CHAPTER XII.

INDEPENDENT DEITIES.

1. GODS.

The deities discussed in this chapter are mentioned as Independent, and they do not, according to the Sādhanamālā, bear any image of the Dhyāni Buddhas on the crown. It is therefore impossible to classify them in the way as we have hitherto done*. The reason why the Sādhanamālā is silent about their sires is not known. Either these deities were foreign to Buddhism and incorporated later on, as in the cases of Ganapati and Sarasvati, or it may be, that the compilers of the Sādhanamālā did not think it worth their while to mention the sires in all cases having already described many typical ones. But our ignorance does not allow us to find out the secret. Otherwise why should some of the deities with the same Mantra ‘Oṃ Tārētuttāreture Svālā’ bear the image or images of the Dhyāni Buddhas, while others are without them. It is not proposed to deal here with the deities of whom identical parallels have already been discussed. But we will take up only those that are absolutely independent and have not been described previously. It may be remarked that the images and paintings of gods do not generally bear the images of their sires on the crown, and when the latter is not present, what does it matter if they are emanated or independent? At least for the purpose of identification it has practically no value.

In the Sādhanamālā there are six male gods who could not be assigned to their sires. This number is increased by one if we include Paramāśva, another form of Hayagrīva without crest, who emanates from either Amitābha or Aksobhya. Not knowing to whom Paramāśva may be assigned†, he is dealt with under the independent deities. If we add Nāmasaṅgiti from Dharmakośasamgraha of Amṛtānanda, the number rises to eight.

* We may, however, suggest a tentative classification in accordance with colour and assign the gods or goddesses to the five Dhyāni Buddhas with five different colours. Thus the deities with blue colour may be assigned to Aksobhya, yellow to Ratnasambhava, white to Vairocana and so on.

† Paramāśva cannot be dealt under the emanations of Amitābha because of his red colour, as Hayagrīva when an emanation of Aksobhya even has the red colour.
1. GAṆAPATI.

Āsana—Dancing in Ardhaparyanka.

Only one Sādhana in the Sādhanaṃalā describes the form of Gaṇapati. He is twelve-armed and one-faced and rides his favourite Vāhana, the mouse. The Dhyāna describes him in the following terms:

"Bhagavantam Gaṇapatiṃ raktavarnam jaṭāmukutakiritaṃ sarvābharamabhūṣitam dvādaśabhujam lambodaraikavadanaṃ arddhaparyanka-tāṇḍavaṃ trinetram api ekadantam savyabhujeyu kuṭhāra-sara-ankuśa-vajra-khada-gūlāica; vāmaabhujeyu mūsala-cāpa-khātyāṅga-asṛkkapāla-suṣkamāṃ-sakapāla-phaṭkaśica raktapadme musikoparisthitam dhyāyat."

Sādhanaṃalā. A—828, C—249*

"The worshipper should conceive himself as god Gaṇapati of red complexion, wearing the crown of chignon, who is decked in all ornaments, has twelve arms, protruding belly and one face, stands in the Ardhaparyanka in a dancing attitude, is three-eyed, and has one tusk; who carries in his right hands the Kuṭhāra, the arrow, the goad, the Vajra, the sword and the Śūla, and in the left hands the Mūsala, the bow, the Khaṭvāṅga, the Kāpāla of blood, the Kāpāla of dried meat and the Phaṭka; and who rides the mouse on the red lotus."

2. BIḤNAṬAKA.

Symbols—Tarjaniṃśa and Vajra.

Biḥnāntaka is closely associated with three other gods, Padmāntaka, Yamāntaka and Prajñāntaka, who are generally represented as guardians of the gates in Maṇḍalas. Biḥnāntaka is represented in various forms. The name is significant as the word “Bīghna” or “obstacle” refers to the Hindu god, Gaṇeṣa. Only one short Sādhana in the Sādhanaṃalā describes his form in the following terms:

"Ātmānaṃ pratyālighpadasthitam ekamukham dvibhujam nilavarnam vāmakareṇa tarjanīkāpāṣam, daksinakareṇa udyatatva vajrāṃ bhāyāṇakaṃ, piṅgaloddhvakesaṃ...viśvadañcamalopari sūryaṣṭham bhāvayet.


* Omitted in Ms. N.
† It is not clear, however, what this word ‘Phaṭka’ means. The broken tusk in one hand is almost compulsory for all images of Gaṇeṣa. May the word here stand for the broken tusk?
"The worshipper should conceive himself as [Bighnântaka], who stands in the Pratyâlîtha attitude, is one faced, two armed, has blue complexion, carries in his left hand the Tarjanipâsa, and weilds the Vajra in the right; is terrible in appearance, has brown hair rising upwards, ...., whose seat is on the sun supported by the lotus."

This Sâdhana is silent about the prostrate figure of Gañesa whom he tramples under his feet, thereby giving a significance to his name as already indicated. It may be pointed out here that the god Gañesa, whom the Hindus consider as the remover of all obstacles, is regarded as the most dangerous obstacle by the Buddhists. As to the origin of this god there runs a Nepālese legend* that at a certain time an Odियāna Pâñdit was performing certain Tantric rites on the bank of the Bâghmati river near Kâthmându in order to obtain a particular Siddhi (perfection). Gañesa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles on the way of the performance of the rite. The Odityâna Pâñdit without seeing any succour invoked the god Bighnântaka, the destroyer of all obstacles, and lo! Bighnântaka instantly appeared in a terrible and fierce form, armed with many destructive weapons. He gave a hot chase to Gañesa who was, by this time, flying in terror, and in no time overcame the latter.

In the representation it may be seen how Bighnântaka is pressing Gañesa with his heavy legs, and the latter in order keep up the reputation of his godhead, exhibits the Abhaya pose even in the agony of pain. The form in which Bighnântaka is said to have appeared before the Odityâna Vajrâcâryya has six arms. He carries in the two principal arms the Kartri and the Kapâla against the breast; the rest carry the Ḍamaru and the goad in the right, and the Triśula and the noose with the Tarjani in the left (Plate XXXIX, b).

This image was bought from Nepal and is now deposited in the Museum of the Vângiya Sâhitya Pârisat at Calcutta.

3. Vajrahuṅkāra.

| Appearance—terrible. | Symbols—Vajra and Ghanṭâ. |
| Mudrā—Vajrahuṅkāra. | Arms—two. |
| Āsana—Pratyâlîtha. | Vâhana—Śiva. |

Only one short Sâdhana in the Sâdhanamâlā describes the form of the god Vajrahuṅkāra, who is so-called because his two hands carrying the Vajra and the Ghanṭâ exhibit the Vajrahuṅkāra Mudrā. The Sâdhana says that the god originates from the sacred syllable ‘Hum’, which is irresistible like the

* The story has been recorded a little differently in the Dharmaśakṣaṃgraha,
A. S. B. Ms. Fol. 106.
Fire of Destruction, is blue in colour and strongly radiant. The Sādhana adds further:

"Tadutpanaḥ mahāraudram Vajrauṅkārasamjñākam  
Aṭṭahāsaṁ mahāraudram kṣepayantam tridhātukam  
Ghanṭāvajraprayogena mudrābaddhakaradvayam  
Pratyāliṣṭhapadenaiva Bhairavākṛtāntabhikaraṇum"

Sādhanaṃalā. A—278, Na—81, C—216.

"The worshipper should conceive himself as the god of the name of Vajrauṅkara, who originates from that syllable [Hūm], who is terribly fierce in appearance, laughs horribly, is wrathful, and disturbs the three Worlds; whose two hands carrying the Ghanṭā and the Vajra are locked in the Vajrauṅkāra Mudrā; who tramples upon Bhairava in the Pratyāliṣṭha attitude, and inspires awe."

It may be pointed out that though Vajradhara also displays the Vajrauṅkāra Mudrā and carries the Ghanṭā and the Vajra exactly in the same way as Vajrauṅkāra does, there are too many differences between their forms. Vajradhara sits in the Vajraparyanka attitude on a lotus and has a peaceful and a graceful appearance. But Vajrauṅkāra stands in the Pratyāliṣṭha attitude, tramples upon Bhairava, a form of the Hindu god, Śiva, and has a terrible appearance. No connection can, however, be established between the two.

4. Bhūṭaḍāmara.

Colour—black as collyrium. Appearance—terrible.
Arms—four. Symbols—Vajra and Tarjani.
Mudrā—Bhūṭaḍāmara Mudrā.

Three Sādhanas in the Sādhanaṃalā describe the form of Bhūṭaḍāmara, who is terrible and awe-inspiring with ornaments of snake, canine teeth, and garlands of skulls. The Dhyāna runs as follows:

"Ātmānaṁ paśyey raudraṁ ca jvālāmālākula-prabhām  
Caturbhujam mahākrodhaṁ bhinnāṁjanasama-prabhām  
Dakṣiṇe vajramullālya tarjayam vānapāṇinā  
Daṁstrākarakalavadanaṁ nāgaśṭakavibhūṣitaṁ"

Kapālāmālāmukūṭam traillokyam api nāśanaṁ  
Aṭṭahāsam mahānādaṁ traillokyādhiṣṭhitaṁ prabhumaṁ  
Pratyāliṣṭhaṁ mahānādaṁ ṣāditya-kūṭitejasam  
Aparaśītapadākṛtanāṁ mudrābāndhena tiṣṭhathī
dūṣhitaḥ"

Bhūṭaḍāmarasādhanaṁ." · Sādhanaṃalā, A—285, C—221, Na—91.
The worshipper should conceive himself as [Bhūtadāmara] who is wrathful in appearance, round whose person radiate fiery flames, who is four-armed, terribly angry, and is resplendent like a broken lump of collyrium, weilds the Vajra in the right hand and shows the Tarjani in a threatening attitude in the left; whose face appears terrible with bare fangs; who is decked in ornaments of eight serpents;........has the garland of skulls on the crown, is capable of destroying the three Worlds, laughs horribly, trumpets loudly and is the lord of the three Worlds; who stands firmly in the Pratyālīḍha attitude, is resplendent like myriads of suns, and tramples under his feet, the god, Aparājita and exhibits (in his two other hands) the (Dāmara) Mudrā.

So from the Dhyāna it appears that the god in his two principal hands exhibits the Bhūtadāmara or the Dāmara Mudrā, while the other two carry the menacing Vajra in the right and exhibits the Tarjani in the left. The description of this Mudrā appears in the same Sādhana.*

5. **Vajrajvālānalārka.**

Colour—blue.  
Faces—four.  
Arms—eight.  
Āsana—Āḍīṭha.  
Vāhana—Viṣṇu and his wife.

Only one Sādhana in the Sādhana-mālā describes his form. He is four-faced, eight-armed, stands in the Āḍīṭha attitude, and tramples upon Viṣṇu, who is accompanied by his wife. He has blue complexion and presents a terrible appearance. The Dhyāna describes him in the following terms:

"Vajrajvālānalārkaṃ nilavaraṇaṃ jvālāmālākula prabhāṃ caturmukhaṃ asţabhujairī śrīgāra-vira-bibhatsa-karaṇānti aṣṭacaturmukham, caturbhir-dakśinakair-vajra-khaḍga-cakra-bāṇadharair caturvānaka-air-gaṇṭā-cāpapāśa-khaṭvāṅgāsakta vicitrapatā kāḍharaṃ jvaladana kāplalasikākālāpan atibhīṣanamahāhīvalayakāṅkana-katiśūtrānūpura-kaṇṭhikā-kuṇḍala-mukūṭābharaṇaṃ Mahāmāyācakravrāpacaturm sapatinikaṃ Viṣṇum āḍīḍhapadena ākramya avasthitam bhāvayet"


"The worshipper should conceive himself as Vajrajvālānalārka of blue complexion, round whose person radiate fiery flames, who is four-faced and eight-armed; whose four faces display the sentiments of amour, heroism, disgust and compassion; who carries in his four right hands the Vajra, the sword, the Cakra and the arrow, and in the four left the Gaṇṭā, the bow,

* The description of the Mudrā is given in the following verse in the Sādhana-mālā—

"Anāmkādvayaṃ vṛṣṭya tarjanidvayāṃ kuṇḍayot
Kanisthāṃ madhyamācaiva jyeṣṭhāngusthena cākramet a"
noose, and the Khaṭvāṅga surmounted by the banner of variegated colours; whose brown hair resembles a burning flame; who is decked in ornaments of bracelet, armband, girdle, nūpura, torque, earing and tiara consisting of the [ eight ] great lords of frightful serpents; who stands in the Ālīḍha attitude and tramples upon Viṣṇu with his consort who are expert in choosing the discus of Mahāmāyā.”

6. TRAILOKYAVIJAYA.

Colour—blue.  
Faces—four.  
Arms—eight.  
Āsana—Pratyālīḍha.  
Vāhana—Gaurī and Gīva.

Trailokyavijaya has also the blue colour, is terrible in appearance, and inspires awe. Two images of this divinity have been noticed by Prof. Foucher; one hails from Java,† and the other is preserved in the monastery of the Hindu Mohānta at Bodh Gaya (Plate XXXIX,c)‡. The Dhyāna describes his form in the following words:—

“Trailokyavijaya-Bhaṭṭārakaṁ nilaṁ caturmukham aṣṭabhujaṁ; pra-thamamukham krodhaṁ gārāṇaṁ, daksīnaṁ raudraṁ, vāmaṁ bīhatsaṁ, pṛṣṭhaṁ virasam; dvābhyāṁ ghaṇṭāvajrāṁ vītarastabhyāṁ hṛdi vajraḥunkeśa-mudrāḥ dharam; daksīnārādhanaḥ khaṭvāṅgāṅkuśabānadharaṁ, vāmaṭrikaraṁ cāpapaśavajraḥdharataṁ; pratyālīḍhena vāmapādākrānta-Mahēśvaramastakaṁ daksīnapādāvastabdhā-Gaurīstanayugalaṁ; Buddhāraṅgāmālavādīvicitrāṁ-bārābhaṇḍādharsaṁ ātmānaṁ vicintya....”


