CHAPTER VII.

EMANATIONS OF VAIROCANA.

According to the Sādhanamālā, all emanations of Vairocana are feminine and no male deity emanates from him. Five goddesses are given the image of Vairocana on the crown, thereby showing that they are all emanations of that particular Dhyānī Buddha. Some of these goddesses are expressly stated in the Sādhanas to be "Vairocanakulodbhavā," meaning, "born of the family of Vairocana." The goddesses that emanate from this Dhyānī Boddha are said to reside in the interior of the Caitya. Vairocana, it may be remembered, is the lord of the sanctum of the temples, and it is natural for the deities emanating from him to reside therein. Among the five goddesses emanating from Vairocana, Māricī is most important and popular, who is sometimes believed to be the consort of Vairocana. Vairocana is distinguished from the other Dhyānī Buddhas by the white complexion and the Dharmacakra Mudrā displayed in his two hands.

1. Māricī.

Māricī is invoked by the Lāmās of Tibet at the advent of the morning, showing her connection with the sun. Like the Hindu Sun-god, she has also a chariot, but the chariot of Māricī is drawn by seven pigs while the chariot of the sun is drawn by seven horses. Again, the charioteer of the sun is Aruna with no legs, but in the case of Māricī the charioteer is either a goddess with no legs or Rāhu,—only a head without a body.

There is a belief that Māricī is the same as Vajravārāhī, but there is very little basis for the theory. Vajravārāhī is actively associated in yab-yum with her consort Heruka or Samvara, an emanation of Akṣobhya. Māricī is, on the contrary, regarded as a consort of Vairocana himself and not of any emanation of a Dhyānī Buddha. She is never known to be associated with him in yab-yum, but always appears singly. Heruka rides a corpse lying on its breast and accordingly such a Vāhana has been given to Vajravārāhī, but Māricī is never known to tread upon a corpse or even the prostrate form of a man. The images of Vajravārāhī always represent her as one-faced with an excrescence near the right ear, but
Māricē, though rarely represented as one-faced, is never known to have any excrescence anywhere in her body. Vajravārāhi, according to the Dhyāna, may have four arms but Māricē can never have four arms; she must have either two, eight, ten or twelve arms according to the Sādhanaś. Māricē is always said to reside in the womb of a Caitya, whereas Vajravārāhi being an abbess may reside anywhere. The Mantra for Vajravārāhi is "Om Sarva-Buddhaḍākinīye Vajravarṇaniye hum hum hum phat phat Svāhā", whereas, the Mantras for Māricē are "Om Māricēyai māṃ hum Svāhā" or "Om Vajravetāli hum phat". Sāntideva gives the Dhāraṇī for Māricē but the Dhāraṇī never gives her the name of Vajravārāhi. Lastly, the conception of Māricē has a greater antiquity than the conception of either Vajravārāhi or Heruka. The union of Heruka and Vajravārāhi is the subject-matter of the Vajravārāhi Tantra but no Tantra is assigned to Māricē. Vajravārāhi stands in the Ardhaparyaṅka in a dancing attitude on a corpse, but Māricē stands almost always in the Āḷidha attitude, moves in a chariot but never has the dancing attitude. Vajravārāhi has been called a Ṛākinī, or in other words, an abbess who has attained perfection (śiddhi), and has become a deified woman; but Māricē is a goddess and was never less than a goddess.

In view of these wide differences in form and character we do not see how the identity of the two goddesses, Māricē and Vajravārāhi, can be established. The only points of agreement between them are that both of them are emanations of Vairocana, and both sometimes have two arms and two legs.

Sixteen Sādhanas in the Sādhanamālā describe six distinct forms of Māricē. She may have one, three, five or six faces and two, eight, ten or twelve arms. She is generally accompanied by her four attendants, Vartṭāli, Vadāli, Varāli and Varāhamukhi. She is recognized generally by the sow face and the seven pigs that run her chariot. The needle and string are her characteristic symbols by which she is believed to sew up the mouths and the eyes of the wicked. Images of Māricē are rather common in India. In her two-armed form of Aśokakāntā she accompanies Khadiravani-Tāra; among the other varieties of Māricē, the form with three faces and eight arms are extensively met with in sculptures.
(93)

(i) Aśokakāntā.

Āsana—standing. Mudrā—Varada.
Distinctive feature—left hand touching the Aśoka bough.

Ordinarily Mārici has two arms and one face. She is called Aśokakāntā when she holds the bough of an Aśoka tree in the left hand and exhibits the Varada Mudrā in the right hand; but she will be called Ārya-Mārici if she carries the needle and the string in her two hands. The Dhyāna describing the form of Aśokakānta is stated below:

"Hemābhāsākārārūḍhāṃ taptakāñcanaṃbhāsurāṃ
Lilayordhvasthitāṃ [caiva] candrāmbhoruhasamsthitāṃ
Aśokavrksāsākhāgravilagnāṃ vāmapāpināṃ
Bibharti varadākāram dakaśnakarapallavāṃ
Diptaratnopaśobhena maulinā Buddhāṣekharāṃ
Svetavastrāṃ nāmaṣayāmi Māriciṃ abhayapradāṃ."


"I bow to Mārici who rides the sow of golden colour, whose complexion is like the colour of molten gold, who stands in a sportive attitude on the moon over the lotus, holds with her left hand the bough of an Aśoka tree, and displays the Varada pose in the right; who bears the image of the Dhyāni Buddha [Vairocana] on the crown, is decorated with bright jewels, wears white garments and bestows assurance [to the world]."

(ii) Ārya-Mārici.

Symbols—needle and the string.

Ārya Mārici is identical in all other respects with Aśokakāntā and can only be distinguished by the symbols she bears in her hands. As already stated, Aśokakāntā has the Aśoka bough and the Varada pose but Ārya-Mārici carries the needle and the string.*

* Cf. the description in the Sādhanaṃalā—
"Cintetet Ārya-Māriciṃ suciṣṭradharāṃ rūpāṃ!"
Ms. 'A'—161.
(iii) Māricipicūvā.

