearance—terrible. 
Asana—Pratyāṅgūla. 
Symbols—right Khadga and Pāśa. left Khāṭvāṅga and Cakra.

The Dhyāna describing Dvajāgrakeyūrā with three faces and four 
arms and with the crest of Akṣobhya runs as follows:—

"Dvajāgrakeyūrā kṛṣṇā trimukhi ceturbhujā raktaśyāmadakṣiṇāvāma- 
mukhi khadgāṅkuśadhādhāridakṣiṇākaraṇadvayā vajrāṅkitakhaṭvāṅgacakravāma- 
ḥastadvayā īrūdhvapāṅgalēkeśi śūskapāṇcamundalāṅkṛtaśiraskā vyāghrā- 
jinasāvanā daṃtyākarālamukhi pralambodari pratyāṅghapadā sūryāsana- 
prabhā pitavastrakaṇḍukī Hūṃbīja Akṣobhyamukutā."

“Dhvajagrakeyura is blue in colour, three-faced, and four-armed with the right and left faces having red and green colour (respectively). She carries the sword and the noose in the two right hands, and the Khatyanga surmounted by a Vajra and the Cakra in the two left, has brown hair rising upwards on her head which is embellished by a row of five shrivelled up heads, wears garments of tiger-skin, and has faces distorted with bare fangs. She has protruding belly, stands in the Pratyalaḍha attitude, has the seat of and glows like the sun, wears yellow garment and jacket, originates from the syllable ‘Hun’ and bears the image of Akṣobhya on the crown.”

(ii)

Symbols—right sword, Cakra. left Tarjanipāśa and Mūsala.

As already pointed out, Dhvajagrakeyura may have another form, with four faces and four arms. She has yellow complexion instead of blue, carries the sword and the Cakra in the two right hands and the Tarjanipāśa, and the Mūsala surmounted by a Vajra in the two left. A Trisūla hangs from her left shoulder. Her first face is yellow, left red, right white and the face above is distorted and has the colour of the smoke. In all other respects, she is identical with the one described before.

The accompanying drawing (Plate XXIX,d) portrays Dhvajagrakeyura as she is represented in Nepal in modern times.


Vasudhārā figures in the Pantheon of the Mahāyāna Buddhists as the consort of Jamabhala, the Buddhist God of Wealth. Only three Sādhānas are devoted to her worship, and in one of these only is she said to bear the image of Akṣobhya. In two others, she is assigned to the Dhyāni Buddha Ratnasambhava. It may be noticed by the way that Vasudhārā has a greater antiquity than the Dhyāni Buddhas themselves.* The Dhyāna describing the goddess with the figure of Akṣobhya on the crown runs as follows:—

* This is the reason why she has not been assigned to one particular Dhyāni Buddha. Followers of different cults assigned Vasudhārā to different Dhyāni Buddhas.
Sādhānamāla. A—228, Na—1, C—181.

"The worshipper should conceive himself as the goddess Vasudhārā of golden complexion, who is decked in all sorts of ornaments, appears like a young girl of twelve eight years, exhibits the Varada Mudrā in the right hand, carries the ears of corn in the left, and bears the image of Akṣobhya (on the crown). In front of the goddess should be conceived Śrīvasu, in the right Vasiṣṭri, in the west Śrīvasumukhi and in the left Vasumatiṣṭri. These four goddesses originate from the first syllables of their names and are identical in form with the principal goddess."

11. NAIŘĀṬMĀ.

Āsana—Dancing in Ardhaparyaṅka.
Appearance—terrible.
Symbols—Kartri and Kapāla.
Colour—blue.
Vāhana—corpse lying on its back.
Identification symbol—Khaṭvāṅga to the left.

Two Sādhanas in the Sādhānamāla describe her form, which is in many respects, similar to the form of Vajravārāhi with the Kartri and the Kapāla. In fact we can only distinguish between the two by noticing the corpse only. When it lies on its breast we must identify the goddess as Vajravārāhi. But if the corpse lies on its back the goddess is Nairāṭmā. There are, however, other features also for distinguishing between their forms. Vajravārāhi, being an emanation of Vairocana, should bear the image of Vairocana on the crown; but Nairāṭmā being an emanation of Akṣobhya should bear the image of Akṣobhya on the crown. Moreover, the excursion near the right ear of Vajravārāhi must also be absent in the case of Nairāṭmā. In all other respects the two resemble each other remarkably. The Dhyāna in one of the two Sādhanas describes the form of Nairāṭmā in the following terms:

"Śavahrocandrasṛasthārdhaparyāṅkaṇaṇa nāṭyasthitāṃ Nairāṭmāṃ kṛṣṇāṃ ekamukhāṃ ārdhavāṅgalakesāṃ Akṣobhyamukūṭinīṃ damśtrarakāraalalajjihvāṃ, daksinena kartridhārīṇīṃ, vāme kapalakhaṭvāṅgadhārīṇīṃ, rakta-vartulatrinetrāṃ paṇecamudrāvibhūṣanāṃ [dhyāyāt.]"