“The worshipper should realize himself as Trailokyavijaya Bhaṭṭāraka of blue complexion, four-faced and eight-armed; the first face displays the sentiment of wrathful passion, the right displays rage, the left disgust, and the face behind the sentiment of heroism; who exhibits the Vajraḥunkāra Mudrā with the two hands bearing the Ghaṇṭā and the Vajra against the breast; and carries in his three right hands the Khaṭvāṅga, the goad, and the arrow, and in the three left, the bow, the noose and the Vajra; who, standing

* The expression “Mahāmāyācakravaraṇa-caturān” seems to establish a connection between this god and Mahāmāyā.

† Beginning of Buddhist Art, pl. XIII, 2. See also the masterly refutation of Dr. Pyle's identification by the author on p. 288, which is simply enjoyable.

‡ The photograph representing Trailokyavijaya has been taken from M. Foucher's Etude sur L'Iconographie Bouddhique de l'Inde, parte 2. It may be noticed that the two prostrate figures of Mahēśvara and Gaurī are in yab-yum.
in the Pratyālīḍha attitude, tramples upon the head of Mahēśvara with his left leg, while the right presses upon the bosom of Gaurī; who wears garments of variegated colours, and many ornaments and garlands pertaining to (the respective) Buddhas. Thus meditating...."

7. Paramaśva.

Faces—four. Arms—eight.
Legs—four. Vāhana—four gods and four goddesses.

We have already said that Paramaśva is another form of Hayagriva, as the word “aśva” in Paramaśva indicates. In the Sādhana it is said that he should have four faces, but in reality he has seven faces, for one of his faces, is said to be Brahmanukha, or the face of Brahmar, who is credited with four faces. The other peculiar feature of this god is that he has four legs and each leg tramples upon two deities. The Dhyāna contained in the Sādhanamālā is quoted below:—

"Paramaśvaṁ raktam caturmukham aṣṭabhujam caṭuśakaraṇam; paṃthamukham krodhaśṛṅgāram trilocaṇam, daksīṇaṁ raudram, vāmaṁ Brahmamukham, mūrdhna lahitoddhūlitoṣṭham haritaśvamukham; ekena daksīṇatripataḥkārakaraṇa viśvavajrasahitenottīṭhābhīnayaṁ kuryantam; ekena vāmakheṭakahastena viśvapadmam dhārayantam; punardaksīṇatraipataḥkārakaraṇa uttiṭhābhīnayaṁ kuryantam; punarvāmakaraṇa śaktim dhārayantam; punardaksīṇakarabhīyam khaḍgam bānaṇca, avasīṭavāmakarabhīyam daṇḍaṁ cāpaṇca dhārayantam. Pratyālīḍhaṁ daksīṇapādaikena Indrāṁ Śriyaṇca ākramya sthitam, dvitiyadaksīṇacaranaṁ Ratiṁ Pritiṇca, vāmapratthamapādena Indraṁ Madhukaraṇaṁ, vāmadvitiyapādena Jayakaraṇaṁ Vasanṭaṇca, ityātmānapaṁ dhīyāyāt....

Iti Paramaśvaṁ saḍhanam."


"The worshipper should meditate on himself as Paramaśva, who has red complexion, is four-faced, eight-armed and four-legged. The first face with three eyes displays angry passion, the second depicts wrath, the third is the face of Brahmar, and the fourth on the top is green, distorted like a horse with its lower lip beautifully protruding. He weilds the double Vajra, in one of his right hands with three fingers erect (Tripatākā) and in one of his left hands carries the staff with the double lotus. Another right hand, with three fingers erect, is raised upwards, and the other left carries the Śakti (dart). The remaining two right hands carry the Khadga and the arrow, and the remaining left carry the staff and the bow. He stands in the Pratyālīḍha attitude, and tramples with one of the right legs upon Indrāṇī and Śri, and with the
second Rati and Priti; with one of the left legs Indra and Madhukara, and with the other left Jayakara and Vasanta."

Paramāśva is illustrated in the accompanying drawing (Plate XXXIX.d) prepared by a native Citrakāra of Nepāl. Though it does not correspond to all the details of the Sādhana still it is important as showing many minor details without which the Sādhana becomes practically unintelligible.

8. NĀMASAṆGĪTI.


Mudrās—two Abhayas, Aśjali, Kaṇḍaṇa and Samādhi and two Tarpanas.

Symbols—right sword on double lotus; left Khaṭvāṅga surmounted by a Vajra.

Paṇḍit Amṛtānanda’s Dharmaṅkāśasamgraha gives the description of a very interesting god, who goes by the name of Nāmasaṅgīti, and thus enables us to identify his images which are scattered about in Nepal in large numbers. He should be distinguished from the Nāmasaṅgīti Maṇjuśrī who has been described before,* as the former seems to us to be the Deification of the Nāmasaṅgīti literature in exactly the same way as Prajnāpāramitā is regarded as a goddess. Paṇḍit Amṛtānanda characterises him as a Buddha, but from the description and the illustration given it would appear that he cannot be a Buddha but a Bodhisattva, for among other things we cannot expect to find the magical instrument, the Khaṭvāṅga as also the destructive weapon like the sword in the hands of any Buddha. As there is no mention of the crest in the Dhyāna he is dealt with as Independent. Images of Nāmasaṅgīti are to be found in large numbers in Nepal either in stone (Pl. XL,a)† or in bronze (Plate XL,b), and he is also extremely popular in Tibet. Getty‡ erroneously designates this divinity as a “Dogmatic Form of Avalokiteśvara” and erroneous also are the names given by her of the series of the Mudrās

* Supra p. 23.
† Some of the arms in the stone image are broken; the image hails from the Sarasvatiṭhān in Nepal. The bronze is in the collection of Paṇḍit Siddhiḥarpa.
‡ The Gods of Northern Buddhism, p. 63.
that are exhibited by the god. The Dhyāna as given in the Dharmakoṣa-
samgraha is quoted as follows:—

"Nāmasaṅgītināma [ Bodhisattvah].*

Ekavaktraḥ śvetavarṇaḥ dhyānaśrayanaḥ smerānanaḥ jaṭāmuktaṭadharaḥ
nānālaṅkāraṅkṛtaḥ śaṃcudrālaṅkṛtaḥ dvādaśabhujaḥ prati smābhyaṁ savya-
dakṣābhyaṁ ṭrayapradesē abhyamudrāvyaṁ, ṭrayābhyaṁ mukuṭopari
kṛtāṅjalimudrāṁ, daksāṭrīyena viśavajropari khaḍgaṁ, savyavāmacaturthā-
bhyaṁ tarpaṇamudrāvyaṁ, savyavāma-pañcamābhyaṁ pātraśāmṛtakṣepa-
panamudrāṁ, saṣṭhasavyavāmābhyaṁ sapātraḥdhyānāmudrāṁ vāmāṭrīyena
savajrakaṭvāṅgaṁ dadhānāḥ, kamalopari vajrāsanaḥ."

Dharmakoṣasamgraha (A.S.B. Ms.): Fol. 91.

The [ Bodhisattwa] Nāmasaṅgīti.

"He is one-faced, white in colour, has eyes (half-closed) in meditation,
smiling countenance, the crown of chignon and various ornaments, is decked
in the six auspicious ornaments, and twelve-armed. He exhibits in the first
pair of right and left hands the two Abhaya Mudrās against the breast, and
in the second pair the Aṇjali (clasped hand) Mudrā over the crown. The
third right hand carries the sword on the double lotus. The fourth pair exhi-
bits the Tarpana Mudrā, the fifth pair shows the Mudrā of sprinkling nectar
from the vessel (Kṣepana) and the sixth pair exhibits the Samādhi Mudrā
on which is the vessel (of nectar); the third left hand carries Khaṭvāṅga
surmounted by the Vajra; and he sits in the meditative pose on the lotus."

The image reproduced by Getty† has lost the sword on the double lotus
and the Khaṭvāṅga surmounted by the Vajra‡ carried in the third pair of
hands by Nāmasaṅgīti.

II GODDESSES.

The feminine deities that are not directly or indirectly expressed in the
Sādhanamālā to be the emanations of any Dhyāni Buddha or a combination
of four or five of them, are four§ in number, and if we include the three de-
ties mentioned in the Dharmakoṣasamgraha of Amṛtānanda, the number would
be increased to seven. A tentative classification may also be suggested in

* The A. S. B. and Nepal Mss. both read "Buddhaḥ."
† Getty and Deniker's The God of Northern Buddhism, Plate XX bearing the
label "Dogmatic form of Avalokiteśvara."
‡ I have seen in some of the paintings of Nāmasaṅgīti, the Book on lotus instead of
the Khaṭvāṅga topped by a Vajra, in one of the hands of the third pair, which carries in
that case the sword and book on lotuses—the two symbols of Maṭjuṣṭi. It is therefore
not unreasonably to suppose the two to be of a similar nature. We may even so far as
to call Nāmasaṅgīti, a variety of Maṭjuṣṭi.
§ Prasanna Tārā, as an independent goddess, has been described under section 4:
Chapter XI. If she is included the number is five.
these cases according to the colour of the Dhyāni Buddhas. But in view of the insufficiency of materials, it is not proper to have recourse to such a classification. To illustrate the statement let us take up a concrete example. We know Jāṅguli is an emanation of Akṣobhya, and she is credited in the Sādhanamālā with three different colours, except the blue one, the colour of Akṣobhya. Supposing for argument’s sake the crest of the Dhyāni Buddha had not been mentioned in the Sādhanamālā in this case, should we not be misled by assigning to three different Dhyāni Buddhas (excepting her own sire Akṣobhya), the three varieties of Jāṅguli?

1. Sarasvatī.∗

Sarasvatī is the name of an ancient river now dried up in the sands of Rajputānā, and on the banks of this river the Vedic Aryans originally settled after their migration to India. As the banks of the river were occupied by the Vedic Aryans who composed many hymns, and were the scene of many sacrifices, the river was, later on, in the Paurānic age, deified as the goddess of Learning. The Buddhists borrowed this Hindu goddess, incorporated her bodily into their Pantheon in the Tāntri age, when she was equally popular amongst the Hindus as well as the Buddhists,—and modified her form in various ways. The Buddhist Sarasvatī may have one face with two arms, or three faces with six arms. When two-armed, she has four different variations. As her worship is widely prevalent among the Buddhists owing to the belief that like Mañjuśrī and Prajñāpāramitā, she confers wisdom, learning, intelligence, memory, etc., a comparatively large number of Sādhanas are assigned to her in the Sādhanamālā.

(i) Mahāsarasvatī.

Symbols—right Varada Mudrā; left lotus. Colour—white.

She has white complexion and shows the Varada pose in the right hand and carries the white lotus in the left. The Dhyāna describes her form in the following terms:

“Bhagavatī Mahāsarasvatī anuvicintayet; saradindukarākāram sitakamlopari candramandalasthām; daksinakaracca varadām, vāmema sanālāsitasarodharāṃ smeramukhim atikaranāmayāṃ śvetacandanaśukumava-sanadharāṃ muktāharopasobhitahdayāṃ nānāratnāalakāravatīṃ dvādasāvarsākṣṭāṃ muditakucamukuladanturorastaṭāṃ sphuradanantagabhastivyūhāvabhiṣatalokatrayāṃ....”


∗ The Java image illustrated in Fig. 109, p. 264 and identified as “Sarasvatī enthroned” in Vincent A. Smith’s monumental work, A History of Fine Arts in India and Ceylon, is in reality an image of Jambhala, for, it shows clearly the mongoose in the left hand.
"The worshipper should conceive himself as goddess Mahāsarasvatī, who is resplendent like the autumn moon, rests on the moon over the white lotus, shows the Varada Mudrā in her right hand, and carries in the left the white lotus with a stalk; who has a smiling countenance, is extremely compassionate, wears garments decorated with white sandal flowers; whose breast is decorated with the pearl-necklace, who is decked in many ornaments, appears as a girl of twelve years, whose chest is uneven with half-developed breasts like flower-buds; and who illuminates the three worlds with the immeasurable light that radiates from her body."

This is the general appearance of Sarasvatī, and all the other varieties unless otherwise stated, are identical in appearance with the one just described. The distinctive feature of this goddess Mahāsarasvatī is that she shows like the ordinary Tārā the Varada Mudrā in the right hand and carries the lotus in the left, (Plate XL, c)* and is accompanied by four deities identical in form around her. Prajñā is in her front, Medhā to her right, Smṛti in the left, and Matī in the West.† These four divinities may also accompany other varieties of Sarasvatī. As the Śādhanā is silent about the particular Āsana, she may be represented in any attitude, sitting or standing.

(ii) Vajravīṇā Sarasvatī.

Colour—white.  
Symbol—Vīṇā.

Vajravīṇā Sarasvatī, like Mahāsarasvatī, is also white in complexion, peaceful and benign in appearance. She is also two-armed, but the distinguishing feature in this case is that she carries in her two hands the Vīṇā, a kind of stringed instrument and plays upon it. She may also be represented as accompanied by the four devinities as in the previous case.

(iii) Vajraśāradā.

Symbols—right lotus; left book.

According to the Dhyāna in the Śādhanamālā she rests upon a pure white lotus, and a crescent decorates her headress; she is three-eyed and two-

* First published in the A. S. I. Central circle: Annual Report, 1919-20, Plate IV, fig. a.

