CHAPTER IX.

EMANATIONS OF RATNASAMBHAVA.

I. GODS.

Ratnasambhava is a comparatively late incorporation into the Pantheon of the Northern Buddhists, and this is evident from the small number of deities that emanate from him. In the Sādhanamālā two male and two female deities only are affiliated to this Dhyāni Buddha. It has already been pointed out that Jambhala and Vasudhārā were known long before the Dhyāni Buddhas were ushered into existence, and it appears therefore, that Jambhala has been made an emanation of Ratnasambhava at a very late period. Jambhala is connected with wealth and is said to distribute gems, jewels and riches to his devotees. Again, Ratnasambhava means ‘born of jewels’ and whom else might Jambhala, the god of wealth, call his sire than the Dhyāni Buddha born of jewels? If one or two forms of Jambhala emanate from Ratnasambhava, it may reasonably be expected that at least one or two forms of his consort Vasudhārā, should also originate from the same source. In spite of all this the Buddhists were divided in their opinion as to the sire of Jambhala. The followers of the Aksobhya cult held that he must have originated from Aksobhya.

Mahāpratisarā, another of his emanations, belongs to the Pañcarakṣa group, and affiliates herself to Ratnasambhava in the same way as other members of the group affiliate themselves to one or the other of the five Dhyāni Buddhas. Curiously enough, we do not see a single god or goddess strictly and individually bearing an independent stamp of Ratnasambhava. The reason, we venture to think, is the very late incorporation of Ratnasambhava into the Pantheon as a Divine Buddha. He is distinguished from the other Dhyāni Buddhas by his yellow colour and the Varada Mudrā he displays in his right hand.

The male deities that emanate from Ratnasambhava are Jambhala and Vucchusma-Jambhala, the latter being regarded as a terrible form of Jambhala.
1. JAMBHALA.

Varieties—Single and yab-yum.

Several of Jambhala's forms are noticed in the Sādhanamālā, which states that the god may emanate either from Akṣobhya or from Ratnasambhava or from Vajrasattva or from a combination of the five Dhyāni Buddhas. The form that emanates from Akṣobhya has already been described. The characteristic features of Jambhala emanating from Ratnasambhava is that he carries the mongoose in his right hand and the citron in the left. The mongoose is supposed to be the receptacle of all gems and jewels and when Jambhala presses the two sides of the mongoose it vomits forth the riches. By noticing this mongoose in actual representations it is easy to recognize the possessor to be Jambhala. As an emanation of Ratnasambhava he may be represented alone or in the embrace of his Śakti in yab-yum. In the Sādhanamālā he is described as single in three Dhyānas only. When represented in yab-yum he sits on the moon under which is the double lotus of eight petals. He wears all sorts of ornaments, his complexion is golden yellow and he has a protruding belly. He carries the citron and the mongoose in the right and the left hand respectively and wears a garland of yellow lotus, and remains in yab-yum with Vasudhārā. The eight petals of the lotus seat are occupied by the eight Yakṣas, to wit, Maṇibhadra, Pūrṇabhadra, Dhanada, Vaiśravāṇa Keliśālī, Civikundali, Sukhendra and Carendra. These attendant Yakṣas, are identical in all respects with the principal figure. The Yakṣas are all accompanied with a Śakti with whom they remain in yab-yum in the same way as Jambhala remains with Vasudhārā. The Yakṣiniṣ are eight in number and they are Citrakāli, Dattā, Sudattā, Aryanī, Subhadrā, Guptā, Devī, and Sarasvati. The Yakṣinīṣ are identical in form with Vasudhārā who is yellow in complexion, carries the ears of corn and shows the Varada Mudrā in her two hands.

When single, Jambhala is of golden complexion and carries the mongoose in the left hand and the citron in the right.* The illustration (Plate XXXIV,c) represents a stone image from Nepal which is in the possession of Pañjīt Siddhiherṣa. Here the god is represented as sitting in the Lalita attitude. Two other specimens (Plate XXXIV,d-c) from Vikrampur in Eastern Bengal, depict the god in the same attitude; and they are some of the finest products of the Bengal School of Art.

* Cf.—"Śrī-Jambhalam pītavaranam dvibhujam, daksinahasta vijapurakadhaman vāmaḥastena ratnapravaranamāpa-nakulidharam...."

Sādhanamālā. A—310.
2. **Ucchuṣma Jambhala.**

Arms—two. Vāhana—Kuvera.

One of the forms of Ucchuṣma Jambhala has already been discussed along with the other male emanations of Akṣobhya. Even when he emanates from Ratnasambhava his form is the same as has been described before. When we are on the subject of Ucchuṣma Jambhala, we should refer to a stone image of this god, that was unearthed during the excavations carried on at Sarnath, and which is now preserved in the Museum of Archaeology there. This unique image (Plate XXXV,a) has been described by Rai Bahadur Dayā Rām Sāhni in the Museum Catalogue under No. B (c) 1. In terms of the Sādhana the image should bear on its crown either the image of Akṣobhya or of Ratnasambhava, but neither of them is to be found. It is Amitābha who is there. We cannot, however, reject the identification on this ground only: for, dressed in celestial garments and ornaments, the Hindu God, Kuvera, lying flat on the ground, is pressed down by the two heavy legs of Ucchuṣma and vomits out all the jewels he had in his stomach. As a matter of fact we notice, even in the photograph, a stream of jewels flowing out of his mouth. Also in accordance with the Sādhanas, Ucchuṣma stands in the Pratyālīqha attitude with his left leg stretched forward on the forehead of Kuvera while the right tramples upon his two legs. He has a terrible appearance with protruding belly, bare fangs and the ornaments of snakes. He holds the Kapāla full of blood, against his breast and looks eagerly towards it with his three eyes. The left hand, though broken, doubtless held the mongoose near his thigh, which must have vomitted forth the jewels when pressed by the god. We have no means to ascertain why the Dhyāni Buddha in this case is Amitābha and not Akṣobhya or Ratnasambhava. Should we explain this anomaly by holding that it is due to a mistake or whim of the sculptor? Or that the proper Sādhana has not been recorded in the Sādhana-mālā? The latter proposition may be correct, for, in the sculpture we notice the headless yet graceful figure of Vasudhārā, not required by the Sādhanas at all. The existence of a separate cult of Amitābha may be responsible for putting in a figure of its supreme Buddha, where the figures either of Akṣobhya or Ratnasambhava might reasonably have been expected.
Now that we have done with the male emanations of Ratnasambhava, let us proceed to deal with the two goddesses emanating from this Dhyāni Buddha. Both of them are benign in character, and graceful in appearance, and like the Dhyāni Buddha himself have yellow complexion.

1. MAHĀPRATISRĀ.

Varieties—
1. Three-faced, ten-armed.
2. Four faced, eight-armed.

Mahāpratisarā is one and the first member of the Pañcarakṣā group. Her worship is widely prevalent amongst the Tāntric Buddhists,* and she is represented either singly or in a Maṇḍala in the company of four other Pañcarakṣā deities. She is generally yellow when worshipped independently and occasionally white when worshipped in the Maṇḍala of the five goddesses. She may be represented with four faces and eight arms, or with three faces and ten arms in accordance with the Sādhanas. But in actual representations she may have three faces and eight arms. The form with three faces and ten arms, is said to bear the image of Ratnasambhava on the crown. The other yellow form may also be assigned to this Dhyāni Buddha. The Sādhana describes the former in the following terms:—

Mahāpratisarā pitā trimukhi pratimukhaṃ† trinayanā daśabhujā kṛṣṇa-sitadaksinētravadanā daksinēpañcabhujēṣu yathākramāḥ khadga-vajra-bānaḥ-varaḥ-hṛdayaśvīhastacchaturāṇi tathā vāma-pañcabhujēṣu cāpa-dhvaḥ-ratnacchātāṣaṃ-parsuḥ-saṃkṣhāḥ Ratnasambhava-muktiṃ kṛṣṇakṣaṇa-cukarakottariyā ca ardha-paryānta-lalita-kṣepadivyābharaṇavastirabhī śītā ceti.”