Faces—three.  Arms—eight.

Māricipicūvā is also called Aṣṭabhuja-pitā-Māricī (or Saṃkṣipta-Māricī). These two names denote two distinct varieties of Māricī, but they are both endowed with three faces and eight arms and carry similar weapons in their hands. One Sādhana only is devoted to Māricipicūvā and it is not mentioned whether she should be accompanied by the four goddesses, as usual. She holds the needle and the string in the first pair of hands, the Aṇkuṣa and the noose in another pair, the bow and the arrow in the third pair, and the Vajra and the Aśoka flower in the fourth pair. She has three faces, each displaying three different sentiments (Rasa). The Dhyāna in verse runs as follows:

"Śṛṅgāravṛitasaddhārṣair-jāmbūnadasamaprabhāṁ |
Madhyendranlavarṇasyāṁ bhayābiologyāraudrakaiḥ |
Karunādhubutasāntaisca spāṭikenditarāmaṁ |
Trivimokṣamukhaistrīyangō dharmasambhoganirmitāṁ |
Pitāṃkaraṇasadvastrāṁ mayūkasahāvāsāṁ |
Śūcyākṣāyāṁ siṃvantim bandhantim mukhasacsaṅgaṁ |
Hṛdgale'ṇkuśapūṣambhāyāṁ bindhantim bāṇakāmukāṁ |
Vajreṇa duṣṭahīlānībhītāsvaśokāsaneścānaparāṁ |

Prajñopāyapadākrāntaṁ Māricīṁ bhāvayaḥ-vratī
c


"The worshipper should conceive himself as Māricī-[Picūvā], who displays the sentiments of Śṛṅgāra, Vīra and Hārṣa in one of her faces which is of the colour of Jāmbūnada (gold); in the middle face which is of the colour of Indranila gem, the sentiments of Bhaya, Bīhatsa, and Raudra are displayed; and in the third face of crystal colour, the sentiments of Karunā, Adbhuta and Śanta appear. She has three eyes in all the three faces, which give freedom from the three great evils. Her essence is made up of the Dharmakāya and Sambhogakāya. She is clad in garments of yellow colour and resides happily in the mass of rays. She sews up the eyes and the mouths of the wicked by the needle and secures them with a string. She strikes their heart with the Aṇkuṣa, draws them by the neck with the noose, pierces them by the bow and the arrow, and by rending their heart to pieces with the Vajra, sprinkles water with the leaves of Aśoka...she tramples under her feet Prajnā and Upāya."

Aṣṭabhuja-Māricī or Saṃkṣipta-Māricī is yellow in colour, wears red garments, is decked in various ornaments, bears the image of Vairācana on the crown and resides within the cavity of a Cāitya. Her three faces display three different sentiments. The first or the principal face displays amour and has the colour of gold. The second or the left face is distorted sow-like, has the colour of the Indranila gem, displays wrath and looks terrible with
bare fangs and protruding lips. The third or the face to the right is of deep red colour, glows in heavenly splendour and displays the sentiment of Śànta. She rides the chariot drawn by seven pigs, stands in the Ādigha attitude and appears as a virgin in the fulness of youth. Below the seven sows is the fierce Rāhu who devours the sun and the moon. She is surrounded by the four attendant goddesses, Varttāli, Vadāli, Varāli and Varāhamukhi.

(i) Varttāli has red complexion, the sow-face, four arms, wears red garments, is decked in all ornaments and carries the noose and the Aśoka in the left hands and the Vajrāṅkuśa and the needle in the right.

(ii) Vadāli has many features in common with Varttāli with the difference that her colour is yellow and she carries the noose and the Vajra in the left hand and the Aśoka and the needle in the right.

(iii) Varāli is identical with Vadāli in many respects except that the former holds the Vajra and the needle in the right hand and the noose and the Aśoka in the left.

(iv) Varāhamukhi wears the same garments and the same ornaments as the two previous ones. But she is red in complexion and carries the Vajra and the arrow in the right hand and the Aśoka and the bow in the left.

It is very curious that nearly all the images of Māricē we have come across, up till now, belong to this variety. In actual images instead of Rāhu, sometimes a lady charioteer without legs may be seen. Some images, again, retain the charioteer as well as the Rāhu. Two images of the eight-armed variety of Māricē are in the Dacca Museum, two are in the Indian Museum, (Plate XXXI,c-d) Calcutta; and the one (Plate XXXI,a) * that is frequently represented in many works of art, was discovered at Sārnāth and is now deposited in the Lucknow Museum; a sixth has been discovered in Orissa. Besides these, several more images of Māricē hail from the museums at Rajahahi and Sārnāth. All these images are three-faced and eight-armed, and some of them are very fine specimens of art. In the more artistic and accurate images the three sentiments have actually been depicted by the sculptors. A study of these images will show that though the sculptors generally follow the Sādhana in all the details, yet they do not always follow it in the case of the four attendant goddesses. Sometimes they are two-armed, and sometimes, though four-armed, they do not carry the symbols prescribed by the Sādhanamālā.

* The remarkable feature of this image is that it bears on the crown a miniature figure of the Dhyanī Buddha Amitābha instead of Vairocana, the parental Buddha, as required by the Sādhana. The reason for this anomaly is that this particular image belongs to the cult of Amitābha, the followers of which considered Amitābha as the Adī Buddha and made all their gods emanate from him.
(iv) Udbhayavarāhānana-Māricī.*

Facies—three.  Armas—twelve.
Āsana—Ālīḍha.  Distinctive mark—two sow-faces.