† Compare Text—
"Tataḥ purato Bhagavatīṃ Prajñāṃ, daśṭiptato Medhāṃ, paścimato Matīṃ, vānataḥ Smṛtiṃ—stāḥ savāyākā—samānavarṇādikāḥ sammukhamavasthitāḥ citkātyāḥ."

armed, and carries the book in the left hand and the lotus in the right. The accompanying illustration (Plate XL,d) shows how she is pictured by Nepalese artists. She may, however, be accompanied by the four attendants, Prajñā and others. As the Sādhana is silent about the Āsana, she may have any attitude. The Nālanda image (Plate XL,e), which has been identified as that of Kotiśrī (?) is probably a stone representation of this goddess. Vajraśāradā here sits in Bhadrāsana and her companions also have the same attitude. All the figures in the group are mutilated, but at least one among them carries the Utpala and the book, in the right and left hands.

(iv) Āryasarasvatī.

Symbol.—left Prajñāpāramitā on lotus.

Āryasarasvatī is another variation of Sarasvatī and is also designated as Vajrasarasvatī, which seems to be the common name of Sarasvatī of the Vajrayānists. She appears as a girl of sixteen years, is in the fulness of youth, has white complexion, and carries in the left hand the stalk of a lotus on which rests the Prajñāpāramitā Book. The Dhyāna is silent about the symbol carried in the right hand which may or may not remain empty. The Āsana is not mentioned also, which fact shows that she may be represented in any attitude. In the drawing illustrated, (Plate XLI,a) she holds the stem of a lotus in the right hand.

(v) Vajrasarasvatī.

Faces—three. Arms—six. Āsana—Pratyālīḍha.

The name Vajrasarasvatī is given to this goddess in order to distinguish her from the other four varieties of Sarasvatī, with four different names given in the Sādhanas. It has already been said that Sarasvatī has a form with three faces and six arms. In all other respects her form is identical with Mahāsarasvatī. The difference here is that her hair is brown and rises upwards, and she stands in the Pratyālīḍha attitude on the red lotus. Three Sādhanas in the Sādhanamālā are assigned to her worship, and according to these, she has the red colour, with the right and left faces of blue and white colour respectively. She carries in her three right hands the lotus on which is the Prajñāpāramitā book, the sword and the Kartri, and in the three left the Kapāla of Brahmā, the jewel and the Cakra. Instead of the book on lotus and Brahmakapāla, she may hold the lotus and the Kapāla. The illustration (Plate XLI,b) belongs to the latter variety.
2. Aparājitā.

Identification mark—trampling upon Gaṇeśa.
Symbols—Tarjanipāsa and Capeṭādāna-Mudrā.

The name of Aparājitā occurs in the Dhyāna for the Aṣṭabhujā Kurukullā already quoted and translated.* There she is said to bear the image of Ratnasambhava on the crown, and to carry in her four hands the staff and the goad, and the bell and the noose. The reason why this Aparājitā has not been dealt along with the other emanations of Ratnasambhava will be amply borne out by the description that follows. It will be noticed that except the colour, the two Aparājitās have nothing in common.

Aparājitā is a very interesting Buddhist goddess. She tramples upon Gaṇeśa and one of her hands is raised in the attitude of dealing a slap and her parasol, according to the Śādhana, is held by important Hindu gods. A very short Śādhana is devoted to her worship and the Dhyāna contained in the Śādhana describes the form of Aparājitā in the following terms:—

"Aparājitā pitā dvibhujaikamukhi nānāratnopasobhitā Gaṇapatisamākrāntā capeṭadānābhinayadakṣinakarā grhitapāsatarjanikahṛdayaśṭhitavāma-bhujā atibhayankararakalaraudramukhi aşeṣamārānirdalani(äm) Brahmādi-
duṭāraudradevatāparikarocchitacchatrā ceti."

Śādhanamālā. A—216, Na—18, C—172.

"Aparājitā is yellow in complexion, two-armed, one-faced, is decked in various gems, and tramples upon Gaṇeśa. Her right hand is raised in displaying the attitude of dealing a slap, while the left carries the Tarjanipāsa against the breast; her face appears awful, terrible and ferocious; she is the destroyer of all Māras, and her parasol is raised over her head by the host of wicked and ferocious gods, Brahmā and others."

In the Śādhana it may be noticed there is a word Gaṇapatisamākrāntā, which means "who tramples upon Gaṇapati." The word 'ākrāntī, comes from the original root 'kram' to trample.* In the Śādhanamālā again, the root kram is invariably used in the sense of trampling and not in its ordinary sense of attacking. On the strength of this argument the Nālanda fragment (illustrated in Plate XLI,d) was identified with Aparājitā. In it, the

* Suprā, Chapter IV, p. 58.
† Cf.—Kramā pādavikṣepe.
figure to the right of the principal goddess seems to be Indra, and the rod held by him seems to be the handle of the parasol required to be held by the gods beginning with Brahmā.* The upper part of the Nālanda image is unfortunately lost. If it were not so, we could reasonably have expected the Cakravadana Mudrā in the right hand of the goddess and the Tarjanipāsā in the left, and a parasol above her head in continuation of the broken handle. This identification was later confirmed when a traditional drawing (Plate XLII,c) of Aparājītā was secured from the native Citrakāras of Nepal. Subsequently, at the Indian Museum, we came across an image (Plate XLII,a) slightly mutilated, but complete, which resembled the Nalanda fragment in the lower portion while the whole image exactly followed the directions given in the Sādhana quoted above. This new discovery, however, left no room for doubting the identification.†

3. Vajragāndhārī.

FACES. six. ARMS—twelve.
Colour—blue. Āsana—Pratyālīdhā.

The name of Vajragāndhārī has already been mentioned in connection with the Māndala of the eight-armed Kurukullā.‡ There Vajragāndhārī is said to bear the image of Amoghasiddhi on her tiara. As the two forms of Vajragāndhārī vary widely, she could not be dealt with under the emanations of Amoghasiddhi. She is one of the terrible feminine deities without any crest of a Dhyāni Buddha, is endowed with six faces and twelve arms. A short Sādhana in the Sādhanamālā describes her form as follows:—

"Vajragāndhārī krṣṇā śanmukhi dvādasābhujā yuddhavāpaṅgalakśeṣī
pratyālīdhapada damāṭrakārālavādanā, pratimukhaṁ trinetrā, dakṣiṇaśaṅbhujesaṁ
yathākramaṁ vajra-vajraghaṭāḥ khaḍga-trīśūla-bāṅa-cakrāṇi ; vāma-
śaṅbhujesaṁ khaṭvāṅga-ankuśa-dhanuḥ-pāṇa-śaṁsya-svātaraṅgaḥ ; prathama-
mukhaṁ krṣṇaṁ aparāṇi mukhāṁ paṅcavarṇaṁ viśvapadmāṣuṛyāsanaṁ
çeti."


* The gods commencing from Brahmā are four in number, to wit: Brahmā, Viṣṇu, Śiva and Indra, often designated by the Tantric Buddhists as the four Māras or Evil Ones. Brahmā has four faces and both Śiva and Viṣṇu have four arms each. As this figure, attendant on Aparājītā, is endowed with two hands only, I propose to identify it with Indra. The identification is further strengthened by the fact that in some Buddha images, it is Indra who holds the parasol above the Lord’s head.

† The image had long been hidden from public gaze, as it was kept in an obscure corner on the left side of the marble staircase leading from the Galleries to the office of the Archaeological Section, Indian Museum. The staircase, I may add, is inaccessible to the public.

‡ Supra, Chapter IV, p. 68.
Vajragāndhāri is blue, six faced, twelve-armed, with brown hair rising upwards, stands in the Pratyāśāla attitude and has faces terrible with bare fangs and three eyes; she carries in her six right hands, the Vajra, the Vajraghāntā the sword, the Trisūla and the Cakra, and in the six left hands the Khatvāṅga, the goad, the Parasū, the noose with the Tarjanī against the breast; her first face is blue, and other five faces are of five different colours; she rests on the sun supported by the double lotus.”

The Dhāraṇī quoted in the Sādhanamālā gives her the epithets of Yogini and Bṛṣimabhagini, and she is believed to be the consort of the Yakṣa general, Caṇḍavajrapāni by name.

4. Vajrayogini

(i) She is another of the important and popular goddesses, who do not seem to bear the image of any of the Dhyāni Buddhas on the crown. Four Sādhanas describe her form, which consists of two entirely different types. In one case, she has no head on the neck, but carries it in her hand, and in another, she has her head intact.* In the former she is identical in appearance with the Hindu goddess Cehinnamastā belonging to the group of the ten Mahāvidyās. Our conclusion therefore is that this Buddhist goddess has been borrowed and incorporated wholly by the Hindus into their Pantheon.† She is always accompanied by the two Yoginis on either side of her, who are called Vajravairocanī and Vajravarṇāni. The Sādhana describing her form without head is as follows:

“Bhaṭṭārikāṃ Vajrayoginīṃ...pitavarnāṃ śvayameva svakartri-kartita-svamastaka-vāmahaṣṭasthitāṃ daksīṇahastakartrisahitāṃ, ūrdhva-vistṛtavāmabāhum, adhonaimitadaksīṇabāhum, vāsāśūnyāṃ, prasāritadaksīṇapādaṃ sankucita-vānapādaṃ, bhāvayaṃ. Kavandhāṃ nisṛṭyāśrīdhārāśca mukhe praviṣatī, apare ubhayaḥ pārśvayovīnayoḥ mukhe praviṣatī iti bhāvayaṃ.

Vāmadakṣīnapārśvayaḥ śyāma-Vajravarṇāni-pitavarnā-Vajravairocanīyau vāmadakṣīnahaṣṭakartrisahite, daksīnavāmahaṣṭakarparsahite, prasāra-vāmapāda-prasāritadakṣīnapāde muktaṃśyaḥ bhāvayaṃ. Udbhayoḥ pārśvayaḥ, ubhayaḥ yogīnyoḥ madhye antarikṣe atibhayākulaṃ śmaśānāṃ bhāvayaṃ.”


* The headless form is designated in the Mantra as Sarvabuddhākītī, while the other form is called in the Mantra as Vajrayogini.

† The most powerful augment in favour of this conclusion is that the Hindus retained the same Buddhist Mantra, though they changed the name of the principal deity and all Buddhist flavour into Hindu. But owing to religious fear they did not venture to change the Mantra.
The worshipper should conceive himself as Bhaṭṭārikā Vajrayoginī . . . of yellow complexion, who carries in her left hand her own head severed by herself with her own Kartri held in her right hand; whose left hand is raised upwards while the right is placed below; who is nude, and whose right leg is stretched while the left is bent down. He, (the worshipper), should also meditate on the streams of blood issuing out from the severed body as falling into her mouth and into the mouths of the two Yoginīs on either side of her.

He (worshipper) should also conceive the two Yoginīs to the left and right (of the principal goddess), the green Vajravarṇāni, and the yellow Vajravairocani, both of whom carry the Kartri in the left and right hands respectively, and the cup of skull in the right and left hands respectively; whose left and the right legs respectively are stretched forward and who have dishevelled hair. On all sides between the two Yoginīs and in the firmament are stretched the awful cremation ground."

(ii). The other form is also as terrible as the one described above, and she is surrounded on all sides by the terrible burning grounds. She stands in the Āśītha attitude on the sun, is in the fulness of youth, and has red complexion. She rides the corpse, is nude, has three eyes, red and round, contorted brows, protruding belly and tongue, and possesses the six auspicious symbols. She carries the Kapāla in the left hand and the Vajra in the right, while the Khaṭvāṅga hangs form her left shoulder. This form of Vajrayogini is similar in many respects to the forms of both Nairātmā and Vajrāvarāhi so much so, that a confusion is likely to occur in the identification of their images. If an image shows the dancing attitude in Ardhaparyaṅka, it may be identified as Nairātmā or Vajrāvarāhi, but if it shows the Āśītha attitude, it must be identified as Vajrayogini. The excrescence near the right ear and the corpse lying on its breast is peculiar only to Vajrāvarāhi; while the absence of the excrescence, and the presence of the corpse lying on its back point to the identification of Nairātmā. The Āśītha attitude is peculiar only to Vajrayogini.

She may have a yellow form, and according to the Śādhana, she will carry the Kartri and the Kapāla, and in other respects she will be identical with the one just described. Another Śādhana adds the information that the Kapāla should be filled with the blood of the Devas (gods) and the Asuras (demons), and that the hand carrying the Kartri may show the Tarjani also.

Vajrayogini is one of the consorts of Heruka, who remains with her in the yab-yum, and their union is the subject of the celebrated Heruka Tantra. The temple of Vajrayogini at Sāṅku (Plate XLII,b)
in Nepal does not contain an image of any of these varieties of Vajrayogini. It contains, within it, the image of Ugratārā or more popularly known as the Mahāśīna-Tārā, which is believed to have been carried over there by Bengali priests from a place of the same name in the District of Dacca, about A.D. 1850, when the Muhammadans carried their victorious arms over Eastern Bengal.

* * * * * * * *

In the Sādhanamālā we do not find any Sādhana for the goddesses that are mentioned below. Paṇḍit Amṛtānanda’s Dharmakoṣasaṅgraha, which embodies later developments than those recorded in the Sādhanamālā gives us descriptions of some of these deities. We give below descriptions only of those that are generally represented in art. The pictures reproduced, were photographed from an illuminated manuscript of Pañcarakṣā, which is now in the possession of an American Anthropologist, Dr. W. Y. Evans Wentz. The Ms. and therefore the miniatures, may be taken to be four hundred years old on Palaeographical evidence.

5. Grahāmatṛkā.

Faces—three.  Arms six.

Mudrā—Dharmacakra.  Āsana—Vajraparyāśka.