Mahāpratisarā has yellow complexion, three faces, each with three eyes, ten arms with the right and left faces having blue and white colour; she carries in her five right hands the sword, the Vajra, the arrow, the Varada Mudrā, and the umbrella held against her breast, and the five left hands similarly

* It is perhaps for this reason, Mahāpratisarā was incorporated by the Tāntric Hindus in their Pāntheism. In the annual worship of Durgā oblations are offered to Mahāpratisarā in the beginning and her Mantras are muttered.
† A read pītāmukhaṃ.
‡ For -bāna A has -pāna.
§ For -cchātā A reads -cchattrā.
hold the bow, the banner, the jewel, the Parāśu and the conch; she bears the image of Ratnasambhava on the crown, has a blue bodice and a red scarf, sits in the Ardhaparyanka or the Lalita attitude and wears celestial ornaments and garments."

The form with four faces and eight arms will be described hereafter under the head, Paścarāksa Maṇḍala. But there is another form which is worshipped independently, in which case she is almost identical with the preceding one in all respects expect that she is endowed with four faces and eight arms. The principal face is yellow, the right white, the left red, and the face behind blue. She carries in her four right hands the sword, the Čakra, the Triśula and the arrow, and in the four left the Parāśu, the bow, the noose and the Vajra.

Two photographs (Plate XXXV,b-c) represent this form of the goddess and these tally with the Śādhana in all other respects, but that instead of four they have only three faces.

2. Vasudhārā.

Colour—yellow. Symbols—right Varada pose. left ears of corn and vessel.

Vasudhārā is the consort of Jambhala and bears the image either of Akṣobhya or of Ratnasambhava on the crown. Several Śādhana in the Śādhanaśāla describe her form, which is always two-armed. As none of the Śādhana mention the Āsana, she may be represented in any attitude standing or sitting. She is decently decked in ornaments and is invariably accompanied by her confidants. Her complexion is always yellow and she carries in her left hand, the ears of corn with the vessel that showers gems while the right hand exhibits the Varada Mudrā. The short Śādhana may be quoted as follows:

"Pita'vaṃ'kārapariṇataṃ dvibhuijaikamukhiṃ pītām navayauvanā-bharanavastuvibhūṣitām dhānyamaṇjarīnāratnavarsaghatavāmāhastām dakṣipena varadāṃ anekasakhi jana-parivṛtāṃ visvapadmacandrāsanasthāṃ Ratnasambhavamuktiṇīṃ [dhyāyāt].

Vasudhārāśādhanāṃ."

Śādhanaśāla, A—228—9, Na—2, C—181.

The worshipper should conceive himself as [Vasudhārā] who originates from the yellow germ syllable 'Vaṃ,' she is two-armed, one-faced, has yellow complexion, is in the fulness of youth and is decked in all ornaments and garments, carries in her left hand the ears of corn with the vessel showering
gems, while the right exhibits the Varada Mudrā; she is surrounded by her various companions, rests on the moon over the double lotus, and bears the image of Ratnasambhava on the crown...."

Images of Vasudhārā are not generally to be met with in sculpture. She accompanies Ucchusma in the unique Sārnath image already referred to. The other image from Sārnath*, is mutilated beyond recognition. In both cases, however, she has been represented as standing.

Vasudhārā is sometimes represented as one-faced and six armed, and as sitting in the Lalita attitude. In the three right hands she exhibits the Namaskāra Mudrā, and the Varada Mudrā and the ears of corn. The first left hand has the book, the second the ears of corn, and the third on the lap carries the vessel containing jewels. Her hair rises upwards in the shape of a flame, she is beautifully decked in ornaments and displays a truly peaceful appearance. The image reproduced (Plate XXXV,d) represents this variety of the goddess and is a fine specimen of Newari art but shows a considerable influence of the Bengal School.

* Sarnath Catalogue Plate XV(b).
CHAPTER X.

EMANATIONS OF THE FIVE DHYĀÑI BUDDHAS.

I. GODS.

Vajrasattva is not included in the group of five Dhyāñi Buddhas. He appears to be a later addition. The emanations of the five Dhyāñi Buddhas are said to bear the images of Vairocana, Amitābha, Akṣobhya, Ratnasambhava and Amoghasiddhi on the crown; but when represented, they are either painted or carved on the aureole behind the heads of the emanated deities. The five Dhyāñi Buddhas, as has already* been pointed out, are supposed to represent the five Skandhas and the essence of their emanations consists of a combination of all the five.

Besides several forms of Mañjuśrī and one form of Avalokiteśvara, two gods only are said to emanate from a combination of the five Dhyāñi Buddhas. The first is Jambhala, (also regarded as an emanation of either, Akṣobhya, or Vajrasattva), and the second Mahākāla.

1. JAMBHALA.

Symbols—citron and mongoose.

Almost all his different forms mentioned in the Śādhanamālā have already been described under the emanations of Akṣobhya and Ratnasambhava; the form emanating from Vajrasattva will be described later. Jambhala as an emanation of the five Dhyāñi Buddhas is two-armed, carries the citron and the mongoose in his two hands and tramples upon two semi human beings Śaṅkhamuniḍa and Padmamuniḍa apparently in the Aśidha attitude.

* Ante, p. 2
2. MAHĀKĀLA.

Appearance—terrible.
Colour—blue.
Āsana—Pratyālīḍha.

The reason why Mahākāla has been classified under the emanations of the five Dhyāni Buddhas is that one of the numerous Sādhanas for the worship of Mahākāla gives him the epithet of “Pañcabuddhakiriṭinam,” that is “bearing the images of the five Dhyāni Buddhas on the crown.” He may have one face with two, four, or six arms, or eight faces with sixteen arms. He is one of the many terrible deities described in the Sādhanamālā, with ornaments of snakes, canine teeth, protruding belly and garments of tiger-skin. At least six Sādhanas describe the two-armed variety of Mahākāla. One Dhyāna from among them is quoted below:—

“Śrī-Mahākālabhaṭṭārakaṁ dvibhujaṁ ekamukham kṛśṇavarṇaṁ
trinavanam mahājivālāṁ kartrikapāladhārināṁ dakṣināvaṁabhujaṁ
mudrāmālālaṅkārordhvaṁgaiakeśopari pāñcakapāladharaṁ
damśtrābhūma-
bhayānakaṁ bhujāṅgābharaṇānayujāṁopaśitaṁ kharvarūpaṁ
śravadrudhira
mukhiṁ ātmanāṁ jhaṭīti nispādyā...”

Sādhanamālā. A—223, C—246*.

The worshipper should conceive himself as Śrī Mahākāla Bhaṭṭāraka, who is two armed, one-faced, and of blue complexion; who is three eyed, has fiery radiance, carries the Kartri and the Kapāla in the right and left hands bear the five skulls on the hair which is brown, and which rises upwards on the head, and is decorated with a row of [severed] heads; who is terrible with awful fangs, is decked in ornaments of serpents and the sacred thread of a snake; who is short and from whose mouth trickles forth blood. Thus quickly meditating....”

Images of Mahākāla abound in Nepal and are found in large numbers in Buddhist temples, monasteries and even in the streets. Sometimes only the head is represented. The image (Plate XXXVI,a) is the finest specimen of Mahākāla ever discovered belonging to Pandit Siddhihariṣa of Nepal. It is carved out from a block of fine black stone, so beautifully polished as to be mistaken for metal. Here the god tramples upon two human beings representing two dead bodies, as required by some of the Sādhanas assigned to him, wields the menacing Kartri in the right hand and the kapāla full of blood in the left.