She has been given this name as her two faces to the right and left of the principal one are both depicted sow-like, unlike any other three-faced variation of Māricī. She is clad in decent tiger-skin, has red complexion, bejewelled headdress, red scarf and is decked in all ornaments. She resides within the womb of a Caitya, stands in the Ālīḍha attitude and is endowed with three faces and twelve arms. The principal face smiles with delight, is peaceful in appearance and displays the sentiment of amour. The two side ones are distorted sow-like, all three faces having three eyes in each. The face to the left is red and paid homage to by a deity carrying Vajra and Mudgara. The face to the right has a reddish effulgence like that of the Saindhava salt and is paid homage to by Purandara (Indra) who carries the Vajra and the noose. In her six left hands she shows the Tarjānī against the breast, the Aśoka bough, the Vajrāṅkuśa, the Kapāla, the head of Brahmā and the vessel, and in the six right hands the needle, Aṅkuśa, the Bhīṇḍipāla (spear), the sword, the Kartri and the Staff surmounted by a Vajra. She bears the image of Vairocana on her crown, and tramples under her feet the Hindu gods, such as, Hāri (Viṣṇu), Hara (Śiva), Hiranyagarbha (Brahmā) and others. The guardians of the quarters all pay homage to this goddess.

It may be pointed out here that the Sādhana is reticent about the chariot, the seven sows that run it, and about the four attendant goddesses, Varttālī, Vadālī, Varālī, and Varāhamukhī.

(v) Daśabhujāsita-Māricī.

Facies—five.  Colour—white.
Armas—ten.  Legs—four.

Two Sādhanas in the Sādhanamālā describe her form with ten arms, which shows that she is one of the white variations of Māricī. The most important feature of this variety is that she is endowed with four legs. She has five faces and ten arms. The principal face is white, the one to the right is blue, the other to the left is red and distorted sow-like, the face behind is green and the face above is yellow and bears the Trīśikhā (three tufts of

* The name is mine.
hair) and the crown of chignon. The five right hands hold the sun, the blue Vajra, the arrow, the goad and the needle. The hands to the left carry the moon, the bow, the Aśoka bough, the noose with the Tarjani and the string. She rides a chariot drawn by seven pigs and tramples under her feet the four Hindu gods, Indra, Śiva, Viṣṇu and Brahmā, and bears the effigy of Vairocana on the tiara.

The Śādhanas further add that she should be accompanied by three other goddesses. The first among them is of blue complexion, and rides upon a Makara. Her face is distorted like that of a sow and she carries the Vajra in one hand and shows the Tarjani in the other.

The second goddess appears to the right of Māricī, wears celestial ornaments, is of red colour with one face distorted sow-like. She carries in her four hands, the goad, the needle, the noose with the Tarjani and the string.

The third goddess appears to the left of Māricī. She is also of red colour with one face distorted sow-like and four arms. The two principal hands are engaged in drawing full the bow charged with an arrow, while the rest hold the Vajra in the right and the Aśoka bough in the left.

Below the seven pigs drawing the chariot are the Navagrahas or the Nine Planets and various diseases and disasters in human shape lie flat on the ground.

The Śādhanas do not give the names of the attendant deities, which are only three in number. It is possible that these three are the members of the Varttālī group. The illustration in Plate XXXI,b represents a Nepalese drawing of this variety of Māricī.

(vi) Vajradhātviśvarī Māricī.

FACES—six. 
Āsana—Ālādhā. 
Arms—twelve. 
Appearance—terrible.

When six-faced and twelve-armed, Māricī is invoked in three different varieties, under the three different names, Vajradhātviśvarī-Māricī, Odīyāna-Māricī and Vajravetālī. As there are very slight differences amongst the three they have been classed together. The difference, however, lies in the different weapons that are held in their hands. Excepting Vajravetālī, who is represented singly, each of the two others is accompanied by a deity, who serves as the charioteer.

The features that are common to all the three may be summarised from the Śādhanas as follows. They are all endowed with six faces and twelve arms. The first five faces have respectively the red, blue, green, yellow and white
colour. The face on the top is distorted saw-like and has the blue colour. All the three are said to reside in the womb of a Caitya, they stand in the Ādha attitude and bear the image of Vairocana on the crown. They present a terrifying appearance with three eyes, protruding tongue, bare fangs, the ornaments of serpents, and garments of tiger-skin.

Vajrādhātiśvarī carries in her six right hands the sword, the Mūsala, the arrow, the goad, the Vajra, and the Paraśu, and in the six left show the noose,* the Kapāla, the Aśoka bough, the head of Brahmadeva, the bow and the Triśula. Odiyāna Māricī holds the Cakra in the right instead of the goad, and the Khaṭvāṅga-Kapāla in one of the left hands instead of Kapāla only. Vajravetāli in one of her right hands holds the crossed double thunderbolt instead of the goad or the Cakra; and in one of the left, the noose instead of Kapāla or the Khaṭvāṅga-Kapāla. All the other hands carry the same weapons in all the three cases.

2. Uṣṇiṣavijayā.

<table>
<thead>
<tr>
<th>Colour</th>
<th>White.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faces</td>
<td>Three.</td>
</tr>
<tr>
<td>Arms</td>
<td>Eight.</td>
</tr>
<tr>
<td>Identification mark</td>
<td>Buddha on lotus.</td>
</tr>
<tr>
<td>Symbols</td>
<td>Right: Vāsavaṇja, Buddha on lotus, arrow, Varada Mūdrā.</td>
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<tr>
<td></td>
<td>Left: bow, Tarjani and noose, Abhayā Mudrā, Kalaśa.</td>
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Like Māricī, Uṣṇiṣavijayā is also said to bear the image of Vairocana on the crown and to reside within the womb of a Caitya. She is one of the most popular deities of the Pantheon and almost every temple in Nepal has got her image in it. The most artistic specimen, however, belongs to the Indian Museum, Calcutta. A miniature Caitya on the top of the image of Uṣṇiṣavijayā signifies that she is a presiding deity of the sanctum of the Caitya. Several Sādhanaś describe her form and we quote below the Dhyāna contained in one of these:—

"Śuklām trimukhām trinetrām navavauvanāṁ nānālaṅkāradhāram aṣṭabhujām Bhagavatāṁ cintayet; pitaṅgavāśāṁ kṣetram udvadānam; daksīna-caturbhujāḥ viśvavajra-padma-buddha-bhūma-varanamudvṛddhāram, Vāma-caturbhujāḥ cāpa-tarjani-pāśa-abhayahasta-pūrṇakumbhāḥ; caityaguhāgarbahasthitāṁ Vairocanamukūṭam nispādyā."