She has been described in the Dharmakoṣasaṅgraha in the following terms:

“Grahāmatṛkā trimukhaśvetapitaraktā śadbhujā dakṣe dharmacakra-mudrā-vajra-śara; vāme kamalacāpa; sahasradalapadme vajrūsanā.”

Dharmakoṣasaṅgraha, Fol. 44A.

“Grahāmatṛkā has three-faces of white, yellow and red colours, and six-arms, displaying the Dharmacakra-Mudrā (in the principal pair of hands) and carrying the Vajra and the arrow in the two right hands and in the two left the lotus and the bow. She sits in Vajrāsana on a lotus of thousand petals.” (Plate XLII,e).


Āsana—dancing.  Arms—two.

Mudrās—Abhaya and Varada.

Like Gaṇapati himself Gaṇapatihṛdayā, who, in all probability, is his Śakti, does not bear any image of a Dhyānī Buddha. She is described in the work as :-
"Ganapatihṛdayā ekamukhā dvibhujā varadā ābhayā nṛtyāsanā."

Dharmakośasaṅgraha, Fol. 48.

"Ganapatihṛdayā is one-faced, two-armed, exhibits the Varada and the Abhaya poses, and a dancing attitude."

The miniature, (Plate XLII.d) however, does not tally with the above description. In this miniature she has sixteen arms and one face. The symbols, beings, indistinct, cannot be recognised in all details.

7. Vajravidāraṇī.

Vajravidāraṇī has been described in the above-named work as follows:—

"Vajravidāraṇī, pañcamukhā, daśabhujā; daṅkuśa-khadga-śara-vajravaradā; vāme pāśa-carma-dhanu-dhvaja-abhayā pratyālīḍhāsanā."

Dharmakośasaṅgraha, Fol. 44A.

"Vajravidāraṇī is five-faced, ten-armed, carries in the right hands the goad, the sword, the arrow, the Vajra, and the Varada Mudrā, and in the left, the noose, the armour, the bow, the flag and the Abhaya pose; she stands in the Pratyālīḍha attitude." (Plate XLII.c.)
CONCLUSION.

There is no evidence to show that the Śādhanas existed before the time of Indrabhūti (Cir. 700-750 A. C.) who, with the materials now before us, may be regarded as the founder of the Vajraśāna System. But when the Śādhanamālās were compiled, in about the middle of the 12th Century, we find no less than 300 Śādhanas recorded in them. It cannot be denied that after Indrabhūti, during these four hundred years, this System underwent a rapid development, which is due mostly to time, and space, as well as to the temperament and idiosyncracies of the followers of that System.

The Śādhanas of the Śādhanamālā were composed by men distinguished in the Mediaeval ages as great Tāntric scholars, and we have been able to find out thirty-three names of such authors. The Dhyānas contained in the Śādhanas laid down the essential features of different gods, and the sculptors prepared images with the help of those general directions. The Dhyānas left much scope for the exercise of imagination on the part of the sculptors and the products of their chisels were also very greatly influenced by the spirit of the age in which they flourished, as well as by the geographical situation of the area in which they worked. Ornaments, dress and even the expressions of the face in the images reflected local colouring to a great extent, over which particular Tāntric rites in which the images were used, had also a modifying influence.

We have seen that the most important factor in the identification of images is the miniature figure of the Dhyānī Buddha on their crown. In rare instances, however, the Dhyānī Buddhas are absent. In such cases, we have to look out for other marks of identification. Even when the Dhyānī Buddhas are present, there may arise difficulties. Sometimes all the five Dhyānī Buddhas are carved on the aureole. In cases like these, the principal figure may be an emanation of the five Dhyānī Buddhas as in the case of the Birbhum figure of Mañjuvara, or, it may be, that the principal figure is the emanation of that particular Dhyānī Buddha, who appears right above its head, such as, we find in the cases of the Indian Museum standing figure of Khadiravānī Tārā or the Vikrampur figures of Parnaśavāri. They are both emanations of Amoghasiddhi, whose effigy appears right above the heads of the goddesses. The figures of all other Dhyānī Buddhas are not required either by the Śādhanas or for identification. Their presence can only be explained by a reference to the Śādhanas, prescribing the worship of all the Buddhas before the commencement of the offering of oblations, or of the worshipper conceiv-
ing himself as the principal deity, to whom the Sādhana is devoted. Sometimes again, the Dhyāni Buddhas appear on the image only to serve artistic purposes: for instance, in the case of the Dacca Museum image of Arapacana Mañjuśrī, who is regarded as independent in the Sādhana. Four companions, identical in appearance with himself, appear round his image. The Java figure of Arapacana is of this kind. But in the Dacca Museum image we find four Dhyāni Buddhas while the central position above the head is occupied by one of the companions of Arapacana. The Dhyāni Buddhas are not required by the Sādhana and are, therefore, more ornamental than otherwise.

But the most serious difficulty arises when instead of the Dhyāni Buddha mentioned in the Sādhana some other Buddha appears on the crown of any figure, contrary to the prescription of the Sādhanas. For instance, in the Sarnath image of Ucchusma Jambhala we could reasonably have expected according to the Dhyānas, the figures either of Aksobhya or of Ratnasambhava on its crown. But we find instead the cīfgy of Amitābha on the crown of Ucchusma Jambhala. Again, take for instance, the Lucknow Museum figure of Mārić, who ought to have shown, in agreement with the Sādhana, the figure of Vairocana on her crown; but we find instead that of Amitābha. Again, we notice over the head of the Indian Museum image of Usṇīṣavijayā, the figure of the parental Buddha Aksobhya, instead of her own sire Vairocana. We leave out of discussion the image of Ĉundā who bears two miniature images of Amitābha on her crown instead of the parental Buddha Vajrasattva, —because the figure does not tally with the Sādhana in important details.

It is difficult to surmise the true reason for these discrepancies. The most reasonable suggestion seems to be that we have still to discover many texts, and that the Sādhana is not the only collection of the Sādhanas. It is difficult to believe, however, that a new Sādhana for either Mārić or Usṇīṣavijayā will be forthcoming. In the Sādhana itself a large number of Sādhanas are devoted to their worship, but nowhere do we find mention of any parental Buddha other than Vairocana. When we consider that there are existent nine or ten different recensions of the Sādhana or Sādhana-samuccaya, the hope of discovering further Sādhanas prescribing other parental Buddhas than Vairocana, seems to be far distant.

The second alternative presupposes the existence of different cults according as one or the other of the Dhyāni Buddhas are believed to be the principal or the Ādi-Buddha. The Buddhists of Nepal, even now are divided into so many different cults,—some regard Vairocana as the Ādi-Buddha,
others regard Akṣobhya or Amitābha as the Ādi-Buddha.* But we have not yet been able to find out a single instance where Amoghasiddhi or Ratnasambhava are believed to be the Ādi Buddha. Now, though the Śādhanaś prescribes the figure of the parental Buddha Vairocana for Mārici, yet the followers of the Amitābha cult are at liberty to make her emanate from the same Buddha, whom they consider as the Ādi Buddha. Similarly Ucchusma Jam-bhala, being regarded as the offspring of Amitābha, is made to bear an image of that Dhyānī Buddha on the crown of the Sarnath figure already referred to. It is unnecessary to multiply instances.

In identifying Buddhist images, the student of Iconography should guard himself against taking unnecessary figures in the image as principal ones, or a necessary one as unnecessary. A full-fledged Buddhist icon shows in the first place, the principal god, an effigy of his sire on the crown, and the Dhyānī Buddhas on the aureole. The icon may show further miniature figures of the companions of the principal god, some worshippers, mythical figures, and the three, seven or sixteen jewels. The figure of Vajrasattva seems to be a favourite device with the artists. He appears on many Buddhist images, and is perhaps conceived as a sort of general guardian of Buddhism and Buddhist worship. For the purpose of identification the principal figure, the figure of the Dhyānī Buddha on the top and the companions are the necessary parts of the image. Examine, for instance, the Dacca Museum image of Arapacana in which besides the four companions there are present four Dhyānī Buddhas, Vairocana, Akṣobhya, Amitābha and Ratnasambhava, two mythical figures supporting the lotus seat, and two worshippers on the extreme left of the pedestal. All these figures are redundant for the purpose of identification, and their absence in the Java figure does not affect it. But if, for instance, the companions are confused with the worshippers, as has been done in the case of the Mahoba figure of Vajrásana†, the identification must be regarded as incomplete. In it, the figures flanking the principal figure of Buddha in the Bhūmisparśa Mudrā are clearly Maitreya and Avalokiteśvara according to the Śādhana, but they have been described as worshippers. Thus the identification of the whole image has been vitiated.

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* The theory of Ādi-Buddha originated in the Nalanda monastery about the beginning of the 10th. century and was accepted first in Kālacakravyāna, a later form of Vajracyāna. See Čompa: The Origin of the Theory of Ādi Buddha, in J.A.S.B. Vol. II (1838) p. 57 et seq. See also my paper on Buddhist Iconography in J. B. O. R. S., March, 1923.

† See K. N. Dikshit, Six Sculptures from Mahoba.
Another difficulty arises in identifying images where the letters of the Mantra of the god represented are deified and appear on the image. We have seen in the case of Vajrārā that she should be surrounded by ten goddesses, who are the ten Pāramitās and originate from the ten syllables of the Tārā Mantra, "Om Tāre-tuttāre-ture svāhā"; also, we have seen how from the five letters of the name Arapacana originated five deities including the principal one, Mañjuśrī. The Dacca Museum image of Kadiravani Tārā is a particular instance of the deification of the Mantra. The main figure, in accordance with the Sādhanas, carries the Utpala in the left hand and shows the Varada Mudrā in the right, and is flanked on either side by Aśokakāntā and Ekajata. But on the aureole there are eight female figures identical in appearance with the principal figure. They represent none but the eight syllables of the Tārā Mantra "Om Tāre-tuttāreture." the two others, Uṣṇīṣavijayā and Sumbhā being omitted.

Sometimes in the images of the Buddhist gods and goddesses we notice the presence of Gaṇeśa, who is regarded by the Hindus as "Siddhidatā" or the Bestower of Perfection or success in Tāntric rites. The Buddhists in order to display their aversion to the followers of the Brahmanical faith, made their gods trample upon Gaṇeśa. Thus in the Indian Museum images of Parnaśavari and Aparājitā, the Vangiya Sāhitya Parisat image of Bhighāṇtaka, etc., the deities have been represented as trampling upon Gaṇeśa under their feet. In the two Vikrampur images of Parnaśavari and the Dacca Sāhitya Parisat image of Mahāpratisarā,* Gaṇeśa appears below the lotus seat lying prostrate on the ground, under the pressure of the Buddhist deities. The Buddhists thus showed their animosity against the Hindu god, Gaṇeśa, and gave him the epithet of Bhigha or Obstacle. Their animosity may be further illustrated by the following features of the Sādhanas. The four Hindu gods, Brahma, Viṣṇu, Śiva and Indra have been designated uniformly as the four Māras or Wicked Beings and several Buddhist gods have been described as trampling them under their feet. The Sādhanas of Prasanna-Tārā, Vajrajjvalāna-lārka, Vidyujjvalākarālī, and the like, are instances in point. Trailokyaviṣaya has been represented as trampling upon the prostrate forms of Śiva and Gaurī. Nārāyaṇa has been made a Vāhana or vehicle by Hariharihari-

*Unfortunately, the disadvantageous position of this image did not permit me to photograph the whole pedestal. The figure of Gaṇeśa has therefore been omitted in the photograph.
vāhana. Poor Brahmā has been more severely handled by the Buddhists. The severed head of Brahmā or the Brahmakapāla is carried by a number of Buddhist deities. According to the Hindu tradition, Brahmā should be very old, with grey beards and four heads, and the Buddhist deities mercilessly hold the heads by the matted hair and flourish them in their hands. This is how the Buddhists attempted to exhibit the superiority of their gods over those of the Brahmanical faith. It is a matter of satisfaction, however, that the Hindus never disgraced any gods belonging to the alien faith in this manner. On the contrary, they placed Buddha among the ten Avatāras of Viṣṇu.

A deep spiritual significance is attached to the colour, the weapons, and Āsanas of the Buddhist gods, who are represented either singly or in yab-yum. The conception of yab-yum images, however, is much more complicated than the single ones.

It has been stated in the Sādhana-mālā that a single deity may take any colour according as he is worshipped in different Tāntre rites. For instance, in Sāntikavidhi or propitiatory rite the god will take the white or yellow colour, in Paṃṭikavidhi or protective rite the yellow colour, in Vāsyavidhi or bewitching and Ākarṣana or the rite of forcible attraction the yellow, green or red colour, and in Ucāṭana (destruction of dwelling houses) and Māraṇa (destruction of enemies), the god will be generally blue. It may be pointed out here that the word ‘Kṛṣṇa’ in the Sādhana-mālā always signifies blue colour and not black. Except in very exceptional circumstance, we meet with black colour in paintings of gods, but always the blue colour. It was not because the Buddhists had no perception of black, but it seems that there was some religious prejudice against using the black colour in paintings of gods. It may be pointed out here that whenever the deity gets the blue colour his appearance becomes terrible with protruding teeth, tongue and belly, garland of heads, ornaments of serpents or bones, and the garment of tiger-skin.

The Āsanas have likewise a spiritual significance. The Vajraparyāṇka attitude signifies meditation, the Ardhaparyāṇka and Lalitāsana signify serenity, the Āliṅḍa heroism, the Pratyālīḍha destruction and loathsoneness, and the dancing attitude in Ardhaparyāṇka signifies wrath and horror.