(ii) When four-armed he resembles the two-armed variety, with the difference that the former variety carries the Kartri and the Kapāla in the first pair of hands and the sword and the Khaṭvāṅga in the second pair.

* Omitted in N.
(iii) When six-armed he appears like the one previously described, with the difference that he carries in his three right hands, the Kartri, the rosary and the Damaru, and in the three left, the Kapala, the Sula, and the Vajrapasa.

(iv) When sixteen-armed, he is eight-faced and represented in yab-yum in the embrace of his Sakti, and what is strange he is also four-legged. The Sadhana describes his form in the following terms:


Sadhnamala, A—380—1, C—251.*

The worshipper should conceive himself as Mahakala with sixteen arms and eight faces, twenty-four eyes, four legs, sixteen arms, who carries in his [seven] right hands the Kartri, the Vajra, the elephant-hide, the Mudgara, the Trisula, the sword and the staff of Yama, and in the [seven] left hands the Kapala full of blood, elephant-hide, the bell, the goad, the white chowrie, the Damaru and human head: while the two remaining hands are engaged in embracing the Prajna; who is short and blue in complexion, utters laughing sounds such as, hā hā, hi hi, he he; who is terribly fierce, is the essence of the Three Kayas, bears the images of the five Dhyani Buddhas on the crown, is decked in garlands of heads as ornaments, and who is more awe-inspiring than Awe itself.

The Sadhana further adds the information that Mahakala should be surrounded by seven goddesses, three in the three cardinal points, (fourth being occupied by himself) and the other four in the four corners.

To the East is Mahamayya, wife of Mahesvara, who stands in the Alidha attitude and rides a lion, who has four arms, out of which the two left hands carry the Kapala and the Damaru, and the Kartri and the Mudgara in the two right. She is blue in complexion, has dishevelled hair, three eyes and protruding teeth.

To the South is Yamaduti, who is of blue complexion and has four arms. She carries in her two right hands the staff of lotus stalk and the Kartri, and in the two left the bowl of blood and the fly-whisk. She stands in Alidha attitude, rides the buffalo and has dishevelled hair.

* Omitted in the Nepal ms.
To the West is Kāladūti, who carries in her two left hands the Kapāla and the cow's head and in the two right the Mudgara and the Triśūla. She rides a horse and stands in the Āliṅga attitude, has a red complexion and dishevelled hair.

All these deities are terrible in appearance with protruding teeth and ornaments made of serpents.

The four corners are occupied by the following goddesses. Kālikā in the S. E. corner is blue in complexion, has two arms carrying the Kapāla and the Kartri and stands on a corpse in Āliṅga attitude. Careikā in the S. W. corner has a red complexion, carries the Kartri and the Kapāla in her two hands and is similar to Kālikā in all others respects. Caṇḍēśvarī in the N. W. corner has a yellow complexion, rides a corpse and carries in her two hands the grass and the deer, and stands in the Āliṅga attitude. Kūliśēśvarī in the N. E. corner has white complexion, carries the Vajra and the staff, rides a corpse and stands in the Āliṅga attitude. These four deities are nude, and terrible with bare fangs, three eyes and dishevelled hair.

Surrounded by all these deities Mahākāla should be meditated upon as trampling upon Vajrabhairava in the form of a corpse.

Mahākāla is a ferocious god who is generally worshipped in the Tantric rite of Māraṇa for the destruction of enemies. Mahākāla was also regarded as a terrible spirit, and was calculated to have inspired awe in the minds of those Buddhists, who were not reverential to their Gurus, and did not care much for the Three Jewels; Mahākāla is supposed to eat these culprits raw, and the process of eating has been minutely detailed in almost all the Sādhanas. The Sādhanas generally states the following ślokas in order to show the terrible nature of Mahākāla:

Acāryye yaḥ sadā deveśī kupito Ratnatraye'pi yaḥ
Anekasattvavidhvaṃśi Mahākālenā khaḍyate
Chedeyet svāṃgāmsāni pīvedudhiradharayā
Śirasī viniveśayaiva tilamātraṇca kartayet

He who hates his preceptor, is adversely disposed to the Three Jewels, and destroys many animals is eaten up raw by Mahākāla.

He, [Mahākāla] cuts his flesh to pieces, drinks the blood, and [after] entering into his head breaks it into minute fragments."

* Sādhanamāla. A—323, C—246 (omitted in ms. N.)
II. GODDESSES.

Four female deities emanate from a combination of the five Dhyāni Buddhas. They are Vajratārā, Sitatārā, Prajñāpāramitā and Kurukullā. Excepting Sitatārā all other goddesses are widely worshipped. The Sādhana-mālā shows unusual devotion to Vajratārā in as much as five long Sādhanas are assigned to her, and in all cases the same details of worship are recorded. Her worship is supposed to bring success in all Tāntic rites including the six cruel ones. One of the forms of Prajñāpāramitā and one of Kurukullā are said to bear the images of the five Dhyāni Buddhas on the crown.

1. Vajratārā.

Symbols—right Vajra, Pāśa, पाढकha and arrow ;
left Vajrānūse, Utpala, bow and Tarjani.

We know of at least three images of Vajratārā, one, in the Indian Museum discovered in the District of Bhagalpore, the second, in Orissa, described in N. N. Vasu’s Mayurbhanj Archaeological Survey, and the third in Nepal. The Indian Museum bronzec of Vajratārā is in the form of a lotus and represents the complete Manḍala with all the attendant deities. It is constructed in such a way as to be opened or closed at will. The petals are eight in number and each has a deity figured on it. There are several Sādhanas describing the form of Vajratārā, who is said to bear on the crown the images either of the five Dhyāni Buddhas or four of them. The Dhyāna describing her form with the five Dhyāni Buddhas on the crown is as follows :-

“Mātrṇaṇḍaladhyasthām Tārādevīṃ vibhāvayet ।
Aṣṭabāhum eutarvakramāṃ survalaṅkāraṃbhūṣitām ॥
Kanakavarvanibhiṃ bhavyāṃ kumārilakṣaṇojoyvalām ॥
Paṇca-Buddhamahāmuktuṃ vajrasūryyābhśekajāṃ ॥
Navayaupanālābanyāṃ calatkanakakundalām ॥
Viśvapadmasamāśināṃ raktraprabhāvibhūṣitām ॥
Vajrapāṣatathāśāṃkhasacchārasyadadvadaksirām ॥
Vajrāṅkusotpaladhanustarjanivāmadhārinīm ॥
Vajraparyaṅkayogenā sādhayet bhuvanatrayaṃ ॥


The worshipper should conceive himself as [ Vajra ]-Tārā who is in the midst of the circle of the Eight Mothers, is eight armed, four-faced, and decked in all ornaments; whose complexion is like the colour of gold, who is
graceful, and resplendent with the auspicious marks of a virgin; who bears the images of the five Dhyāni Buddhas on her great tiara, and is born of the offerings to the Vajra and the sun; who is effulgent in her blooming youth, has the dangling ear-ornaments, sits on the double lotus, and sends out radiance of red colour; who carries in her right hands the Vajra, the noose, the conch, and the quick arrow, and in the left the Vajrāṅkuśa, the Utpala, the bow and the Tarjani. Thus conceiving her as sitting in the Vajraparyanka attitude [the worshipper] may gain the three worlds."

The Śādhanā further goes on to describe the deities constituting the Maṇḍala. In the four cardinal points there should be four goddesses on the four petals of the lotus on which Vajratārā sits.—

Pūrveṣa Puspatārāṁ tu sitavarnāṁ manoramām
Oṃkārākṣaraniśpamāṁ puṣpadāmakarākulaṁ
Dvibhujāṁ ekavakraśa sarvālaṅkārabhūṣitāṁ

"On the East is Puspatārā, who is white and elegant in appearance, is born of the syllable 'Oṃ,' carries the garland of flowers, is two-armed, one-faced and is decked in all ornaments.