Uṣṇiṣavijayāsādhanam."


* She also carries the Tarjani with the noose in one of the left hands instead of the noose only.
"The worshipper should conceive himself as [Uṣṇīṣavijayā] who is white in complexion, three-faced, three-eyed, is youthful, and decked in many ornaments: whose right and left faces are respectively of yellow and blue colour, whose four right hands carry the Viśvavajra, Buddha on lotus, arrow and the Varada pose, and the four left hands show the bow, the noose with the Tarjanī, the Abhaya pose, and the well-filled water-vessel; who resides in the womb of the interior of the Caitya, and bears the image of Vairocana on the crown. Thus meditating...."

The specimen (Plate XXI,c) * of Uṣṇīṣavijayā in the Indian Museum, Calcutta agrees almost in all details with the description given in the Sādhana. The attitude in which she sits here is the Vajraparyāṇa attitude.

The other illustration (Plate XXXI,d) is the reproduction of a painting contained in an illuminated manuscript of Pañcarakṣa. In it, the right hand which ought to have carried the Viśvavajra or the crossed thunderbolt, carries the jewel instead. In all other respects the painting follows the description of the Sādhana most accurately.

3. SITĀTAPRĀPA RĀJĪTĀ.

FACES—three. ARMS—six.

SYMBOLS—right Cakra, Ākūsa, bow.

left white Vajra, arrow and Tarjanīpāśa.

One Sādhana only is devoted to the worship of this deity. The word, "Vairocanāyakāṁ" in the Sādhana shows that she also belongs to the family of the Dhyāni Buddha Vairocana. She is otherwise of a mild nature except for the eyes which display anger. The Dhyāna describes her form in the following manner:

"Sitātaprāparājīṭam Bhagavatim trimukham saṃdhujām, pratimukham trimayanām, suklanilauruṇādakṣinaṇāmanukham, cakrāṅkuśadhanurdhiṇi dakṣinaṇakaram, śitaśvajraśarapatātarjanidharavāmakaram sakrodradṛṣṭikām sarvagrahamadhvaṃsinim divyaśaṅkāra vastraṇatām Vairocanāyakāṁ dhyātvā...."


* The image was first illustrated in Foucher: *L'Iconographie Bouddhique de L'Inde*, partie 2, Fig. 6. The Dhyāni Buddha over her head is here Aksobhya instead of Vairocana. The reason is that the image belonged to the Aksobhya cult, which did not acknowledge the superiority of Vairocana.
"The worshipper should conceive himself as goddess Sitātapatrā Apara-jitā who is three-faced, six-armed, and has three eyes in all faces; who is of white complexion; whose faces to the right and left are respectively of blue and red colour; who carries in the right hands the Cakra, the goad, and the bow, and in the left the white Vajra, the arrow and the noose with the Tarjani; who has angry looks, destroys all sorts of evil spirits (Grahas, lit. Planets), wears celestial ornaments and garments, and is looked after by Vairocana. Thus meditating...."

This goddess is called Sitātapatrā, meaning "of white parasol", and should be distinguished from the other Apara-jitā,* who has an entirely different form and is represented without the figure of any Dhyāni Buddha on the crown. The illustration (Plate XXXI,c) represents a Nepalese drawing of Sitātapatrā.

4. MAHĀŚĀHASRAPRAMARDANI.

Colour—white. 
Arms—six.
Symbols—right sword, arrow, Varada Mudrā.

left bow, noose, axe.

Mahāśahasrānapramardani is another of the Pañcaraksā group and is assigned to Vairocana exactly in the same way as Mahāśītavatī and Mahāmantrānusārini are affiliated respectively to Amitābha and Akṣobhya. Her form is different from the form in which she is worshipped in the Pañcaraksā Mandala. Here the Dhyāna describes her form in the following terms:—

"Mahāśahasrānapramardaniṃ ātmāṇāṃ dhyāyāt: śūklāṃ ekamukhiṃ sadbhujāṃ; daksinānubhuṣuṃ khaḍgāṇavaṇavaradānudrāḥ, vāmānubhuṣuṃ dhānuḥpāsapaśaraṇatāḥ; vicitrālaṅkārādharāṃ rūpayavanasavāgaravatāṃ Vairocanakiritayuktāṃ padmacandranaprabhāṃ."


"The worshipper should conceive himself as Mahāśahasrānapramardani who is of white complexion, one-faced, six armed, carries in his three right hands the sword, the arrow and the Varada pose, and in the three left the bow, the noose and the Paraśu; who is decked in variegated ornaments, is young and beautiful, displays the sentiment of passion, has the figure of Vairocana on her tiara, sits on the moon over the lotus and has moon-like effulgence."

* See infra, Chapter XII, (ii), No. 2.
5. Vajravarahi.

Asana—dancing in Ardhaparyaśāka.
Characteristic feature—excrècence near the right ear.