Sādhānamāla. A—244, Na—56, C—198.

"The worshipper should conceive himself as Nairāṭmā who stands in Ardhaparyaṅka in a dancing attitude on the moon over the breast of a corpse,
is blue in complexion, has brown hair rising upwards, and bears the image of Aksobhya on the crown; whose face looks terrible with bare fangs and protruding tongue; who carries the Kartri in the right hand and bears the Kapāla and the Khatvānga in the left; whose three eyes are red and round, and who is endowed with the five auspicious symbols."

The word 'Nairātmā' means 'having no soul' and is another name for Śūnya in which the Bodhisattva merges when the Nirvāṇa has been attained. Gradually the conception of Śūnya took the form of a goddess in whose embrace the Bodhisattva is said to remain in eternal bliss and happiness. Nairātmā gets the blue colour, because the colour of Śūnya according to the Buddhist tradition, is like the colour of the sky, which is blue.

The Indian Museum image No. 3941 (Plate XXX,a) is the only image that we know, of this goddess. Here the goddess, in accordance with the Dhyāna, has a terrible appearance with canine teeth, garland of heads and three eyes rolling in anger. She stands on the corpse lying on its back and dances in the Ardhaparyanka attitude. Burning flames radiate from her person, and her hair rises upwards in the shape of a flame. She is decked in the five auspicious symbols, the Kaṇṭhikā (torque), Rucaka (bracelets), Ratna (jewels), Mekhalā (girdle) and Bhaṣma (ashes) or the Sūtra (sacred thread) in the form of a garland of heads. She bears the image of her sire, Aksobhya on the crown, and carries the menacing Kartri in the right hand. The left hand

* I offer this identification with some diffidence in view of the fact that Mr. B. C. Bhattacharyya, M.A. has identified the image differently in this recent treatise on Indian Images Part I, "Based on Genetic, Comparative and Synthetic Principles," published by Messrs. Tacker Spink & Co. The Kartri carried in the right hand of the goddess has been transformed by Mr. Bhattacharyya as Karrikā (not karrikā?) or the branch of a palm tree. I am afraid it is a rather cruel strain on the credulity of the reader to ask them to see a palm leaf where nothing else but a clear knife is to be seen. The Dhyānas quoted by Mr. Bhattacharyya in support of his identification of the goddess as Kāli hardly explain a single feature of the figure. The attitude, the rod that hangs from her left shoulder, the miniature figure on the crown of the goddess—none has been explained by the Dhyānas. The failure of Mr. Bhattacharyya to recognize the figure of the Dhyānt Buddha Aksobhya on the crown of the image is indeed amazing! In this connection the following quotation from his Preface would be of considerable interest to Iconographers: "The experience of the author has gone far to confirm this statement. It is not that the layman who holds this view has any special penchant for things Buddhist, spiritual or physical; it is simply that he is unable to distinguish a Hindu image from a Buddhist image,.... The author in the following pages has attempted a systematic and critical study of those images which on fundamental grounds cannot be designated otherwise than as purely Hindu or Brahmanic." Preface p. c. pp. 40-41, and M. XXV.

The above is only another instance of the danger of working in hurry in a difficult field with insufficient materials and training, of the ludicrousness of a pompous display of 'Genetic, Comparative and Synthetic' principles, where such mistakes can be committed, and of the unavailing vanity of roundly condemning laymen, without oneself being sure that he has risen above the level.
carrying the Kapāla is broken. The Khaṭvāṅga as usual, hangs from her left shoulder.

The Vāngiya Sāhitya Parisat bronze (Plate XXX, b) herewith illustrated for the first time, presents an interesting problem to Iconographers. It was at first taken to be an image of Vajravārāhi,—but as the Kartri is not surmounted by a Vajra, the excrescence near the right ear is absent, and as the corpse on which the goddess stands does not lie on its breast, the identification could not stand. The suggestion that the image might be one of Vajrayogini did not also find favour, as the corpse in this case also should lie on its breast. Moreover, all the Dhyānas for Vajrayogini unanimously attribute the Āḍīḍhā attitude, instead of the dancing attitude in Ardhaparyaṅka, which is to be seen in this bronze figure. The fact seems to be that the image really represents Nairātma without the crest of Akṣobhya and that the Khaṭvāṅga which should hang from her left shoulder is lost, in the same way as small weapons in Nepalese or Darjeeling bronzes are often found missing.