Dakṣiṇe Dhūpatārāṁ tu kṛṣṇavarnāṁ surūpipāṁ
Dhūpaśākhākaravyagrām sarvālaṅkārabhūṣitāṁ"

On the South is Dhūpatārā, who is of blue colour, of elegant appearance, carries the Dhūpa (incense) stick and is decked in all ornaments.

"Paścime Dipatārāṅca dipayaṣṭikarākuli
Pitavarnaṁ mahābhūṣāṁ calatkanakakupḍalāṁ"

On the West is Dipatārā, who carries the light stick in her hands, is of yellow complexion, profusely ornamented and has dangling ear-ornaments.

"Uttare Gandhatārāṁ tu gandhasaṅkakarākulaṁ
Raktavarmaṇibhāṁ deviṁ bhāvayet garbhamaṇḍale"

On the North is Gandhatārā, who carries in her hands the conch of scents, has a red complexion, and all these [goddesses] should be situated in the inner circle."

The Śādhanā further says that the following Guardians of the Gates should also be meditated upon round the principal goddess, apparently not in the same circle with the four described above.

"Pūrvadvāre Vajrāṅkuśam ekavakraṁ dvibhujāṁ vajrāṅkuśotpalahaṅtāṁ viṅṭavadanāṁ kṛṣṇavarnaṁ....."

In the Eastern Gate should be Vajrāṅkuṣi, who is one-faced, two-armed, carries the Vajrāṅkuśa and the Utpala, has a distorted face and blue colour.

"Dakṣiṇadvāre Vajrapāśi pitavarnaṁ viṅṭānanāṁ ekavaktraṁ dvibhujāṁ vajrapāśahastāṁ....."
In the Southern Gate is Vajrapāśi of yellow complexion, with one distorted face, and two arms carrying the adamantine noose.

“Pascimadvāre Vajrasphoṭīṁ raktavarṇāṁ ekavaktrāṁ dvibhujāṁ vikṛtavadanāṁ vajrasphoṭahastāṁ....”

In the Western Gate is Vajrasphoṭi, who has a red complexion, one distorted face, two arms, and clapping hands.

“Uttaradvāre Vajraghaṇṭāṁ śvetavarṇāṁ ekavaktrāṁ dvibhujāṁ vikṛtavadanāṁ vajraghaṇṭāhastāṁ....”

In the Northern Gate is Vajraghaṇṭā, who is white, one-faced, two-armed, has a distorted face and carries a bell surmounted by a Vajra.”

All these goddesses stand in the Ardha attitude, with the right leg stretched forward, on the seat of the sun. They have sun-like radiance, are surrounded with a fiery halo and are decked in ornaments of snakes. The upper region is occupied by Uṣṇīṣavijayā and the lower by Sumbhā.*

The reason why Vajratārā is surrounded by these goddesses is that each of these goddesses originates from each of the ten letters of the Mantra of Vajratārā, which is ‘Om Tāre tuttāre ture Svāhā’, consisting of ten syllables. Each syllable brings forth a goddess, and these goddesses are said to be the embodiments of the Ten Pāramitās† of the Mahāyāna doctrine.

The following are some of the instances in which the Mantra of Vajratārā might be applied with success. A knot should be tied at the end of the cloth over which the Mantra has been recited seven times. If any man wearing this cloth goes even to the most inaccessible regions of the Vindhyā mountains he will not be molested. Tigers, thieves, crocodiles, lions, snakes, elephants, buffaloes, bears, bulls and the like will fly away or even be destroyed at the mere recital of the name of the goddess. If one hundred and eight blue lotuses are offered into the fire with this Mantra any woman would be subdued. The feather of a crow over which this Mantra has been recited thirty-two times, if kept concealed within the house of an enemy, will destroy it mysteriously in course of a week. It is useless to multiply instances. In fact, in all matters Vajratārā is sure to ensure success to the worshipper and that is the reason why she is so popular among the Vajrayānists.

Among the three extant images of Vajratārā the one (Plate XXXVI,b) in Calcutta may be identified with this variety of Vajratārā. As the Dhyānī

* Cf. “Urdhva Uṣṇīṣavijayāṁ adhāḥ Sumbhāṁ Vibhāvayet.”
† Cf. “Daśākṣaraśādādevatya daśapāramitātārayaḥ.”
Buddhas are not given she may, however, be regarded as an emanation of the four Dhyāni Buddhas also. The Orissa image belongs to the combination of four Dhyāni Buddhas, while the third also belongs to another variety of Vajratārā also emanating from four Dhyāni Buddhas.

2. Prajnāpāramitā.

Mudrā—Dharmacakra. Distinctive feature—Book on lotus on either side.
Āsana—Vajraparyaṇka.

This variety of Prajnāpāramitā is identical in all respects with one of the forms that has been described previously under the emanations of Akṣobhya, except that here she exhibits the Dharmacakra Mudrā with her two hands and from under her left and right armpits rise two lotuses bearing the Prajnāpāramitā Scripture. She is of golden complexion and bears the images of the five Dhyāni Buddhas on the crown*. The form of Prajnāpāramitā described in Plate XXVIII.c, has only one lotus bearing the book in her left, but the Indian museum stone image (Plate XXXVI.c) with two lotuses on either side bearing the book, belongs most assuredly to this variety of Prajnāpāramitā.

8. Māyājālakrama Kurukullā.


The form of Kurukullā bearing the effigies of the five Dhyāni Buddhas on the crown is called Māyājālakrama-Kurukullā as the Sādhana is said to have been restored from the now lost Māyājāla Tantra by the Tāntric author† Kṛṣṇācārya. Several forms of Kurukullā have already been described under the female emanations of Amitābha. The six-armed variety only emanates from the combination of five Dhyāni Buddhas. In accordance with the

* The Sādhana is quoted as follows:—

"Bhagavati Prajnāpāramitā pitāmārā dvihaṃxaṃkukhi pañca-Tathāgatamakuti, vyākhyānamudrāvatī, viśvadāsapañče candrasanānā, sarvāłakāraśtra-vatī, vāma-dakṣiṇa-pārśve utsasāsma-Prajñāpāramitā-pustakadāriṇī."


† Of the Colophon—"Śrīman Māyājālakramahāyogatantratrūd āsāsā' arikāt ākṛṣṭa-Kurukullā-sādhanagāmaṃ samāptam."

.
Sādhana she sits in the Vajraparyānya attitude, on the sun over the red lotus of eight petals. She has a red complexion, is clad in red garments, exhibits the Trailokyavijaya Mudrā in the first pair of hands, shows the Abhaya Mudrā and the sprout of a white Kunda flower in the second, and the rosāry and the Kamanḍalū in the third, bears the images of the five Dhyāni Buddhas on the crown,* and sits on the back of Takṣaka. She has another form with six arms, which is not expressly called the Māyājāla Kurukullā, described in a separate Sādhana. According to this Sādhana, she exhibits the Trailokyavijaya Mudrā in the first pair of her hands, the Ankuṣa and the red lotus in the second pair, and the full drawn bow charged with an arrow in the third.* We have not yet been able to find out images of any of the two varieties of Kurukullā mentioned above.

4. SITATĀRĀ.


Mudrā—Utpalamudrā in the first two hands and the Varada Mudrā in the third.

Sitatārā, as the name implies, is a Tārā of the white variety, with one face and four arms. She is accompanied by two goddesses, Mārici and Mahāmāyūri. It may be remembered that Khadiravani is also accompanied by Mārici and Ekajātā; but the difference is that Khadiravani is two-armed whereas Sitatārā is four-armed. The Dhyāna contained in the onl. Sādhana in the Sādhanaśāstra describes her form in the following terms:

Tārābhagavitām śuklām trinectrāṁ caturbhujāṁ Paṇcā-Tathāgatamukūṭīṁ nānālankārāṁ, bhujādvayena utpalamudrāṁ dadhanāṁ, daksinābhujena cintāmāniratrasūnyuktavardhaṁ, sarvasattvānāṁ āsāṁ paripūrayantiṁ, vāmenotpalamaṇjarīṁ vibhrāṇāṁ dhyāyāt.