The union of Vajravarahi with Heruka is the cult of the celebrated Cakrasamvara Tantra and the Vajravarahi Tantra. One of the Sadhanas give her the epithet of "Śrī-Herukadevasyaagramahiṣī," that is, the first queen of the god, Śrī-Heruka. She is also called a Ėkinī and in the Buddhist Tantra, it signifies any Šakti with whom the Yugasuddha (yab-yum) worship may be performed. It will not be out of place to mention here that Heruka is also associated with Vajrayogini and their union is the subject of the great Heruka Tantra. But as they differ considerably in form, we do not venture to combine them into one. If Vajravarahi is the first queen of Heruka there is no reason to suppose that Vajrayogini may not be another. Vajravarahi is represented as nude and as displaying the intense sentiment of amour and passion. The word, Vajravarahi means in English "the Adamantine Sow" for the simple reason that she had an excrècence to her right which resembles the face of a sow.* Getty's story† regarding the attack of Yun-gar on the abbess and the monastery does not, in all probability, refer to Mārieti, but to this Vajravarahi; for, when Mārieti has one face it may be distorted sow-like but Vajravarahi has an excrècence just near the right ear, which is a natural one, and for which the Sadhanas give her the epithet of Vajraghoṇā (adamantine excrècence). Another argument in favour of this is that, while Vajravarahi is called a Ėkinī, and is associated with four other Ėkinīs, she may, very well, be an abbess; and therefore, an ordinary woman deified, and not a goddess. But Mārieti is decidedly a goddess, she is Vajradhātvrāvari, and the consort of a Dhyāni Buddha.

Several Sadhanas, long and short, describe the procedure of her worship discriminating two distinct forms of Vajravarahi, who is also designated as Buddhadēkānī and Vajraivoceanī. She is either two-armed or four-armed. Even among the two-armed forms, some varieties are noticed. In one Sādhana only is she said to emanate from the family of Vairocana, and to bear the double Vajra on head, but others are silent as to her crest.

* Almost all the Sadhanas give her the epithet of Ghoṇā or Vajraghoṇā, which means "of adamantine excrècence;" and the images of Vajravarahi, whether in paintings or in sculpture,—all agree in attributing her a sow-like excrècence near the right ear.

† Getty: Gods of the Northern Buddhism, p. 117 et. seq.
(104)

(i)


Several Śādhanaṇas describe the two-armed varieties of Vajravārāhi and let us take up a specimen Dhyāna, which will give a general idea as to her form.—

"Ātmānāṁ Bhagavatīṁ Vajravārāhiṁ dādimakusumaprakhyāṁ dvi-bhujāṁ ekānanaṁ trinetṛāṁ muktakēśaṁ śanmudrāmudritāṁ digambarāṁ pañcagajānātmyakāṁ sahañjāndaśavabhāvaṁ; daksīṇena vajratarjanikākarāṁ vāmena karoṭakakhaṁtvāṅgakarāṁ; pratyālīḍhapadākrānta-bhairava-Kāla-rātrikāṁ sādramuḍamālālānkṛtagātrāṁ, sravadrudhirāṁ pivantiṁ, bhūva-yet.


The worshipper should conceive himself as goddess Vajravārāhi whose complexion is red like the pomegranate flower; who is two-armed, one-faced and three-eyed, has dishevelled hair, is endowed with the six auspicious symbols, and is nude; whose essence is the five spiritual knowledges,* who is of the nature of the Sahaja pleasure, who shows in the right hand the Vajra together with the Tarjani, and bears the Kapāla and the Khamvānga in the left; who stands in the Pratyālīḍha attitude, tramples upon the fierce Kālarātri, is decked in garlands of wet heads, and who drinks of the blood trickling therefrom."

The Śādhana further adds that the four leaves of the lotus on which she stands are occupied by Dākinī, Lāmā, Khañḍaroha and Rūpinī on the four cardinal points beginning from the right. The four companions are respectively of blue, green red and white colour and they are all one-faced and four-armed and carry the Khamvānga, Kapāla, Īdaru and the Kartri in the right and left hands.

(ii)

Symbols—Kartri and Kapāla. Āsana—Dancing in Ardhaparyāśa. Vāhana—corpse (lying on its breast.)

This variety of Vajravārāhi is invoked in the rite of bewitching men or women and is very popular now-a-days in Nepal and other Buddhist countries. In all respects she is identical with the one described

* The five spiritual knowledges are Rūpa, Samjñā, Sampāka, Vedanā and Vijñāna, or in other words, the five skandhas.
before, except that here she wields the Kartri in the right hand and carries the Kapāla in the left. The Khaṭvāṅga, as usual, hangs from her left shoulder in the same way as Heruka carries it. She stands in the attitude of dancing on a corpse.

The drawing of Vajravārāhi (Plate XXXII,a) is quite in keeping with the Śādhana; but the other image (Plate XXXII,b)* now in Germany is somewhat different. The corpse on which she dances in the Ardhaparyāṇa attitude is lying on its back, instead of, on its breast. We may add that the image is a Tibetan bronze and as Tibet had a different iconographical development, it does not follow the Sanskrit Śādhana, in all details.

(iii) ĀRYAVAJRAVĀRĀHI.

Symbols—right Vajra and Aṅkuśa. left Kapāla and Tarjanipāla.
Appearance—terrible. Attitude—Aḍīḍha.

The four-armed form of Vajravārāhi is also similar to the forms mentioned before and is called Āryavajravārāhi. The difference lies only in the attitude, number of arms and the symbols carried in her hands. She carries in the two right hands the Vajra and the goad, and in the two left the Kapāla and the Tarjanī with the noose. She is one-faced, three-eyed and appears terrible with contortions of the brows, the adamatine excrecence, and the protruding tongue, teeth and belly. She stands in the Aḍīḍha attitude on the corpse, unlike other forms of Vajravārāhi. The Khaṭvāṅga hangs from her left shoulder as usual.†

* Published in Grunwold: Die Geschichten vierundachtzig Zauberer in Basseler-Archiv, Fig. 5.

† Extracts from the Dhyāna may be quoted as follows:—

"Pretāsanastham. Aḍīḍhapadām nagnam śādhvaksadām Kapālamukutām...asturbhujām, daksīna Vajrāṅkuśādharām, vāme Kapālakahātvāṅgalārjanipāsādharām... Vajraḥgoṇām..."

Śādhanaṁāla. A—236.
CHAPTER VIII.

EMANATIONS OF AMOGHASIDDHI.

Like the emanations of Vairocana, the deities emanating from Amoghasiddhi also are entirely feminine in character. In the whole of the Sādhanamālā only seven deities are expressly stated to bear the image of the Dhyānī Buddha Amoghasiddhi on the crown. Amoghasiddhi is distinguished from the other Dhyānī Buddhas by the green colour of his body, and the Abhaya Mudrā he displays in his right hand.