A reference here is necessary to the yab-yum representations. The Tibetan yab means the honourable father, and yum the honourable mother. Therefore the word yab-yum means the honourable father in the company of the honourable mother. A yab-yum image has a deep spiritual
significance. It signifies that the god, the embodiment of Śunya represents perfection having attained Śunya (Karunā) and therefore the highest stage of Nirvāṇa.

The conception of Śunya in Vajrayāna took the concrete shapes of a god and a goddess. Śunya took the shape of Heruka when a male divinity, and became otherwise known as Nairātmā when a goddess. That Śunya took the form of a deity does not seem strange in Vajrayāna where we find conceptions, such as Saṅgha, Dharma, Prajñāpāramitā, the ten Parāmitās, and the Skandhas, deified in the Buddhist Pantheon. The conception of Śunya in the form of a god or a goddess is therefore quite in keeping with the traditions of the Vajrayāna System. When the Bodhi Mind attains Nirvāṇa it merges in Śunya and there remains in eternal bliss and happiness. And when Śunya was made a goddess, it was easily understood, as to how eternal bliss and happiness was possible after the attainment of Nirvāṇa. The yab-yum figures, representing Śunya in the form of Heruka in the embrace of Śunya in the form of Nairātmā, were held up before the mass as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect.

Buddhists of the Vajrayāna considered Śunya as the Ultimate Reality, and they believed that the host of gods and goddesses including the Dhyāni Buddhas are Śunya in essence. That is, are gods about whom neither existence, nor non-existence, nor a combination of the two, nor a negation of the two may be predicated. The innumerable gods and goddesses of the Vajrayāna Pantheon thus, are all manifestations of the Śunya. The gods have no real existence, the images have no real existence, and therefore, we may

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* The Nairātmā is also known by the names of Prajñā Śakti, Svabhā Prajñā, Vidyā, Svabhā-Vidyā and the like. But Nairātmā and Heruka both have their stereotyped forms described before.

† The perfected Bodhisattva in the embrace of Śunya or Nairātmā as represented in yub-yum figures is likened by Saraha as salt and water. As salt cannot be taken out from water, so the two yub-yum figures are eternally united into one. This is what the Buddhists call “Advaya” where all conception of a duality ceases. This is Heruka represented as single.

‡ The whole of the Buddhist Tāntric literature is full with ideas of this kind; for instance, in Advayavajra we find—“The divinities are manifestations which are naturally non-existent. Whenever there is manifestation, it must be Śunya in essence.”—

"Spartise devatārākṣib nibhavabhāvo svabhāvataḥ!
Yadā yadā bhavet sphurṭiḥ s a tathā śunyātāmaksā t"

Mahāsukhaprakāśa in Advayavajraśāngraha. Fol. 33.
be positive in saying, that a true Vajrayānist never worshipped any image or god. Because, the images, the paintings, or even the divinities themselves have no real existence. They are the different manifestations of the Śūnya. But that the images had some utility can never be denied. The form presented in images in accordance with the Dhyānas, no doubt, facilitated the conception of the deities, who were to be identified with the worshipper himself. As they had no real existence, the deities had to be drawn from unknown regions in the firmament by the luminous rays of light issuing out from the Vijjmamtras uttered by the worshiper. The Śūnya transforms itself in the form of a divinity in accordance with the germ-syllable uttered, and exists only as a positive idea in the mind of the worshipper who identifies himself with that transformation of Śūnya.

The question may be raised as to the necessity of a variety of gods and goddesses, when one Śūnya would have been sufficient. In answer to this we have to consider a number of things. First, that Śūnya which was identified with Compassion by the Vajrayānists, was conceived as manifesting itself in different forms in accordance with the different functions discharged. For instance, if any disease is to be cured, Śūnya takes the form of Simhapāda; when it is the question of snake-bite, Śūnya becomes Jāṅgulī; when destruction of the wicked is needed the Śūnya takes the form of Mahākāla. When again, diseases and pestilences are to be prevented, Śūnya is conceived in the form of Parṇaśavari, for success in love-affairs, Śūnya is invoked in the form of Kurukullā, and when forcible submission is required in love-affairs, Śūnya becomes Vajrānānga. When finally Buddhahood is wanted by the worshipper he should conceive himself as Heruka. From the above it appears that the conception of the multitude of Buddhist deities emerges from the one grand conception of Śūnya according as it is believed to discharge different functions as a mark of compassion towards the Buddhists.

Secondly, the number of deities increases according as Śūnya is taken to depict the different “Rasas” or sentiments, numbering nine. For instance, Śūnya will be Khadiravanī or Lokanātha when benign (Karunā); it will be Mārici when heroic (Vīra); Bighnāntaka, Heruka or Mahākāla when awe-inspiring (Bhaya) Aparajaṭā when wrathful (Raudra); Vajracaricikā in disgust and loathsoneness (Bibhatsa) and Prajñāpāramitā when peaceful (Śānta), and so on.

Thirdly, the number of deities increases also in accordance with the three Kāyas, the four Ānandas, the five Skandhas, the ten Paramitās, and so on.
As all these deities centre round the one grand conception of Śūnya the different weapons held by them also centre round the one grand conception of Bodhicitta*, which is also of the essence of Śūnya. As these weapons are required to discharge different functions, the Bodhicitta manifests itself into so many different forms. For instance, when the darkness of ignorance is to be dispelled, Bodhicitta becomes the sword, which spreading its rays destroys darkness; when destruction is needed of the host of wicked beings it manifests itself also in the form of a sword, which cuts them through. Bodhicitta becomes Aṅkusa when the heart of the wicked is to be wrung with pain. It is conceived as the noose when the Māras are to be bound securely; it becomes the needle and the string when the eyes and the mouths of wicked are to be sewn up. Bodhicitta will be the Kartri when chopping, a Bhīḍḍiḍāla when the Māras are to be destroyed from a distance, the bow and the arrow when the distance is much greater, and so on.

The Mudrās also are nothing but the manifestations of the Bodhicitta. If protection is needed, Bodhicitta is conceived as the Abhinya Mudrā; when it is the question of boon, it becomes Varada; when instruction in Buddhist Law is required, it becomes Dharmacakra, and so on.

The Bodhicitta or the Mind determined upon obtaining the Bodhi is that state of Mind which has already acquired the potentiality of dissolving itself in Śūnya. As a matter of fact, without Bodhicitta Śūnya or Nirvāṇa cannot be obtained. Like the Śūnya, Bodhicitta exists in the mind only and therefore has no real existence. It is the Bodhicitta which contributes to the attainment of Śūnya, and ultimately it is the Bodhicitta which merges itself in Śūnya.

The gods of the Buddhist Pantheon are conceived as carrying the Bodhicitta in their hands both being of the nature of Śūnya. It is with the help of this Bodhicitta that the god is supposed to confer Buddhahood or success in Tantric rites upon the worshipper. The yab-yum conception of deities

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* Compare Jhānasiddhi by Indrabhūti—

Bodhicittam bhavedvajram Prajnāt ghanṭā vidhiyate
Cakramajhānaschedāt Ratnaṁ durishhadapi
Bhavadośaśāpatipātīt Jhānaṁ tat padmanācyate etc. etc. etc.

Fol. 61 (MS in the possession of M.M. H. P. Shastri).
is still more complicated. The god Heruka, the embodiment of Śūnya, carrying weapons, the embodiments of Bodhicitta also of the nature of Śūnya, is embraced by Nairatmā, whose essence is also Śūnya, carrying weapons also of the nature of Śūnya. Thus Void with Void commingles. This is the highest state—the Anupādhiśeṣa-Nirvāṇa.

Farewell Mighty Gods!

Kṛto vah sarvasattvārthaḥ
siddhirāttaḥ yathānugā
cacchadhvam Buddhaviśayaṁ
punarāgamanāya Muḥ

I धर्मसङ्ग सवेजनतां I
APPENDIX A.

KIŅCIT-VISTARA-TĀRĀ-SĀDHANA.

Text.


Yatkiṅcit anulīṣaṁsare saṁsaraṁ maṁ pāpakaṁ karma kāyena vā manasaḥ āpi kṛtam kāritam kriyāmānaṁ anumoditaṁ vā tatsarvaṁ prati-

Translation.

The worshipper after leaving the bed in the morning, should wash his face and feet, and purifying himself go to a place which is lonely, is agreeable to him, is besmeared with scents, is strewn with fragrant flowers, and then sit in an easy pose. Then he should meditate on his heart the orb of the moon, which is originated from the first vowel “A” and notice a blue lotus which is beautiful; on the filaments of the lotus he should meditate on the orb of the spotless moon, on which is the yellow germ syllable “Tām.” Then from the yellow germ “Tām” issue rays of light, which destroy the darkness of ignorance of the world, and illumine the innumerable worlds that exist in the ten quarters, and bring from the firmament innumerable and inconceivable Buddhas and Bodhisattvas. Then after an elaborate worship of these great compassionate Buddhas and Bodhisattvas [situated] in the firmament, by means of celestial flowers, incense, scents, garlands, unguents, powders, mendicant dress, umbrellas, flags, bells, banners and the like, he should make a confession of sins in the following manner (by saying)—Whatever sinful deeds I have done, caused to be done or consented
to be done in this endless cycle of creation—everything I confess. Again, meditating on the restraint of wrong deeds he should give his assent to meritorious deeds (of others) with the words—I assent to the virtues of the Sugatas, Pratyekas, Śrāvakas, the Jinas and their sons the Bodhisattvas, and of the world with all the gods and Brahmā. After this refuge in the Three Jewels should be taken with the words—"I take refuge in Buddha so long as the Bodhi essence subsists; I take refuge in Dharma so long as the Bodhi essence subsists, and I take refuge in Saṅgha so long as the Bodhi essence subsists." After this, adherence to the path (of the Tathāgata) should be done with the words—"By me should be followed the path indicated by the Tathāgata, and naught else. Then solicitation should be done with the words—"The gods the Tathāgatas and their children, who have created everything in this world, for the benefit of the world, be constant to me, and emancipate me." Then begging should be done with the words,—"The gods, the Tathāgatas instruct me with such incontrovertible advices on Law, by which the beings of the world may be freed from the bonds of the world quickly. Then he should meditate on the results of his meritorious deeds with the following words—"Whatever merit I have acquired by the seven kinds of extraordinary worship like the confession of sins—all that I devote to gain, at the end, the final Sambodhi."
Otherwise briefly he should recite the following slokas which indicate the seven kinds of extraordinary worship. "All sins I confess and gladly assent to the merits of others. For the reason of not remaining till the next birth, I take refuge in the Lord Buddha and the jewel of Good Law, or the Three Jewels and direct my thoughts to Bodhi. I follow His path and devote my merits for the attainment of Sambodhi." With this, the the seven kinds of extraordinary worship should be performed and then the (gods) should be dismissed with the Mantra "Om Ah Muḥ" or with the following sloka—Thou movest according to Thy will, being besmeared with the sandal of the Śīlas, and wearing the garments of Dhyāna, and strewn with the flowers of the limbs of the Bodhi.

Then he should meditate on the four Brahmas consisting of Friendship, Compassion. Joyousness and Indifference. What is meant by Friendship? Its indication is the love that exists in all beings like the love towards the only son, or like its fruition in their welfare and happiness. Compassion again is of what kind? It is the desire to save from misery and from causes that lead to misery. The desire—I shall even save the people who are burnt with the great fire of suffering from the three evils and have entered the prison of Samsāra—is Compassion. Or it is the desire to save from the sea of Samsāra the beings suffering from the three evils.
echā. Muditā tu ɪdʁɪ. Pramodo Muditā. Athavā asadṛṣṭe Buddhavate tadupāye ca sarvā eva saṃsāriñāḥ sattvā mayā pratiṣṭhāpayitavyā ityadhyāsayo Muditā. Yadvā viśve-śaṁ yāni kuṣalāni teṣu tadbhogaiśvāryādiṣu ca ākṛṣṭacittatā. Kā Upeksā. Pratighānunaya-nivandhanāṁ apahāya hitāhiteṣu jantuṣu paramahītacaranaṁ Upeksā. Yadvā sarvasmin premānusayarahitapaḥhitadharmaṭyaṁ svarasaṇāhini pravṛttiḥ Upeksa. Athavā lābhā-lābhya-yāso-payaṣo-nindāstuti-sukha-duḥkhetyādyaṣṭa lokadharma-pramukha-sakalāprastutavyāpāropekaṇaṁ Upeksā. Catur-Brahmavihārabhāvanānantaraṁ sarvadharmapraṇātipariśuddhatāṁ bhāvayet. Sarvā eva dharmaḥ prakṛtyā svabhāvena pariśuddhāḥ ahamapi prakṛtipariśuddhā ityādikāṁ ānukhīkuryat. Imānca sarvadharmapraṇātipariśuddhatāṁ anena mantrena adhitisthet. Oṁ Svabhāvasuddhāḥ sarvadharmāḥ svabhāvasuddhoḥman iti. Yadi prakṛtipariśuddhāḥ sarvadharmāḥ kutāḥ tarhi saṃsāraṁ āvahatī. Grāhyagrahākādimalāvṛttatvāt. Tadvigamo-paḥ saṃmārgabhavanā. Tayā sa niruddham syāt. Ataḥ prakṛtiparipaśuddhāḥ sarvadharmāḥ iti siddhā. Muditā (Joyousness) is of the following nature. Muditā is that desire of all beings in this world for the attainment of Buddhahood, which is unlikely to them; or it is the attraction (of the beings) towards the virtues that exist in this world and to their enjoyment and the spiritual powers arising out of them. What is Upeksā (Indifference)? Upeksā is the doing of great welfare to all beings, good or bad, by overcoming adverse requests and obstacles; or, it is the desire that comes of its own accord to do good to all beings without the least craving for their love; or Upeksa is the indifference to the eight human institutions of gain and loss, fame and notoriety, blame or praise, pleasure and pain, and all unusual activities (deeds). After meditating on the four Brahmas the natural purity of all Phenomena should be meditated. All Phenomena indeed, are by nature, pure and therefore the (worshipper) should think himself pure by nature. This natural purity of all Phenomena should be established by the charm “Oṁ svabhāvasuddhāḥ sarvadharmāḥ svabhāvasuddhoḥman. If all Phenomena are naturally pure where then is the possibility of the cycle of existence? Because of its being covered up with the impurity of the thought-categories, such as the Subject and the the Object. The way of purging off (this impurity) is the meditation on the good path. By that it is restrained. Therefore, is established the essential purity of all Phenomena.
dhaṁ. Sarva-dharma-prkṛti-pari-
śuddhatāṁ vibhāvyā sarvadharma-
śūnyatāṁ vibhāvayet. Tātreyāṁ
śūnyatā. Grāhyagrāhākādi-sakal-
akalpa-prapañca-vaśīcitarādvaita-
prakāśamātratmyakaṁ sacarācaraṁ
viśvaṁ iti cintayet. Imāṁ eva śūnyat-
āṁ anenaṁ mantreṇa adhīṣṭhet.
Oṁ Śūnyatājñānavajrasvabhāvātya-
lico'haṁ iti.