Tasya daksināprasvē Māriciṁ pitām candrasanāṁ nilāṁbarāṁ dvibhujāṁ; vāmenā raktāsokapallavadharāṁ, daksināna sitacāmaradharāṁ; raktakaṅcukābharaṇāṁ.

Vāmaprasvē Mahāmāyūriṁ privaṅgaśyāmāṁ dvibhujāṁ; vāmenā mayūrpicchadharāṁ, daksināna cāmaradharāṁ, evam vicintya...”

Sādhanaśāstra. Ā—114, N—82, C—89.

* The Dhyāna may be quoted as follows:—

“...Vajraparyānyakṣaṇāṁ, ...sadbhujāṁ, savyāsvasyaprathamaḥbhujaḥbhavāṁ Trailokya-vijayamudrāḥdarāṁ, dvityaśaṅgaśaṃkaraḥbhavāṁ Ankuṣa-raktotpaladharāṁ, pariśṭakaradvayena akṣara-pūrṇitadhanuḥdarāṁ... Paṇcā-Tathāgatamukūṭāṁ.”

Sādhanaśāstra. Ā—207, N—115, C—162.
"The worshipper should meditate in himself the goddess [Sita]-Tārā, of white complexion with three eyes and four arms; who bears the images of the five Dhyāni Buddhas on the crown, is decked in many ornaments, exhibits the Utpala Mudrā in the first pair of hands, displays the Varada Mudrā along with the Cintāmani in the right, and carries the Utpala bud in the left, and fulfils the prayers of all beings.

To her right is Māricī, who is yellow in complexion, sits on the moon, is clad in blue garments, is two-armed, and carries the bough with red Aśoka flowers in the left hand and the fly-whisk in the right, and who wears red bodice and ornaments.

To her left is Mahāmāyūrī of green complexion like the Priyāṅgu fruit, who is two-armed and carries the tail of a peacock in the left hand and the fly-whisk in the right. Thus meditating...."
CHAPTER XI.

§ 1. EMANATION OF FOUR DHYĀNI BUDDHAS.

Vajrārā.

Vajrārā is the only emanation of a combination of four Dhyāni Buddhas, but she has another form emanating from five. Here also she is accompanied by the usual eight goddesses (Mothers), in the four cardinal points and in the four intermediate corners. While the upper regions is occupied by Uṣṇīṣavijaya, Sumbhā remains below. Here also the Mantra is the same and each syllable of the Mantra brings forth one of the surrounding deities. In essence she is the same as has been previously described and she performs very nearly the same functions, and is invoked in the same rites including the six cruel Tantric ones.

Several Sādhanas describe two distinct forms of this goddess. In one she will be identical with the form described before under the emanations of the five Dhyāni Buddhas, with the difference that she should have the crest of the four Dhyāni Buddhas only instead of five. The Orissa image (Plate XXXVI,d) of Vajrārā belongs to this variety, although all the ten goddesses constituting the Mandala are not represented. It has four companions only and these probably represent the four deities of the four cardinal points, Puṣpata, Dhūlatara, Dipatara and Gandhatara. The deity sitting below to the left of the principal goddess may be identified with Gandhatara who is required by the Sādhana to hold the conch-shell full of scents: for, this figure clearly shows the conch over the two hands held in the Samādhi Mudrā.

(ii) The second form differs a little from the above as the weapons are not the same, or in the same order either. She carries in her four left hands the Utpala, the bow, the Ankuśa, and the Tarjanīpāsā, and in the four right the Vajra, the arrow, the conch and the Varada pose.*

* Prof. Foucher has quoted the Dhyāna of this variety of Vajrārā in explaining and identifying the Indian Museum bronze (fig. 6) illustrated in Plate XXXVI,b of this book. L’Iconographie Bouddhique, II. p. 70 et seq. I fail to understand, why the learned Professor chose this Dhyāna for quotation leaving the one with which the bronze accurately agrees. Supra ch. X.
One stone image (Plate XXXVII,a) of this second variety of Vajratārā has been discovered at the Sarasvatisthān close to the Svayambhū Temple in Nepal. It represents the goddess in the Vajraparyaṅka attitude with a form and weapons identical with the one described above. Though the crest of the four Dhyānī Buddhas is not present, yet, as this form agrees in all details with the Vajratārā emanating from the combination of the four Dhyānī Buddhas, we may reasonably regard the identification as correct.

One of the Sādhanaṇas of Vajratārā enumerates the four Divine Buddhas, and it is curious that Ratnasambhava is not one of them. This fact, again, points to his late incorporation into the brotherhood of the Divine Buddhas.

§ 2. EMANATIONS OF VAJRASATTVA.

That Vajrasattva is the latest incorporation into the brotherhood of the Divine Buddhas in amply borne out by the Sādhanamālā, in the whole of which only two deities are said to bear the image of Vajrasattva on the crown. One is a god and the other a goddess. It is not necessary, however, to repeat the description of Vajrasattva, who may be represented both singly and in yab-yum. He sits in the Vajraparyaṅka attitude, carries the Vajra in the right hand with palm upwards against the breast and the Ghanṭā in the left near the waist.

1. JAMBHALA.

Variety—yab-yum.  Faces—three.
Arms—six.  Attitude—Vajraparyaṅka.

Jambhala is the only male deity who is said to bear the image of Vajrasattva. The Sādhana describes his form with three faces, six arms and the image of Vajrasattva on the crown. From a study of the Sādhana we gather the following details about his form. He is white in complexion, and his two faces to the right and left of the principal one, are red and blue. He sits in the Vajraparyaṅka attitude and embraces Vasudhāra, his Svābhāva-Prajñā. With the two principal arms he embraces the Prajñā and remains in yab-yum; he carries in his two right hands the mongoose and the jewel, and in the two left the citron and the sword. In all other respects he is identical with the form discussed under the emanations of Akṣobhya.
2. **CUNDĀ.**

**Colour**—white.

**Arms**—four.

**Symbols**—first pair—vessel; right Varada Mudrā; left book on lotus.

According to the Sādhanamāla, Cundā is the only feminine emanation of Vajrasattva, bearing the image of this Divine Buddha on the crown. Cundā is variously spelt as Cunda, Cundrā, and Cundrā, to whom three Sādhana are assigned. One of the Sādhana describes her form in the following words:

"Ārya-Cundām saracandrabhām ekamukhām eaturbhujām varadadakṣinabhujām pustakāṇkitapadmaṇabhujām pātra dhārīśeṣabhujādvayaṃ nānābharanaṇastra vibhūṣītam Vajrāsattvamukūtām [dhyāyāt]."

Sādhanamāla. A—142, Na—6, C—118.

"The worshipper should conceive himself as Ārya-Cundā, who is radiant as the autumn moon, is one-faced and four-armed; who exhibits the Varada Mudrā in the right hand and carries the lotus bearing the book in the left, while the other two hands are engaged in holding the bowl; who is decked in many ornaments and garments, and bears the image of Vajrasattva on the crown."

Professor Foucher has discovered perhaps the only extant image (Plate XXXVII,b) of Cundā which is the nearest approach to the Sādhanā though it does not follow it accurately. The photograph has already been reproduced in his Iconographie Bouddhique de l'Inde, partie 1*. In this image, Cundā sits in the Paryaṅka attitude and caries in one of her right hands the rosary instead of showing the Varada Mudrā as required by the Sādhanā. Over her head is a parasol and on the aureole are noticed two figures of Amitābha. Another Sādhanā says that she should sits on an animal on the moon over lotus. Another form, not described in the Sādhanamāla, with sixteen arms is said to have been installed in the Cundāvarabhavana at Paṭṭikerā in Bengal. This has also been reproduced by Prof. Foucher.†

We cannot agree however with the identification of the Java figure given on Pl. XLIV and explained on p. 265-6 in the "Beginnings of Buddhist Art" as that of Cundā. The stone image does not follow the Sādhanā in important details. We venture to suggest that the figure is a male one and we should search for its identification in the direction of Lokesvara or Mañjuśrī.