1. KHAĐIRAVANI-TĀRĀ.

| Colour—green. | Mudrā—Varada. |

Tārā is the common name applied to a large number feminine divinities in the Buddhist Pantheon. In the Sādhanamālā, Jāŋguli, Parnaśavari, Mahācīnatāra, Ekajatā and many others are called Tārās. Khaḍiravani is also designated as a Tārā in the Sādhanamālā and is endowed with two hands, which show the Varada Mudrā in the right and the Utpala in the left. She can be recognized by the figures of the two attendant deities, Aśokakāntā Māricī and Ekajatā. One Sādhana in the Sādhanamālā describes her form and the Dhyāna is quoted as follows:—

"Haritām Amoghasiddhinukutvin varadotpaldhārdakṣinaṇvānaṇakaram Aśokakāntā-Māricī-Ekajatāvyagradekṣinaṇvānaṇadībhāgām divyakumārin dhyātvā..."

Khaḍiravani-Tārāsādhanamālā.


The worshipper should conceive himself as Khaḍiravani-Tārā of green colour, who bears the image of Amoghasiddhi on her tiara, shows the Varada pose and the Utpala in the right and left hands respectively; whose right and left sides are occupied by Aśokakāntā Māricī and Ekajatā, and who appears a celestial virgin. Thus meditating...."

She is commonly known as Śyāmā-Tārā because of her green colour, and as the Sādhana does not mention the particular Āsana, she may be represented in any attitude, either sitting (Plate XXXII,d) or standing (Plate XXXII,c). The sitting image (Plate XXXII,f) belonging to the Indian Museum, repre-
a. Bhadrāsana Tārā

b. Sadbhujā-Sitārā

c. Dhanada-Tārā

d. Paṇḍāvārī
   (Vikrampur, Dacca)
a. Úchusma-Jambhala
   (Sarnath)

b. Mahāpratisarā
   (Dacca Museum)

c. Mahāpratisarā
   (Dacca Sahitya Parisat)

d. Vasudhārā
   (Nepal)
a. Mahākāla
(Nepal)

b. Vajratabhū (Indian Museum)

c. Prajñāpāramitā
(Indian Museum)

d. Vajratārā (Orissa)
a. Vajratārā
(Nepal)

b. Cunda
(British Museum)

c. Mahāpratisarā

[Image of Mahāpratisarā]

d. Mahāśāhasraśrīpramardanī

[Image of Mahāśāhasraśrīpramardanī]
a. Mahāmāyā

b. Mahāmāyādurgā

c. Mahāsitavati

d. Prasannatārā
a. Mahattari Tara  
(Nepali)

b. Bignāntaka  
(Bangiya Sahitya Parishat)

c. Trailokyavijaya  
(Bodh Gaya)

d. Paramāśva
a. Nāmasaṅgiti
   (*Nepal*).

b. Nāmasaṅgiti.
   (*Nepal*).

c. Ārya-Sarasvati.

d. Vajrasāradā.

e. Vajrasāradā
   (*Nalanda*).
Plate XLII.

a. Mahāsarasvatī.

b. Vajrasarasvatī.

c. Aparājita.

d. Aparājita.

(Xulanda).
a. Aparājītā.
(Indian Museum.)

b. Vajrayogini Temple at Sāṅkhu.

c. Grahāṭraka.

d. Gaṇapatiḥrdaya.

e. Vajravidārāṇi.
1. Hayagriva Lokeśvara.

3. Hālāhala Lokeśvara.

2. Mojaghāñjavalā (?) Lokeśvara.

5. Māyājālakrama Lokesvara.

7. Ānandādi Lokesvara.

6. Śaḍakṣari Lokesvara.

3. Vasyadhikāra Lokesvara.


11. Varadāyaka Lokeśvara.


15. Māyājālakramakrodha-Lokeśvara.


17. Nilakantha Lokeśvara.
19. Trilokasandarsana Lokeśvara.
18. Lokanātha-Raktāryyāva-lokiteśvara.
20. Simhanātha Lokeśvara.

23. Vajradhama Lokesvara.

22. Manipadma Lokesvara.

24. Pupada Lokesvara (?).
sented with the Dharmacakra Mudrā and two companions, Aśokakāntā Mārici and Ekajatā, may also be identified as Khadiravani. She bears the stems of the Utpala and the lotus under her two armpits. The Dharmacakra Mudrā displayed in the image, however, may point to its identification as Prajñāpāramitā, but in that case, we fail to explain the presence of the two companions, Aśokakāntā and Ekajatā.

The Dacea Museum image of Khadiravani-Tārā illustrated in Plate XXXII,e is a very interesting specimen. In it we find that the principal goddess, in addition to the two divinities Aśokakāntā and Ekajatā, is accompanied by eight more goddesses, four to the right and four to the left. They are identical in all respects with the principal figure. It seems probable that they represent the eight letters of the Tārā Mantra exactly in the same way as Dhanada Tārā is said to be accompanied by eight attendant deities in the Sādhana, each originating from a letter of the Mantra for her invocation. It may be remarked by the way that the Tārā Mantra does not consist of eight syllables but ten. When eight goddesses are present, it must be understood that Uṣṇīṣavijaya and Sumbhā originating from the last two letters of the Tārā Mantra, “Śvā” and “hā”, have not been represented.

2. Vaśyatārā.

Āsana—Bhadrasana. Symbol—lotus.