Tadanu purvahṛdistham mṛgāṅka-
maṇḍalamadhyavartilasanniltapala-
kiśjalkāhbhyantarasthitaniśkalan-
niśānāthamaṇḍalopari sthitāṁ pita-
Tānkāravijāt Bhagavatim Āryatār-
āṁ...[ bhāvayet ].

Evaṁ rūpāṁ Bhagavatim yāvat
iochati tāvat vibhāvayet. Tadananta-
raṁ asya eva Bhagavatyā हṛdi-
sthahimāṁśumadhyāvasthitamyā
maṇḍalāsvaśīcita-kāravi-jāmāntargata-
aśaṁsvaśīcita-kumudabāṁbha-
maṇḍalā-madhyāvasthitā-pita-Tāṁ-
-kāravi-jāmāntargata-kāmbhīva
maṇḍolāsvaśīcita-kāmāntargata-
āṁśuṇāmāntargata-kāmbhīva
maṇḍolāsvaśīcita-kāṁ-

After meditating on the purity of all
Phenomenal existence the voidness of all
Phenomena should be meditated
upon. Here void means this. He
should conceive the entire universe
with its mobile and immobile cre-
ditions as the clear manifestation of non-
duality when the mind is devoid of
all the extensions of such thought
categories as Subject and Object.
This very voidness should be estab-
lished by the charm “Oṁ Śūnyatā-
jñānavajrasvabhāvātyako'haṁ.”

Then, as previously stated, on the
heart should be meditated the god-
ess Āryatārā who originates from
the yellow germ syllable. ‘Tāṁ’ placed
on the orb of the spotless moon,
which again is inside the filament of
a blooming blue lotus, which is within
the orb of the moon with the deer on
its lap............

The goddess of this description
should be conceived as long as desired.
Then the eternally accomplished
Bhagavatī should be drawn out by
spreading rays that illumine the three
worlds—the rays which issue forth out
of the yellow germ syllable ‘Tāṁ,’
contained in the orb of the spotted
moon, which is again within the fil-
ament of a beautiful blue lotus. After
thus discovering her, she should be
placed on the firmament and should
be worshipped with the offerings of
scented water and fragrant flowers
contained in the vessel inlaid with
gems, at the feet of the Bhagavati;
and should also be worshipped with
dhüpapdanaivedyagandhamālyaśvilepa-
anesācārparaccharadhvajaghaṇtā-
patākkadbhiḥ bahuvihdhābhiśca tāṁ
eva Bhagavatīṁ pūjayet. Punah
punaḥ sampūjya stutvā ca mūḍrāṁ
darśayet.....Anaya mudrayā tāṁ
eva Bhagavatīṁ jñānasattvarūpāṁ
santoṣya atrava samayaśattvarū-
pāyāṁ Bhagavatyā mantraṁ bhāva-
yet iti anayor-advaitam adhimuñcet.
Tadanu niśthinināthamaṇḍalamad-
hyanivistavikacanilambujakīṁjala-
kāntarimaniśkalanāṃkendumāṇḍalopari-
thitapīta-Tām-kāravijaviratāsā-ca
aparyantāḥ ca Tārādevyāḥ dāsidiglo-
kadhātūn samavabhasya tātsthitā-
nāṃ api sattvānāṁ nānāratnavarṣa-
ṇena dāridryādideukhān apanayanti.
Kṣaṇikanairātmaśiddharmadeśanāṁ-
tena tāṁ santarpayanti. Punah
nānāprakāraṁ jagadartham kṛtvā
viśvaṁ api Tārārūpam nispāda
yatāpi pītā-Tām-kāravije tasyāntar-
Bhagavatī ityevamādīsphuraṇasam-
haraṇakramena yāvat kheda na
jāyate tāvat bhāvayet. Bhāvanātaṁ
khīnno mantram japeti. Tatrayam
mantraṁ Oṃ Tāre-tuttāre ture svāhā.
Mahāprabhāva evaṁ mantrarājaḥ.
Sarvaireva Tathāgataivanditaḥ puja-
tāḥ satkṛṣaṣṭeti. Dhyānāt vyuṭhito
yogi jagat-Tārārūpam dṛṣṭvā Bhaga-
vatyaḥaṅkāraṇa yathesṭaṁ viharet
various ceremonies, external and in-
ternal, by means of flowers, incense, 
light-stick, food-offerings, scents, gar-
lands, unguents, powders, mendicant
dress, umbrella, flags, bell, banner, and
and the like. Thus repeatedly wor-
shipping and praising her, the Mudrā
should be exhibited.............With
this Mudrā after propitiating that very
goddess of the essence of knowledge
he should commingle her with the
goddess of the essence of time, and
by so doing, the non-duality of the two
is meditated. Then the rays that
issue out from the yellow germ sylla-
bale ‘Tām’ which is on the spotless
moon (lit. the Lover of Night)—the
rays illuminating the worlds in the
ten quarters,—cause the removal of
the poverty and other miseries of the
beings that inhabit them, by showers
of various gems, and satisfy them by
the nectar of advice on realization of
temporary Sūnya (Nairātmā) or void-
ness. After doing good deeds for the
world he should meditate on the form
of Tārā which is identified with the
universe; again he should meditate
repeatedly, until tired, the yellow
germ syllable and the Bhagavati con-
contained therein. He, who is unable
to meditate should mutter the Mantra.
The Mantra in that case is “Oṃ Tāre-
tuttāre ture svāhā. This lord of all
Mantras has great power, and is
saluted, worshipped and revered by
all the Tathāgatas. Finishing the
Dhyāna he should think the world as
the form of Tārā and should move
about conceiving himself to be the
Bhagavatī.

Generally those who meditate on the Bhagavatī in this manner all the eight great perfections (Siddhi) fall at their feet. Not to speak of other smaller perfections, which come as a matter of course. Whosoever meditate upon the Bhagavatī in the lonely cave of the mountains, espies her with his own eyes; the Bhagavatī herself gives him his breath. Not to say more, even the Buddhahood which is most difficult to attain, comes to him as if it is in the palm of his hand.

Here ends the somewhat long procedure for the worship of Tārā.

The author of this Śādhanā is Aoupama Rākṣita, the Sthavira.
APPENDIX B.

Descriptions of one hundred and eight forms of Avalokiteśvara appearing in the Macchandar Vahal, Kathmandu, Nepal.

(Plates XLIII—LXIX)

1. Hayagrīva Lokeśvara. The god sits in the Vajraparyaṅka attitude on a lotus. He has four hands, out of which the two principal ones exhibit the Vyākhyāna pose. The second pair holds the rosary in the right hand and the lotus in the left. He is accompanied by six other gods and a dragon.

2. Mojañgājavalā (?) Lokeśvara. He stands in the Samabhāṅga pose on a lotus with his two hands showing the Abhaya Mudrā in the right and the lasso in the left.

3. Hālāhala Lokeśvara. He sits in the Lalita attitude on a lotus with his Śakti on the lap. He has three faces and six arms. The face above represents probably the head of the Dhyānī Buddha, the effigy of whom he ought to bear on the crown. In his three right hands he shows the sword, the rosary and the Varāda pose. In the three left hands he carries the lotus, the noose and the Utpala. The hand holding the noose passes round the Śakti in the act of embracing. The Śakti exhibits the Varāda Mudrā in the right hand and the Abhaya in the left.*

4. Harihariharivāhana Lokeśvara. Lowermost is the snake, on it is the lion; over the lion is Garuḍa. Nārāyaṇa rides Garuḍa and on his shoulder sits Lokeśvara. The Garuḍa has two hands in the Añjali Mudrā. Nārāyaṇa has four hands, out of which the first pair is engaged in forming the Añjali against the breast while the second pair has the Cakra in the right hand and the Gadā in the left. Lokeśvara sits in Vajraparyaṅka, and has six arms; the three right hands show the rosary, the Cakra and the Varāda pose while the three left carry the Tridaṇḍi, the noose and the Utpala.†

5. Māyājālakrama Lokeśvara. He has five faces and twelve arms. The head on the top probably represents Amitābha. He stands in the Añjīha attitude, wears the tiger-skin and the garland of heads, but his faces do not present a fearful appearance. The six right hands carry the Tridaṇḍi, the

* Described in the Śādhanamālā.
† Also described to the Śādhanamālā.
Khatvāṅga, the jewel, the Khadga, the Vajra and the rosary, and the six left the noose, the Kapāla, the Utpala, the fruit, the Cakra and the lotus.*

6. Saḍakṣāri Lokeśvara. He sits in the Vajraparyanaka attitude. He has four arms and one face. The principal pair of hands are joined against the breast in forming the Aṇijali. The second pair carries the rosary in the right and the lotus in the left.†

7. Ānandāli Lokeśvara. He shows a standing attitude in the Samabhāṅga, carries the lotus, the stem of which he holds in his right hand while the left displays the Varada pose.

8. Vaśyādhikāra Lokeśvara. He sits in the Vajraparyanaka attitude carries the bowl with his two hands arranged in Samādhi Mudrā.

9. Potapāda Lokeśvara. He sits also in the Vajraparyanaka attitude and has four arms. The two principal hands exhibit the Aṇijali against the breast while the other pair holds the rosary in the right and the noose in the left.

10. Kamaṇḍalu Lokeśvara. He stands in the Samabhāṅga pose and is endowed with six arms. The two principal hands are engaged in drawing the bow to its full length. The other four hands carry the Vajra and the Cakra in the two right and the Ghaṇṭā and the Kamaṇḍalu in the two left.

11. Varadāyaka Lokeśvara. He is one-faced, six-armed and stands on a lotus. The two principal hands join against his breast in forming the Aṇijali. He shows also the rosary and the Varada pose in the two right hands and the book and a Mudrā (probably Karaṇa) in the two left.

12. Jaṭāmukuta Lokeśvara. He is four-armed and one-faced, the head on the top representing the head of Amitābha; The two right hands show the rosary and the Varada pose while the two left have the lotus and the water-pot. He is represented in a standing attitude.

13. Sukhāvati Lokeśvara. He is one-faced and six-armed and sits on lotus in the Lalita attitude. The first pair of hands exhibits the Dharmacakra Mudrā, the second pair carries the rosary and the book and the third pair shows the Varada Mudrā in the right and the water-pot in the left.‡

14. Pretasantaripa Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he carries the rosary, the jewel

* Described in the Sādhanamālā.
† Described in the Sādhanamālā.
‡ Described in the Dharmakoṣasāṅgraha of Amṛṭānanda.
and shows the Varada Mudrā, while the three left carry the Tridanta and the book and exhibit the Varada Mudrā.∗

15. Māyājalakramakrodha Lokeśvara. He presents a very fierce appearance with five faces terrible with protruding teeth, and eyes rolling in anger. His hair rises upwards like flames of fire. He stands in the Pratyāśīlīḍha attitude and wears the tiger-skin. He has twelve arms, out of which the six right carry the sword, the Vajra, the goad, the noose, the Triśūla, and the arrow. The six left have the shield, the Cakra, the Jewel, the deer-skin, the Kapāla and the Tarjanī with the noose.†

16. Sugatiskandarśana Lokeśvara. He is one-faced and six-armed and stands on a lotus. In his three right hands he carries the rosary and exhibits the Varada and Abhaya poscs. The three left have the Tridanta, the Upala and the water-pot.‡

17. Nīlakaṇṭha Lokeśvara. He is one-faced and two-armed, and sits on a lotus in the Vajraparyanka attitude. He carries the bowl of gems in his two hands arranged in the Samādhī Mudrā.§

18. Lokañātha-raktāryāvalokiteśvara. He is one-faced and two-armed and sits in the Lalita attitude on a lotus. The right hand displays the Varada Mudrā while the left holds the stem of a lotus on his lap.¶

19. Trilokasandarśana Lokeśvara. He is also one-faced and two-armed and sits in the Vajraparyanka attitude. His right hand is raised against the breast with outstretched fingers and the palm inwards. The other hands exhibit exactly the same pose (Karana?) as displayed in one of the left hands by Varadāyaka Lokeśvara.