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† Op. cit. Part 1, fig. 25 is a stone image of Cundā with sixteen arms.
In the same way we cannot agree also with the identification of a bronze* offered by Dr. Coomaraswamy in J. R. A.S. 1909, as it does not follow the Sādhanā in important details.

§ 8. THE PANCHĀRAKSHA MĀNDALA.

The deities constituting the Pañcarakṣa Maṇḍala are called Mahā-pañcarakṣa deities and are five in number, to wit, Mahāpratisarā, Mahāsāhasrapramardani, Mahāmantrānapūrinī, Mahāmāyūri and Mahāsitavatī. They are said to affiliate themselves to the five Dhyāni Buddhas and their forms have already been described under the feminine emanations of the different Dhyāni Buddhas. When they are worshipped in the Maṇḍala, their forms differ to some extent, and we shall presently describe these forms.

The Mahāpañcarakṣa deities are very popular with the Mahāyāna Buddhists inasmuch as every Buddhist priest keeps a copy of the Pañcarakṣa manuscript, which is neatly written, sometimes in gold and silver and with illustrations. That their worship was much in vogue is evident from the fact that every Vihāra in Nepal possesses images of these deities either in stone or in bronze.† The miniatures that are reproduced with this have been taken from a manuscript of Pañcarakṣa which is now in the possession of an American Anthropologist, Dr. W. Y. Evans Wentz, Ph.D. (Oxford).

The reason why the Pañcarakṣa deities are so popular are enumerated in the Sādhanā named in the Colophon as “Pañcarakṣāvidhānaṃ” in the Sādhanamālā. The five deities when worshipped grant long life; they protect kingdoms, villages, and meadows; and protect men from evil spirits, diseases, and famines, and from all possible dangers that may befall humanity.

Prof. Foucher has given‡ only a general idea about the Pañcarakṣa deities. The following is an attempt to describe them more elaborately from the

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* Op. cit. 1909, p. 297, Pl. III, Fig. 1.
† In several of the Vihāras we made an attempt to photograph a series of bronzes but their inconvenient position did not allow us to do so with success.
‡ In his Étude sur L'Iconographie Bouddhique de L'Inde, II, p. 99 et sqq. Prof. Foucher has quoted two Dhyānas of Mahāsitavatī and Mahāsāhasrapramardani, as emanations respectively of Amitābha and Vairocana. But it may be pointed out that the two forms, such as has been described there, are not worshipped in the Pañcarakṣa Maṇḍala.
Dhyānas given in the Sādhanamālā, and to give an idea as to their respective positions in the Maṇḍala. It may be pointed out that all the five goddesses excepting Mahāsāhasrapramardanī, are peaceful in appearance, and each of them is distinguished by the foliage of a tree under the shade of which she rests. Mahāsāhasrapramardanī, as will be seen from the description given below, is terrible and awe-inspiring with bare fangs, three eyes rolling in anger and the ornament of human bones and skulls.

In the middle should be Mahāpratisarā, who is all white in complexion, of twice eight years, has the Caitya on the crown and the moon as her seat. She resides in the orb of the sun and sits in the Vajraparyaṅka attitude. She has three eyes, eight arms, dangling ear-ornaments, necklace, Nīpura, golden armlets, girdle of gold and all other ornaments. She is four-faced; the first face is white, right blue, left red and the fourth behind is yellow. She holds in her four left hands the Vajrapāśa, the Trisūla, the bow and the axe, and in the four right hands the Ākara the Vajra, the arrow and the sword. Over her head is the foliage of the Bodhi tree with various flowers and fruits* (Plate XXXVII,c).

To the East of Mahāpratisarā is Mahāsāhasrapramardanī, who has blue complexion, brown hair rising upwards in the shape of a flame, and is decked in garlands of skulls. Her faces look terrible with contortions of the brows and canine teeth; her seat is the burning sun on which she sits in the Lalita attitude, and tramples upon the evil spirits, the Bhūtas and the Yakṣas. She has golden armlets, necklace, Nīpura and other ornaments, is four-faced and eight-armed. The first right hand shows the Varada Mudrā, and the other three carry the Vajra, the Ankuśa and the sword. The four left hands carry the Tarjanipāśa, the axe the bow and the sixteen jewels on the lotus. Her principal face is blue, the right white, the left green and the fourth behind yellow. Over her head is the foliage of the Bo-tree† (Plate XXXVII,d).

* The text is as follows:—

"Mahāpratisarā gauravṛṇa dviṣṭavarsākṛtī caityālaṅgikatāmucchā candraseṣan-
ṣṭhā, suryamanjalallīghā vajraparyāṃkīnī trinetrā, aṣṭabhuja, caal-kundalasobhita
hāranūpura-bhūṣita kanaka-keyūramesanādhitamakhalā sarvalakārādhīriṃ. Taśā
Bhagavatīyāḥ prathamamukhaṃ gauravṛṇaṃ, dakṣinaṃ kuśam pṛthye pīṭhapā vāme
raktaṃ. Dakṣina-prathamabhūva ca karaṇaṃ, dviṣṭye vajraṃ, tṛtīya śaṅkha, caturṭhe
khaḍgaṃ; vāma-prathamabhūva vajrapāśa, dviṣṭye triśūlaṃ, tṛtīye dhanuḥ, caturṭhe
paraṇaḥ; Bodhivṛksapāśābhitā, nāma-puspa-phalādyalaṅkṛtā."  

Sādhanamālā, Ā—217—18.

† Compare Text—Taśā Mahāpratisarāyāḥ pūrvasyām dīlī........Mahāsāhasra-
pramardanī Kṛṣṇavṛṇa pingal.ovīravaksa narakapālaṅkṛtā bhrūbhṛkutīdurgāra-kār-
lavadī........lalītakṣepana mahābhūtamahāyaṃkaramāṃsā........taśā dakṣina-
prathamabhūva varadavajraṃ, dviṣṭye aluṣaḥ tṛtīye śaṅkha caturṭhe khaḍgaḥ, vāma-
prathamabhūva tarjanipāśa, dviṣṭye paraṇaḥ, tṛtīye dhanuḥ, caturṭhe padmopahi sādāra-
ṭmāp........Vajavṛksapāśābhitā.  

Ibid, Ā—218.
To the right of Mahāpratisarā is Mahāmāyūrī who is yellow in complexion, rests on the orb of the sun and unlike others rides an animal. She is three-faced, three-eyed, and eight-armed; she has jewels on the crown and wears all sorts of ornaments. The first right hand exhibits the Varada pose, the second the vessel of gems, the third Cakra, and the fourth the sword. The first left hand carries the fruit* on the bowl, the second the peacock's feather and the third the Ghaṭā surmounted by a Viśvavajra and the fourth the bejewelled banner. Her principal face is yellow, the right blue, and the left red. Over her head is the foliage of the Aśoka tree† (Plate XXXVIII,a).

To the West of the principal goddess Mahāpratisarā, is Mahāmantrānusāriṇī, who has white complexion, twelve arms, three faces each with three eyes, resides in the orb of the sun and wears the jewel on the crown. She is youthful and is decked in various ornaments. Her first pair of hands exhibits the Dharmacakra Mudrā, and the second the Samādhī Mudrā; the remaining hands show the Varada and Abhaya poses, the Vajra and the arrow in the four right hands; and carry the Tarjanīpāsa, the bow, the jewel, and the lotus on the vessel in the four left hands. The principal face is white, the right blue and the left red. Flowers are strewn on all sides of the goddess, and over her head is the foliage of the Śirṣā tree‡ (Plate XXXVIII,b).