Vaśyatārā is also known by the name of Āryatara, and only one Sādhana in the Sādhanamālā is assigned to her. There is practically no difference in her form with that of Khadiravani-Tārā in as much as both display the Varada Mudrā in the right hand and carry the Utpala in the left. Both have the green colour and both bear the image of Anuḥgaśiddhi on the crown. In the case of Khadiravani-Tārā it is not mentioned in what attitude she should stand or sit, but here it is expressly mentioned that Vaśyatārā should be seated in the Bhadrāsana, which represents the European fashion of sitting with two legs dangling below. This Āsana or the attitude of sitting alone distinguishes Vaśyatārā from all other ordinary Tārās carrying the Utpala in the left and exhibiting the Varada Mudrā in the right. The other point of difference between Khadiravani-Tārā and Vaśyatārā is, that the former is accompanied by two goddesses, Aśokakāntā Mārici and Ekajatā; whereas, the latter is absolutely unattended. Khadiravani may have any attitude, but the Sādhana prescribes that Vaśyatārā must show the Bhadrāsana only.
The accompanying sketch (Plate XXXIII,a) represents Vaṣyatārā as she is pictured in Nepal. The sketch is important in showing the Bhadrāsana attitude in which the goddess sits.

3. Śaḍbhujā Sitatārā.

FACES—three. ARMS—six. COLOUR—white. ĀSANA—Ardhaparyāṅka.
SYMBOLS—right Varadamudrā, rosary and arrow; left Utpala, lotus, and bow.

There are many Sādhanas for Sitatārā, or the Tārās of white colour, but in none of them it is mentioned that they should bear the image of Amogha-siddhi on the crown. It is only in this case that the crest of the Dhyānī Buddha is expressly mentioned. This white Tārā is three-faced and six-armed, and the Dhyāna describes her in the following terms:

"Sitatārāṃ trimukhāṃ śaḍbhujāṃ pita-niladakṣiṇetaramukhāṃ pratimukhāṃ trinetrāṃ varadākṣasūtraśaradharādakṣiṇatikārāṃ utpalā-padmācāpadharavānapānitrāyāṃ ardhiparyāṅkanīṣāntīṃ candraśārāncandraprabhāṃ jaṭāmukūṭasthitīṃ Amoghasiddhiṃ paṇḍumudāvibhūṣitā-mastakāṃ ardha-candra-kṛtāsikā hārām nānālaṅkāradhārāṃ dvirātavāraśākāṃśāṃ aṣṭāśmaṇānāmadhyasthitāṃ...vicintya."

Śaḍbhujāśukla-Tārāsādhanam.

Sādhanaṃālā. A 115, N—82, C—89-90.

The worshipper should conceive himself as Sitatārā who is three-faced and six-armed; whose faces to the right and left are yellow and blue in colour and are endowed with three eyes; whose three right hands show the Varada Mudrā, the rosary and the arrow, and the three left carry the Utpala, the lotus and the bow; who sits in the Ardhaparyāṅka attitude, sits on and glows like the moon, and bears the image of Amogha-siddhi on the crown of chignon; whose head is embellished by the five heads and the crescent; who is decked in many ornaments, is twice eight years old, is situated in the midst of the eight cremation grounds. Thus meditating..."
4. **Dhanada-Tārā.**

Arms—four.  
Symbols—right rosary, Varada pose; left Utpala, book.

Dhanada-Tārā is one of the four-armed varieties of Tārā. The special features of this goddess are that she rides an animal and that, like Vajratārā, she is surrounded by eight goddesses, originating from the eight syllables of the famous Mantra “Om Tārēttārētāre Svāhā”. The symbols that are held in her four hands are also different from all other varieties of four-armed Tārā. The Dhyāna describing her form runs as follows:

> “Tārāṁ Bhagavatīṁ ātmānam bhāvayet; candrāsanaprabhāṁ saumyāṁ satt vaparyaṅkasthāṁ haritaśyāmāṁ ekavadaṁṇaṁ dvilocanāṁ caturbhujāṁ aksasātravardotpalaṇapustakadharāṁ vicitra vastraśaṅkāravatīṁ…….Locanāṇādibhir-devibhir abhiṣiktāṁ ātmānam Amoghāsiddhimukūṭaṁ dhyāvāt.”

Dhanada-Tārāśādhanāṁ.”


The worshipper should conceive himself as goddess Dhanada-Tārā, who has the seat and the radiance of the moon, is benign in appearance, sits on an animal, has green complexion, one face, two eyes, and four arms showing the rosary, the Varada pose, the Utpala and the book, wears variegated ornaments and garments…. The worshipper should further conceive himself as being offered homage by the goddesses, Locanā and others, and as hearing the image of Amoghāsiddhi on the crown.”

It is not mentioned in the Sādhanā on what animal the goddess should sit. The Newari artists represent her as seated on a human being (Plate XXXIII,c).

5. **Parnaśavarī.**

Colour—green.  
Identification mark—angry laugh.  
Arms—six.  
Vāhana—Diseases (in human form).  
Āśaṇa—Pratyālīgha.

One form of Parnaśavarī with yellow colour has already been discussed under the feminine emanations of the Dhyāni Buddha Akṣobhya. But here her colour is green, which is probably due to the green colour of the Dhyāni Buddha Amoghāsiddhi, from whom she is said to emanate. The Mantra, designates her as a ‘Piśācī’ and as ‘Sarvamāripraśamani’ or the destroyer of all diseases and epidemics. In form, she is almost identical with the form that has been described previously except that here her colour is
green and that she bears the image of Amoghasiddhi on the crown, instead of Akṣobhya. She carries the same weapons as the previous one, but her faces instead of displaying the pleasant smile, depict angry laugh. As the two specimens of Parṇaśavari discovered in East Bengal both bear the image of Amoghasiddhi on the crown, we consider it necessary to quote the Dhyāna in this case also, for a comparison of the details with the images illustrated:

“Parṇaśavariṃ haritāṃ trimukhāṃ triṇetrāṃ śaḍbhujāṃ kṛṣṇāsukla-
dakṣināvāmānanāṃ vajra-parāsūśa-radakṣinakaratrāyāṃ kārmukapapatrācchātā-
sapāsatarjanīvāmāka-ratrāyāṃ sakrodahāsitānanāṃ navayauvavanavatiṃ
sapatramālāvyāghrācarmanivasanāṃ iṣallambodariṃ ūrdhvasāmyatakeśīṃ
adho aśeṣarogamāripadākrāntāṃ Amoghasiddhmukutīṃ ātmānaṃ jhaṭīti
niṣpādyā....”