20. Śimhanātha Lokeśvara. He is one faced and four-armed and sits in Bhadrāsana, or the European fashion, on a raised seat placed on the lotus. In his two right hands he carries the sword and the jewel while the two left hold the book and the noose.¶

∗ Described on the obverse side of the first leaf of Abhishekavidhi, appended to the Nepal palm leaf Ms. of the Śādhanamālā.
† This form seems to have some affinity with the form described under No. 5. The Dhyāna in the Śādhanamālā probably gave rise to two distinct forms in later times.
‡ Also described in Abhishekavidhi.
§ Described in the Śādhanamālā.
¶ Described in the Śādhanamālā as Lokañātha.
¶ This seems to be quite different from the Śimhanāda described in the Śādhanamālā.
21. **Khasarpaṇa Lokeśvara.** He is one-faced and two-armed and sits in the Lalita attitude on a lotus. His right hand exhibits the Varada pose and the left is raised against the breast and holds the stem of a lotus. {

22. **Manipadma Lokeśvara.** He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. His two principal hands are joined against his breast in forming the Aṅjali. The other pair holds the rosary in the right hand and the lotus in the left. He is identical in form with no. 6. described above.

23. **Vajradharma Lokeśvara.** He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. The right hand displays the Abhaya pose and the right on the lap holds the stem of the Utpala. {

24. **Pupala Lokeśvara.** He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. One of the two right hands carries the rosary while the other exhibits the Abhaya pose. One of the two left carries the book and the other displays a Mudrā with the index and little finger pointed forwards (Karṇa ?).

25. **Utnauti (?) Lokeśvara.** He is one-faced and six-armed and sits in Bhadrāsana on the raised seat of a lotus. His three right hands hold the rosary and the Vajra and exhibit the Abhaya pose, while the three left carry the Kapāla, the noose and the water-pot.

26. **Vṛṣṇācana Lokeśvara.** He is one-faced and six-armed and sits in the Lalita attitude on a lotus. The three right hands show the Utpala, the arrow and the Varada pose while the three left show the book, the bow and the Abhaya pose.

27. **Brahmadānta Lokeśvara.** He is one-faced and four-armed, sits in the Lalita attitude on a lotus and is accompanied by his Śakti who sits on his lap. His two right hands show the Tridaṇḍī and the Varada pose, while the two left show the Ratnakalasa (vessel containing jewels) and a Mudrā with the index and little fingers pointed forwards. The Śakti displays the Varada pose in the right hand and the Abhaya in the left.

28. **Aśṭā (?) Lokeśvara—**He is one-faced and six-armed and sits in the Lalita attitude. The three right hands carry the sword and the arrow and display the Varada pose; while the three left hold the Kartri, the bow and display the Abhaya pose.

* Described in the Sādhānamālā. Here the four companions have not been given. {

† Described in the Sādhānamālā; but the form presented in this figure does not agree with the one described in chapter III.
29. Mahāvajrasattva Lokeśvara. He is one-faced and eight-armed and sits in the Vajraparyaṇka attitude on a lotus. The four right hands exhibit the sword, the rosary, the Cakra and the Abhaya pose while the four left carry the noose, the Tridanḍi, the conch and the bowl of gems on the lap.

30. Viśvahana Lokeśvara—He is one-faced and six-armed and sits in the Vajraparyaṇka attitude on a lotus. The three right hands carry the sword, the arrow and the Cakra, while the three left carry the noose, the bow and display the Abhaya pose.

31. Šākyabuddha Lokeśvara—He is one-faced and four-armed and is represented in a standing attitude on a lotus. His two right hands carry the arrow and the Khaṭvāṅga, while the two left hold the bow and exhibit the Tarjanī.

32. Sāntāsi Lokeśvara. He is one-faced and six-armed and stands on a lotus. The two principal hands join against the breast in forming the Dharmacakra Mudrā. The other four hands show the rosary and the Varada pose in the right and the book and the Abhaya pose in the left.

33. Jamadaṅḍa Lokeśvara. He is one-faced and six-armed and sits in the Lalita attitude on a lotus. The three right hands carry the sword, the lotus and the Vajra while the three left carry the fruit, the bowl of gems and exhibit a Mudrā (Karaṇa ?).

34. Vajroṣṇiśa Lokeśvara. He is one-faced and six-armed and is represented as standing on a lotus. His three right hands show the rosary, the Tridanḍi and the Abhaya pose, while the three left show the book, the noose and the Varada pose.

35. Vajrahauntika Lokeśvara. He is one-faced and twelve-armed and stands in Ardhaparyaṇka in a dancing attitude. He carries the Utpala in all his twelve hands.*

36. Jñānadhātu Lokeśvara. He is one-faced and eight-armed and stands on a lotus. Two of his hands join in forming the Anjali against the breast; the second pair exhibit what is called the Kṣepaṇa Mudrā. The remaining hands carry the rosary and the Tridanḍi in the right and the book and the noose in the left.

* This form may be a later development of the conception of Padmanārtēśvara, who is also sometimes represented as eighteen-armed, carrying the double lotus in all his hands.
87. Kāraṇḍavyūha Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He carries the Vajra in the right hand and the book against his breast in the left. 

88. Sarvaṇivaranaṇaviśkambhi Lokeśvara. He is one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He carries the stem of a lotus on which appears the sword in the right hand and the Vajra against his breast in the left.

89. Sarvaśokatamonirghāta Lokeśvara. He is one-faced and four-armed and sits in the Vajraparyaṅka attitude on a lotus. The two principal hands exhibit the Abhaya poses against his breast and the other two hands carry the rosary in the right and the Utpala in the left.

90. Pratibhānakakātha Lokeśvara. He is one-faced and two-armed and sits in Vajraparyaṅka attitude on a lotus. He carries the noose against his breast in the right hand and holds the bowl of gems in the left.

91. Amṛtraprabha Lokeśvara. He is also one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He carries the double Vajra on his lap in the right hand and the lotus on a water-vessel in the left.

92. Jāliniprabha Lokeśvara. He is also one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He holds the sword on a lotus in the right hand and the stem of a lotus against his breast in the left.

93. Candraprabha Lokeśvara. He is also one-faced and two-armed and sits in the Vajraparyaṅka attitude on a lotus. He exhibits the Vitarka Mudrā in the right hand and carries the stem of a lotus against the breast in the left.

94. Avalokita Lokeśvara. He is also one-faced and two-armed and sits in the same attitude. He weilds the sword in his right hand and holds the stem of a lotus against his breast in the left.

95. Vajragarbha Lokeśvara. He has got also the same number of hands and faces like no. 44. He carries the Vajra in the right hand and the stem of a lotus in the left.

96. Sāgaramati Lokeśvara. He is in all respects identical to No. 44 with the difference that he carries the double Vajra in his right hand.

* This form ought to have been the same as the Śaḍākṣari Lokeśvara, but it is not so.
47. Ratnapāṇi Lokeśvara. He is also identical with No. 44 in all other respects. The difference lies in the fact that he carries the sword in the left hand and displays the Varada Mudrā in the right.

48. Gaganaṅgaja Lokeśvara. He is also identical to No. 44 in all other respects with the difference that he exhibits the Vitarka Mudrā in the right hand and the book in the left.

49. Ākāśagarbha Lokeśvara. He is also identical to No. 44 in all respects with the difference that here the god exhibits the Varada pose in the right hand and the stem of a lotus in the left.

50. Kṣitigarbha Lokeśvara. He is also identical to No. 44 except that here the god carries a tray of gems in the right hand and displays the Varada Mudrā in the left.

51. Akṣayamati Lokeśvara. He is also identical to No. 44 with the difference that this god carries the rosary in the right hand and holds the lotus on a water-vessel against his breast in the left.

52. Srṣṭikāntā Lokeśvara. He is one-faced and two-armed and stands on a lotus. He displays the Varada pose in the right hand while the empty left hand rests near his waist. A large number of four armed gods issue out from various points of his body while Amitābha appears over his head.

53. Sāmantabhadra Lokeśvara. He is one-faced and two-armed and sits in the Vajrapanyanka attitude on a lotus. He exhibits the Varada pose in the right hand and holds the stem of a lotus against his breast in the left.

54. Mahāsahasrabhujā Lokeśvara. In all other respects he is identical to No. 53 with the difference that here the god weilds the sword in his right hand and dispalys the Varada Mudrā in the left.

55. Mahāratnakīrti Lokeśvara. He is three-faced and six-armed and stands on a lotus. He carries the fruit, the Utpala, and the conch in the three right hands, and shows the bow, the whip and the Namaskāra Mudrā in the three left.

56. Mahāsaṅkhānātha Lokeśvara. He is identical in all respects to No. 55 with the difference that the symbols carried by him are different. Here the god shows the Namaskāra Mudrā, and the two Vajras in the three right hands while the three left carry the noose, the arrow and the Ghaṇṭā.

57. Mahāsahasrasūryya Lokeśvara. He is eleven-faced and eight-armed and stands on a lotus. The two principal hands exhibit the Abhaya
poses against the breast. The remaining hands show the rosary, the Cakra and the Varada pose in the three right hands and the Utpala, the bow charged with an arrow, and the vessel in the three left. This form of Lokesvara is very popular in Tibet.

58. Maharatnakula Lokesvara. He is three-faced and six-armed and stands on a lotus. The head on the top represents that of Amitabha. He carries the sword, the Utpala and the rosary in the three right hands and the book, the lotus and the Utpala in the three left.

59. Mahapatala Lokesvara. He is also three-faced and six-armed and stands on a lotus. He carries in his three right hands the Vajra, the Visvavajra and the Utpala and in the three left, the banner, the Ghantha and the Kamandalu.

60. Mahamsajudatta Lokesvara. In all other respect he is similar to No. 59. But he carries the Ghantha, the sword and the Ratnapallava in his three right hands and the Vajra, the Ghantha and the Utpala in the three left hands.

61. Mahacandrabimba Lokesvara. He is three-faced and six-armed and stands on a lotus. He carries the arrow, the Utpala and the fruit in his three right hands and the bow, the Vajra and the Cakra in the three left. The head on the top probably represents Amitabha.

62. Mahasuryabimba Lokesvara. He is identical in all respects to No. 61 except that here the god carries two Vajras, and the Cakra in the three right hands and two Utpalas and the bowl of gems in the three left.

63. Mahabhayaphala Lokesvara. He is also similar in form to No. 61 except that here the god carries the Vajra, the sword and the Utpala in the three right hands and two Ghanthas, and the book in the three left.

64. Mahabhayakari Lokesvara. He is also similar in form to No. 61, but the symbols held by the hands are different. Here the god carries the book against his breast in the two principal hands, and holds the Vajra and the the rosary in the right and the Ghantha and the Tridantha in the left.

* Getty's Avalokitesvara with 22,000 arms is only a development of this form of Lokesvara, which appears in the middle of the image. See Getty: Gods of the Northern Buddhism.

† In the whole of the Sadhanamala we do not find any deity with four faces and six arms. The arms are generally double the number of faces.
65. Mahāmañjughūta Lokeśvara. He is also similar to No. 61 with the difference that here the god carries the sword, the Vajra and the Kamandalu in the three right hands, and the rosary, the Utpala and the bell in the three left.

66. Mahāviśvaśuddha Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the sword, the flag, the Vajra and the goad, while the four left hold the Ghañṭā, the conch, the Utpala and the lotus.

67. Mahāvajradhātu Lokeśvara. He is identical with No. 66 in all respects but the symbols differ. Here the god carries the Vajra, the bow, the Triśūla and the sword in the four right hands, and the Ghañṭā, the arrow, the Kamandalu and the noose in the four left.

68. Mahāvajradhāra Lokeśvara. He is also identical in form to No. 66 with the difference that here the god carries the sword, the Vajra, the bow and the Aṅkuśa in the four right hands, and the Utpala, the Ghañṭā, the arrow and the noose in the four left.

69. Mahāvajrapāṇi Lokeśvara. He is also identical with No. 66 except that here the god carries the sword, the goad, the Gadā, and the rosary in the four right hands, and the Cakra, the noose, the Utpala and the book in the four left.

70. Mahāvajranātha Lokeśvara. He is three-faced and eight-armed and stands on a lotus. He carries the rosary and the noose and displays the Abhayā and Varada poses in his four right hands. The three left show the book, the Tridanda, and the lotus, while the empty fourth rests near the waist.

71. Amoghapāsa Lokeśvara. He is four-faced and eight-armed and stands on a lotus. He carries in his four right hands the Vajra, the sword, the goad and the bow, while the three left carry the Ghañṭā, the Tridanda, the noose and the arrow.

72. Devadevatā Lokeśvara. He is also similar to No. 71 with the difference that here the god carries the Vajra, the bow, the Triśūla and the sword in the right, and the bell, the arrow, the jewel (?) and the noose in the left.

73. Pīṇḍapātra Lokeśvara. He is one-faced and two-armed and stands on a lotus. He carries the Pīṇḍapātra (the bowl containing oblations to be offered to the Departed Fathers) in his two hands near the waist.
74. Sārthavāha Lokeśvara. He is similar to No. 73 in all respects except that here the god displays the Varada Mūḍrā in his right hand and carries the Piṇḍapātra (bowl) in the left.

75. Ratnadala Lokeśvara. He is also similar to No. 73 in all other respects except that here he displays the Varada pose in the right hand while the empty left touches the shoulder.

76. Viṣṇupāṇi Lokeśvara. He is again similar in form to No. 78, except that here he carries the Trisūla in the right hand and a lotus bud in the left.

77. Kamalacandra Lokeśvara. He is also similar to No. 78 except that here he displays the Vitarka Mūḍrā in both of his hands.

78. Vajrakhaṇḍa Lokeśvara. He is also similar to No. 73 in all other respects except that here the god carries the lotus bud in the right hand and the book against the breast in the left.

79. Acalaketu Lokeśvara. He is also similar to No. 73. But he displays the Abhaya Mūḍrā in the right hand and the Piṇḍapātra (bowl) in the left. A chowrie rests against his right shoulder.