To the North of Mahāpratisarā is Mahāsitavatī who has green complexion, resides in the orb of the sun, has three eyes, three faces and six arms, bears the image of the Tathāgata [Amitābha] on the crown, wears celestial ornaments, and garments. Her first right hand displays the Abhaya pose, the second has the Vajra and the third arrow, while the first left carries the

* In two MSS. the expression is "pāṭropari bhikṣuḥ" meaning "the mendicant on the bowl," which I do not approve of. In the miniature the thing on the bowl seems to be a kind of fruit. It is, therefore, such a hazardous translation has been made.

† Compare Text—"Tato Mahāpratisarāyā daksinādighavane...Mahāmāyūrī pītavargā sūryamaṇḍalālādhā saṣṭwaparyakṣīni. trimukhā...aṣṭabhujā...tasyā daksinaprathamabhujo varadaṁ, dvitiye ratnaghaṭadharā, tṛtiye cakram, caturthe khaḍugā; vāsaprathamabhujhe pāṭropari bhikṣuḥ (?), dvitiye mayūrapicheha, tṛtiye ghaṇṭopari viṣvavajraṁ, caturthe ratnadhvajam...Aśokāroṣṇakopaśobhitā..."


‡ Compare Text—"Tasyā Pratisarāyā paścimadiā...Mahāmantrānusāriṇīṁ bhāvayot, auklavampāṁ dvādaśabhujoṁ trimukhāṁ...ahustasūryamaṇḍalālādhāṁ...Śīrṣavṛksapāśobhitāṁ; tasya prathamabhujoḥbhyan dharmacakramudrā, dvitiyabhujoḥbhyan samādhumudrā, tṛtiyā varadaḥ, caturthe abhayaḥ, paścimā vajraḥ, saṣṭhe śāraḥ, tṛtiyā tarjanīpāsaṁ, caturthe dhanuḥ, paścimā ratnacchātaḥ, saṣṭhe padmaṁkita-kalasāḥ (sic. Kamalaḥ, which is absurd)..."

noose with the Tārjani, the second the bow and the third the bejewelled banner. Over her head is the foliage of the Campaka tree* (Plate XXXVIII,e).

The illustrations represent all the goddesses in the Vajraparyanka attitude except Mahāsahasrāpradāni, whose attitude is Lalitā. They tally in all respects with the descriptions given in the Pancarakṣāvidhāna section of the Sādhanamālā, referred to before.

§ 4. THE TĀRĀS.†

I. ORDINARY.

Symbols—right Varada Mudrā; left lotus.

To Professor Foucher we are indebted for the classification of the various Tārās in accordance with colour. Strictly speaking, only those should be designated as Tārās, to whom the Mantra, Om Tāre Tuttāre Ture Svāhā, is assigned, and there are seven different variations of Tārā carrying the Utpala in the left hand and exhibiting the Varada Mudrā in the right. Out of these seven, two only bear the image of Amoghasiddhi on the crown and the others do not bear any image of a Dhyāni Buddha. It is, therefore, difficult to identify the representations of the latter especially in stone when no colour is present. So a special attention should be paid not only to the particular pose in which the Tārās sit, but also to their companions if present, in order to arrive at a correct identification. In this section attempt would be made to indicate the characteristic features of each of the seven varieties for correct identification.

* Compare Text—“Tato Mahāpratisarayā uttarasyām diśi....Mahāsitavali, harti-tavarmā sūryamanḍalālniḥā triñukhā trînetrā saḍbhujā....; tasyā prathamanbhujye abhayaḥ, dvitiye vajram, tṛtiye śarāṇ; vāmaprathamabhujye tarjanpāsāḥ, dvitiye dhanuḥ, tṛtiye rattadhwajān. . . . Campakaśvāpasaḥbhāti (sic-sobhitam).

Ma. A—220.

† In the Sādhanamālā a very large number of goddesses has been designated as Tārās, some with the crest of the Dhyāni Buddha and others without. In order to clearly distinguish between their forms it is necessary that they should be treated separately. I have classified them under two heads. The ordinary Tārās showing the Varada Mudrā in the right hand and carrying the Utpala or the lotus in the left; while the extra-ordinary forms of Tārā will embrace all goddesses designated as Tārās in the Sādhanamālā.
(i) **Green Tārā.**

Amongst the green varieties of Tārā, Khadiravanī and Vaṣyatārā have already been noticed under the feminine emanations of Amoghasiddhi. (i) *Khadiravanī* can be identified by the presence of Māriceī and Ekajaṭā. (ii) *Vaṣyatārā* has, as her characteristic feature, the European fashion of sitting (Bhadrasana). It may be noticed, however, that she is described as single and is not accompanied by any other god or goddess. (iii) The characteristic features of *Āryatārā* are that she sits in the Ardhaparyaṅka attitude and like the aforementioned one, is entirely alone. (iv) *Mahattarī Tārā* (Plate XXXIX,a) may be distinguished by the Vajraparyaṅka attitude in which she sits and also by the fact of her being represented without any companion. (v) *Varada Tārā* sits in the Ardhaparyaṅka like Āryatārā, but she can be easily recognized by the presence of four goddesses, Aśokakāntā Māriceī, Mahāmāyūrī, Ekajaṭā and Jaṅguli.

(ii) **White Tārā.**

Under this head two varieties may be noticed, one is Aṣṭamahābhaya Tārā and the other is Mṛtyuvaṅcanā Tārā, also called Sitatārā or Vajratārā. (i) The distinguishing feature of Aṣṭamahābhaya Tārā is that she sits in the Ardhaparyaṅka attitude and is surrounded by the goddesses, originating from the ten syllables of the Tārā Mantra, identical with the principal figure in appearance. (ii) As regards Mṛtyuvaṅcanā Tārā, the only distinctive feature of this goddess is that she bears a wheel on her breast. She is absolutely unattended and sits in the Vajraparyaṅka attitude.

**II. EXTRAORDINARY TĀRĀS.**

The seven different varieties of Ordinary Tārās carrying the Utpala in the left hand and showing the Varada Mudrā in the right have already been described. The other varieties of Tārā classified according to colour will now be dealt with. Their Mantra, however, is not necessarily the famous "Oṃ Tāre tuttāre ture Svāhā" for, in this section have been included all the female deities called in the Sādhanamālā by the name of Tārā.
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(i) **Green Tārā.**

1. **Durgottārinī Tārā.** She has green complexion, lotus as her seat, and garments of white colour; she has four arms carrying in the first pair, the noose and the goad, and showing in the second the lotus and and Varada Mudrā.

2. **Dhanada Tārā.** She carries the book and the rosary in the first pair of hands, while the second pair carries objects similar to those held by Durgottārinī. She has an animal for her Vāhana and is accompanied by eight goddesses originating from the eight syllables of her Mantra, and bears the image of Amoghasiddhi on the crown.

3. **Jāṅgulī.** She emanates from Akṣobhya and may have three different colours, yellow, white and green. When green, she is four-armed and carries the Triśūla, the peacock’s tail, and a snake, and exhibits the Abhaya Mudrā in the fourth.

4. **Parnāśavari.** When green, she emanates from Amoghasiddhi, and from Akṣobhya when yellow, and as such, both of her forms have already been described. She is generally three-faced and six-armed, but in rare cases may have four arms. The peculiarity of the green variety is that all the three faces are depicted as irritated but smiling (sakrodhahastānanām).

(ii) **White Tārā.**

1. **Caturbhuja Sītātārā.** As she bears the images of the five Dhyāni Budhas on the crown, her form has already been described. She has four arms which exhibit in the first pair, the Utpala Mudrā, and the rosary and the Varada pose in the second. She may be recognized by the presence of two goddesses, Mahāmāyūri and Mārici.