The worshipper should conceive himself as Parṇaśavari, who has green complexion, three faces, three eyes, and six arms; whose right and left faces have blue and white colour respectively; who carries in her three right hands the Vajra, Paraśu and the arrow, and in the three left, the bow, the cluster of leaves and the Tarjanipāsa; whose faces depict angry laugh, who is in fulness of youth, is decked in tiger-skīn and the apron of leaves, has a slightly protruding belly, and hair tied up above; who tramples under her feet various diseases and pestilences and bears the image of Amoghasiddhi on the crown. Thus meditating.....”

The two images of Parṇaśavari illustrated in Plate XXXIII.d and XXXIV.a have been discovered by Mr. N. K. Bhaṭṭaśāli, Curator of the Daecia Museum, and they hail from Parganna Vikrāmpur in the District of Daecia. These two images follow the Sādhanā most accurately in all details; the angry laugh has been correctly depicted in the three faces, and the belly slightly protrudes. To the right and left are two deities, who are Hayagrīva, the Hindu god of Fever, and Sitala, the Hindu goddess of Small-pox. They are represented in the images as flying in opposite directions to escape the wrath of Parṇaśavari. The prostrate figures under the feet are the Diseases and Pestilences in human shape. The figure under the right leg, apparently, is a man attacked with small pox, as we can judge from the circular marks all over his body. The other figure under the left foot is probably attacked with some fatal disease. Both the images of Parṇaśavari are decidedly very fine specimens of the Bengal School of Art.
6. MAHĀMĀYUṆA.

Colour—green. Faces—three.
Arms—six. Āsana—Ardhaparyanka.

Mahāmāyūrī is another goddess of the Pañcarakṣā group and is assigned to Amoghāsiddhi in the same way as other members of the group affiliate themselves to one or the other of the Dhyānī Buddhas. She is different in form when worshipped in the Pañcarakṣā Mandala which will be described later. When she bears the image of Amoghāsiddhi on the crown she is three-faced and six-armed. But she may have another form with one face, two arms and yellow complexion, in which case she will hold the tail of a peacock in the right hand and display the Varada Mudrā in the left. The three-faced and six-armed form of Mahāmāyūrī has been described in the Sādhanamālā as follows:

"Mahāmāyūrīṁ haritavarnam trimukhaṁ saḍbhujāṁ pratimukhaṁ trinetrāṁ kṛśparuklakoḍāpi taravaradanaṁ ; daksinārāhaste ṣaṭākramanam mayūrapiechabāna varadamanudrāḥ ; tathā vāma rāhaste rātunachatācāpot-saṅgasthakalasāḥ ; vicitrābharaṇaṁ, śrīgāraraśāṁ, navayanyanaṁ, candrāsane candra-prabhāvatiṁ, ardhaparyankaṁ Am. aghasiddhimukūṭiṁ bhāvayet ātmānam."


"The worshipper should realize himself as Mahāmāyūrī, who has green complexion, six arms, and three faces, each endowed with three eyes; whose right and left faces respectively have blue and white colour; who shows in her three right hands the tail of a peacock, the arrow and the Varada Mudrā, and similarly in the three left hands the jewel, the bow and the water-vessel on the lap; who is decked in wonderful ornaments, displays the sentiment of amour, is youthful, has the seat and radiance of the moon, sits in the Ardhaparyanka attitude and bears the image of Amoghāsiddhi on the crown."

7. VAIJRAŚRĪKHALA.

Colour—green. Faces—three.
Arms—eight. Āsana—Lalita.

Identification mark—chain.

Three Sādhanas in the Sādhanamālā are devoted to the worship of Vaijraśrīkhalā. Her colour is green, and as she emanates from Amoghāsiddhi she bears the image of that Dhyānī Buddha on the crown. "Śrīkhalā" means a chain, and as the goddess carries the adamantine chain, she is called
Vajraśrūkhalā. The chain, therefore, is her characteristic sign and should be paid particular attention to, in identifying her images, if they ever come to light. One of the Dhyānas describes her form in the following manner:

"Haritām trimukhīṁ aṣṭabhujāṁ; prathamamukham īśaddhasarasaṁ; dakṣinaṁ kapilaṁ, kapilaocanaṁ ca; vāmaṁ rakaṁ bhṛkuṭidahanśṭra-karālaṁ; dakṣinaṁ catuhkaraśu abhaya-vajra-vajraśrūkhalā-saśadharāṁ; vāmacatuhkaraśu rudhirapūrṇakapāla-tarjana-pāśa-cāpadharāṁ; lalitākṣepā-saṇasthāṁ, mārijāracarnottariyāṁ, Amoghasiddhibhūśitoruddhavāningolakeśām vicintya . . . . . ."

Vajraśrūkhalāsādhanam."

Śādhanamālā. A—223, Na—3, C—177.

"The worshipper should realize himself as [Vajraśrūkhalā] of green complexion with three faces and eight arms; whose first face is gently smiling, the right face is of brown colour with brown eyes, and the left is of red colour and appears terrible with contortions of the brows and bare fangs; who shows in the four right hands the Abhaya pose, the Vajra, the Vajraśrūkhalā and the arrow, and in the four left, the Kapāla full of blood, the Tarjana, the noose and the bow; who sits in the Lalita attitude, has the scarf of a cat’s skin; whose brown hair rises upwards and is decorated with the image of Amoghasiddhi. Thus meditating . . . . . ."

Vajraśrūkhalā may have, according to the Śādhanas, another form with three faces and six arms in which case she carries the Vajra, the Vajraśrūkhalā and the arrow in the three right hands; and the Tarjana, the noose and the bow in the three left hands. The illustration (Plate XXXIV,b) shows this form of the goddess as drawn by the native Citrakāras of Nepal.