2. **Ṣāḍbhuj Sītātārā.** As she bears the image of Amoghasiddhi on the crown, her form has already been described. She is three-faced and six-armed and has no companions.

3. **Viśvamātā.** She has been described in the Śādhanamāla as one-face; with the white complexion of the moon, white garments and a white serpent as her Vāhana. She carries the white lotus in the left hand and exhibits the Abhaya pose in the right. She has not been described as bearing any image of her sire.
4. Kuru kulla as an emanation of Amitābha of red colour generally assumes the red colour. But when she is two-armed, she has according to the Sādhanamālā, the white colour, and her form has already been described. She carries the rosary and the bowl of lotus, and her Vahana is an animal.

5. Jāṅgulī as an emanation of Akṣobhya ought to be of blue colour. But according to the Sādhanamālā she may have three colours, white, yellow or green. When white, she is one-faced and four-armed and plays on the Viṇā in the first pair of hands, and shows the white serpent and the Abhaya pose in the second.

(iii) Yellow Tārā.

1. Vajratārā. She is yellow, has four faces, eight arms bearing the images of four or five Dhyānī Buddhas on the crown. Both the forms of Vajratārā have been described previously. She is accompanied by ten goddesses when worshipped in the Maṇḍala.

2. Jāṅgulī. The yellow variety of Jāṅgulī has three faces and six arms, and bears the image of the Dhyānī Buddha Akṣobhya on the crown. This form has already been described.

3. Parnaśavarī. When yellow, Parnaśavarī is an emanation of Akṣobhya, and has three faces and six arms, and a pleasant smile instead of the irritated expression in her faces. This form of Parnaśavarī has also been described under the feminine emanations of Akṣobhya.

4. Bhrūktī is yellow and emanates from Amitābha. She is one-faced and four-armed, shows the Vārada Mudrā and the rosary in the two right hands and carries the Trīdaṇḍī and the Kamaṇḍalu in the two left.

5. Prasānna Tārā. She is also yellow and her form has not been described before as she is an independent goddess without the figure of any Dhyānī Buddha on the crown. The Mantra assigned to her, calls her by the epithets of Amṛtamukhi and Amṛtālocanā, and as a matter of fact, except the face on the top, all the seven faces are represented as having charmingly sweet appearance. She is unlike the other Tārās, benign and peaceful; she is more like Vidyujjvālākarāli, a form of Ekajātā, than anybody else. The Dhyāṇa describes her form in the following terms:

Hemavarṇam mahāghorām Tārādeviṃ maharuddhikāṃ trinetrāṃ aṣṭa-vadanāṃ bhujāśoṣasabhūṣitāṃ uddhavipāṅgalakāśāṃ sārdraśatārdhamunḍa-mālākṛtahārāṃ jagattraṇāṃ māhāvalāṃ pratyāśopaṇapetāṃ hasantiṃ
25. Utanauti (?)
Lokesvara

27. Brahmadanda
Lokesvara

26. Vrsnacana
Lokesvara

28. Acita Lokesvara (?).
29. Mahāvajrasattva
   Lokeśvara

30. Viśvahana Lokeśvara

31. Sākyabuddha
   Lokeśvara

32. Śāṃsūti Lokeśvara
37. Kāmaññavyūha Lokeśvara.

38. Sarvanivaraṇa-Viskambhi Lokeśvara.


40. Pratibhānakakūṭa Lokeśvara.
41. Aurtaprabha Lokēśvara.

42. Jālinīprabha Lokēśvara.

43. Candraprabha Lokēśvara.

44. Avalokita Lokēśvara.
45. Vajragarbha Lokeśvara

46. Sāgaramati Lokeśvara

47. Ratnapāni Lokeśvara

48. Gaganagañja Lokeśvara
49. Ākāśagarbha Lokeśvāra.

50. Kṣitigarbha Lokeśvāra.

51. Aksayamati Lokeśvāra.

52. Sīstikāntā ... Lokeśvāra.
57. Mahāsahasrasūryya Lokeśvara.

58. Mahāratnakula Lokeśvara

59. Mahāpatala Lokeśvara

60. MahāmañjuṆadatta Lokeśvara
69. Mahāvajrapāṇi
Lokeśvara.

71. Amoghapāśa
Lokeśvara.

70. Mahāvajranātha
Lokeśvara.

72. Devadevata
Lokeśvara.
73. Pindapātra
    Lokeśvara

75. Ratnadala
    Lokeśvara

74. Sārthavāha
    Lokeśvara.

76. Viṣṇupūrṇi
    Lokeśvara.
PLATE LXII.

77. Kamalacandra Lokesvara

79. Acalaketu Lokesvara

78. Vajrakhandha Lokesvara

80. Sirigandha Lokesvara
81. Dharma-cakra
Lokeśvara

83. Sarasiri Lokeśvara

82. Harivahana
Lokeśvara

84. Harihara
Lokeśvara
93. Cittadhātu
Lokeśvara

94. Cintāmaṇi
Lokeśvara

95. Śāntamati
Lokeśvara

96. Mañjunātha
Lokeśvara
105. Vajrapāni Lokesvara

107. Vajranātha Lokesvara

106. Mahāsthānaprāpta Lokesvara

108. Śrīmad-Āryāvalokiteśvara
Prasannatārāsādhanāṁ."

"The worshipper should conceive himself as [Prasanna Tārā] who is of golden complexion, of terrible appearance, bestows prosperity, is three-eyed, eight-faced and sixteen-armed; whose brown hair rises upwards, whose bracelets are constituted of half a hundred heads wet with blood, who emanicipates the universe and is irresistible, stands in the Pratyālīṇha attitude, has smiling faces, is in fulness of youth; whose garments are of variegated colours; whose first face is yellow, the second to the right is blue, the third green, and the fourth blue like the sky; the face to the left is white like the Kūnda flower, the second red, the third blue like the sky; the face on the top is of the colour of smoke, terrible in appearance and is distorted and disfigured; in whose right hands are the Kāṭvāṅga, the Utpala, the arrow, the Vajra, the Ankuśa, the staff, the Kartri and the Abhaya pose, and in the left, the noose with the Tarjani, the Kapāla, the bow, the Kāṭvāṅga, the Vajra, the noose, the head of Brahmā, and the vessel of gems; who stands on the moon over the double lotus, is radiant with the glow of the sun, tramples under her left foot Indra, under the right Upendra, and presses Rudra and Brahmā between the two, and who destroys all the Māras."

The accompanying sketch (Plate XXXVIII,d) shows how she is represented by the artists of Nepal in modern days, and it agrees with the description of the Sādhana in all important details.

(iv) Blue Tārā.

1. Eka jata. She may have several forms with the blue colour and bears the image of her sire Akṣobhya on the crown in all cases. All her forms have been described previously under the emanations of Dhyānī Buddha Akṣobhya including the terrible form which goes by the name of Vidyujjvalākarāli with blue colour, twelve faces and twenty-four arms.

2. Mahacina Tārā. She also bears the image of Akṣobhya on the crown and has already been described under the feminine emanations of the Dhyānī Buddha. She gets the name of Mahacina Tārā as she is believed to have come from Mahācina, the place where she was originally worshipped.
She is the subject of the Mahācīnakrama-Tantra and has been incorporated wholly into the Hindu Tāntric Pantheon.

(v) Red Tārā.

There are not many red Tārās in the Śādhanamālā and in fact Kurukullā is the only one that belongs to the red variety. As she bears the image of red Amitābha on the crown, she gets also the red colour being one of his emanations, though her white forms are by no means rare. Kurukullā may also bear the image of the five Dhyāni Buddhas on the crown but the colour would be red in that case also. She will be white when two-armed, and red when four, six or eight-armed. Only when she is six-armed, she is regarded as an emanation of the five Dhyāni Buddhas. All her forms have also been described.