80. Śirīṣārā (?) Lokeśvara. He is also similar to No. 78 in all respects except that here he carries the sword in the right hand and the noose in the left.

81. Dharmacakra Lokeśvara. He is again similar to No. 73 except that here he carries the Vajra in the right hand and the axe in the left.

82. Harivāhana Lokeśvara. He is identical to No. 73 with the difference that here the god carries the Kamanḍalu in the right hand and the chowrie in the left.

83. Sarasīrī (?) Lokeśvara. He is again identical with No. 73. The difference is that here the god carries the Trisūla in the right hand and the lotus in the left.

84. Harihara Lokeśvara. He is also identical with No. 73 in all other respects except that here he displays the Vyākhyāna Mūḍrā with his two hands against the breast.

85. Simhanāda Lokeśvara. He is again similar to No. 73. But here the god carries the chowrie resting against his shoulder in the right hand, while the empty left rests near the waist.
86. Viśvavajra Lokeśvara. He is also similar to No. 73 with the difference that here the god displays the Varada pose in the right hand and carries a snake in the left.

87. Amitābha Lokeśvara. He is again similar to No. 78 in all other respect except that here the god carries the chowerie in the right hand and the wheel in the left.

88. Vajrasattvadvātu Lokeśvara. He is similar to No. 73 except that here he carries the Cakra in the right hand and the conch in the left.

89. Viśvabhūta Lokeśvara. He is similar to No. 78 in form; but here he carries the rosary in the right hand and the lotus in the left.

90. Dharmadhātu Lokeśvara. He is again identical with No. 78 in form except that here the god carries in his two hands the water-pot held near the waist.

91. Vajradhātu Lokeśvara. He is identical with No. 73 except that here the god displays the Varada Mudrā in the right hand and carries the lotus in the left.

92. Sākyabuddha Lokeśvara. He is also similar to No. 73 with the difference that he carries the Vajra in the right hand while the empty left is held near the waist.

93. Cittaadhātu Lokeśvara. He is also similar to No. 73 with the difference that he carries the image of a Jina (probably Amitābha) in the right hand and displays the Abhaya pose in the left.

94. Cintānani Lokeśvara. He is also similar to No. 73 except that here he carries the Caitya in the right hand while the empty left is held near the waist.

95. Sāntamati Lokeśvara. He is again similar to No. 73 with the difference that he exhibits the Varada pose in the right hand, and carries the bough of a tree in the left.

96. Maṇjunātha Lokeśvara. He is also similar to No. 78; but here the god carries the rosary in the right hand and the book against the breast in the left.

97. Viṣṇucakra Lokeśvara. He is also similar to No. 73 except that here he carries the Cakra in the right hand and the Gadā in the left.
98. Kṛtāñjali Lokeśvara. He is also similar to No. 78 with the difference that here the god exhibits the Añjali, which is held against the breast, in his two hands.

99. Viṣṇukānta Lokeśvara. He is again identical with No. 78 in all other respects except that here the god displays the Varada Mudrā in the right hand and the book against the breast in the left.

100. Vajrasrīta Lokeśvara. He is also identical with No. 78. The difference lies in the fact that here the god carries the chowrie in the right hand and the lotus in the left.

101. Saṅkhanātha Lokeśvara. He is also similar to No. 78 with the difference that here the god carries the conch against his breast in the right hand and the lotus in the left.

102. Vidyāpati Lokeśvara. He is also similar to No. 78 except that here the god shows the empty right hand against his breast while the left carries the lotus. The chowrie hangs from his right shoulder.

103. Nityanātha Lokeśvara. He is identical with No. 78 with the difference that here the god carries the rosary in the right hand over the book held in the left.

104. Padmapāṇi Lokeśvara. He is also similar in form to No. 78 with the difference that here the god displays the Varada pose in the right hand and carries the stem of a lotus in the left.

105. Vajrapāṇi Lokeśvara. He is again identical with No. 78 in all other respects except that here the god carries the Vajra on his head in the right hand, while the empty left is held near the waist. The attitude in which he stands is also different. He shows the dancing attitude in Ardhaparyanka.

106. Mahāsthāmaprāpta Lokeśvara. He is similar in all respects to Padmapāṇi Lokeśvara (No. 104).

107. Vajranātha Lokeśvara. He is also identical with No. 105, Vajrapāṇi Lokeśvara, with the only difference that here the god holds the lotus in the left hand. Like the previous one, he shows also the dancing attitude in Ardhaparyanka.

108. Śrīmadāryāvalokiteśvara. He is one-faced and two-armed and stands on a lotus. He holds the Vajra in his right hand, which rests against the breast, while the left carries the stem of a lotus held near the waist.
GLOSSARY.

_Abhaya_—Mudrā, or the gesture of protection. Any hand showing this Mudrā should be slightly elevated and bent with the palm turned outward, the fingers being outstretched and elevated. This Mudrā should be distinguished from the Varada Mudrā in which case the hand is stretched downwards with the fingers, instead of being elevated, pointed downwards; and also, from the Capeṭadāna Mudrā, which shows the right hand menacingly extended upwards, just as we do in dealing a slap.

_Akṣamālā_—or _Mālā_, is the string of beads such as is carried by the Roman Catholic priests. The beads consist of a kind of dried fruit, called in Sanskrit, _Rudrākṣa_.

_Aliḍha_—a particular Āsana, or attitude of legs, in all respects similar to the attitude adopted in drawing the bow charged with an arrow. The right leg is outstretched while the left is slightly bent. This attitude should be distinguished from the _Pratyāliḍha_ attitude, in which case the left leg is outstretched while the right is slightly bent and placed behind.

_Ajājali_—name of a Mudrā also known as the _Sarvarājendra_ Mudrā or the _Sampuṭājali_. It is the Mudrā in which the two hands are clasped palm to palm, both of which are extended upward with all fingers erect or slightly bent. This is the characteristic Mudrā of Saḍakṣari Lokesvara and is also exhibited by Nāmasaṅgiti.

_Aṅkuśa_—elephant goad. _See_ the weapon, for instance, in the image of Parpaśavari. When the goad is surmounted by a Vajra, it is called _Vajrāṅkuśa_.

_Anuyayaṅjanas_—see _Lakṣaṇas_.

_Ardhaparyoṅka_—also called _Mahārājalilā_, is a particular Āsana of sitting. Both the legs are on the same pedestal; one of the knee is raised while the other is bent in the usual position of a Buddha. This Āsana should be distinguished from the _Lalitāsana_ in which case one of the legs is pendent, while the other is bent in the usual position of a Buddha. When both the legs are pendent, the attitude is called the _Bhadrāsana_.

Āsana—The word in Sanskrit may mean a seat, a mystic or any attitude exhibited in the lower limbs. The word Padmāsana means the seat of a lotus. Similarly Simhāsana means the lion-throne or the seat of a lion. The word Sukhāsana means any easy attitude of sitting. It may be the Paryaṅkāsana, the Lalitāsana or the Ardhaparyaṅkāsana. In fact, in the Sādhana-mālā, the word Sukhāsana has not been used in a technical sense. When used in a technical sense Āsana always signifies a particular mystic position of the lower limbs of the body. This Āsana may be of various kinds, such as, the Paryaṅkāsana, Vajraparyaṅkāsana, Lalitāsana, Ardhaparyaṅkāsana, Bhadrāsana, Āliṅghāsana, Pratyāliṅghāsana or the Nātyāsana, a variety of Ardhaparyāṅka.

Āśoka—the absence of sorrow; but the word is always used to designate a particular kind of tree which blossoms forth red flowers. From time immemorial, this tree is regarded as sacred in India. It is believed that kicks at the tree by chaste women cause it to blossom.

Bāṇa—see āra.

Bhūmiśparśa—also called Bhūmiśparśana or the Bhūsparśa is the name of a Mudrā. The right hand exhibiting this Mudrā has the palm turned inward and the fingers outstretched with the tips touching the ground. This Mudrā should be distinguished from the Varada Mudrā in which case the tips do not touch the ground and the palm instead of being turned inward is turned outward. The deity showing the Bhūsparśa Mudrā must sit in the Vajraparyaṅka attitude.

Bhūtas—a class of mischievous spirits or hobgoblins who, without any provocation whatever, are supposed to injure men and destroy them mysteriously.

Bīja—see Vīja.

Brahmakapāla—or the Brahmadīrāh, is the severed head of Brahmā who is credited with four faces with grey beards in all of them and the crown of grey chignon. The Buddhist gods, carrying triumphantly the severed head of Brahmā, display the aversion of the Buddhists towards the Hindus, as well as, the superiority of their gods to the gods of the alien faith.

Brahmamukha—the face of Brahmā containing four faces. The Brahmasukha is super-imposed on the head of Paramāsva.
Brahmaśirah—see Brahmakāpāla.

Caitya—or the Stūpa, which represents the Buddhist Universe, is the Buddhist sanctuary, sometimes square and sometimes round, with spires or steps in the capital. Each spire or step represents a heaven, the uppermost portion being a point which is supposed to be the highest peak of Mount Sumeru, a mythical mountain, whence the Bodhicitta loses itself in Śunya. On the four sides of the Caitya the figures of the Dhyāṇi Buddhas appear. Vairocana is sometimes present or sometimes absent. The intermediate corners are sometimes occupied by the figures of the Divine Buddhāsaṅkīs or their symbolic representations in the form of Yantras. The Caitya may show further, in the four cardinal points, the Caturmahārajjikas or the Guardians of the quarters, namely, Vaiśravaṇa, Virūpākṣa, Virūḍhaka and Dṛḍtarāṣṭra. See Stūpa and Plate II.

Cakra—wheel or disc. It is the characteristic symbol of the Hindu god Viṣṇu or Kṛṣṇa.

Cāmara—Chowrie or the fly-whisk consisting of the tail of a Yak.

Cāpa—also called Dhanu, is the bow. It is generally carried in the left hand. With the bow and the arrow Māricī inflicts pain to the Māras or wicked beings.

Casaka—the same as Kapāla. See Kapāla.

Caturmuḍrā—See ṣaṃmuḍrā.

Cintāmaṇi—the gem that satisfies all desires. The jewel is sometimes represented in the form of small round object and sometimes in the shape of a flame.

dākinī—same as ṣakti. See ṣakti.

damaru—small drum, such as is carried by the Hindu god Śiva. See damaru in the image of Bīhnāntaka.

Dāṇḍa—the staff or the mace carried by Ḥayagrīva. It cannot be translated as the magic wand, as the Khaṭvāṅga serves that purpose. When the staff is surmounted by a Vajra, it is called a Vajraḍāṇḍa.

Dhāraṇī—meaningless conglomeration of syllables, occasionally containing one or two intelligible words, used as a charm or prayer. There are Dhāraṇī-Saṅgrahās or collections of Dhāraṇīs in the Nepal Library,
with an astonishingly large number of Dhāraṇīs devoted to the different deities. The list given in the Nepal Catalogue, Vol. II, App. p. 251 et sqq. may be consulted.

Dharmacakra—or Vākyhyāna Mudrā is that gesture of hands exhibited by Lord Buddha while preaching his first sermon at Sarnath. This pose is depicted variously but the most artistic and correct representation of this Mudrā is to be found in the celebrated Prajñāpāramitā image from Java (Plate XXVIII,c) See Getty: The Gods of Northern Buddhism, p. 168.

Dhanu—same as Cāpa. See Cāpa.

Dhāpa—incense stick, which when burns, emits fragrance.

Dhyāna—meditation; it refers generally to that portion of the Śādhanā in which instruction is given as to the description of the deity with whom the worshipper is to identify himself.

Dhyāna—or Samādhi Mudrā; the position of hands while in meditation. The hands with palm upwards lie one upon the other on the lap with all the fingers stretched. This is the characteristic Mudrā of Amitābha.

Dhyānāsana—or Vajraparyānāsana, or Vajrāsana, is the meditative pose, the two legs being firmly locked with both the soles apparent—the characteristic sitting attitude of the Dhyāni Buddhas. Sometimes a small thunderbolt, shown on the seat of the god, indicate the meditative attitude. Dhyānāsana should be distinguished from the Paryānāka attitude in which case the legs are placed one upon the other with both the soles invisible.

Dīpa—lamp; the sacred lamp fed with ghee.

Gadā—mace.

Garuḍa—mythical bird supposed to be the destroyer of all serpents. The Hindus regard him as the Vāhana of Viṣṇu. Garuḍa is represented as a huge bird with a human body, two wings and sharp beaks, generally with hands clasped against the breast.

Ghaṇṭā—bell; when the bell is surmounted by a Vajra, it is called Vajraghaṇṭā, which is a symbol of Vajrasattva.

Jaṭāmukuta—the crown of chignon. The hair is tied up above the head in such a way so as to resemble a crown or a tiara.
Kalasa—is the ordinary water-vessel of metal or earth. It is different from Kamaṇḍalu or Kundaṅka, which is smaller in size and in which there is a projecting pipe for discharging water.

Kamaṇḍalu—See Kalasa.

Kapāla—either (i) severed head of a man, or (ii) the cup made of a skull, or (iii) a bowl. The skull cup is of two kinds: when it is filled with blood it is called Asṛkkapāla, and when with human flesh it is called Māmsakapāla. The deities are supposed to partake of the blood or the flesh carried in these cups.

Karana—Mudrā. Any hand showing this Mudrā is outstretched with the index and the little fingers erect, while the thumb presses the two remaining fingers against the palm of the hand.

Karppara—same as Kapāla. See Kapāla.

Kartri—or Kartari signifies a small knife; sometimes the edge of it is uneven like the edge of a saw. It is called Vajrakartri when surmounted by a Vajra.

Khaḍga—sword. The sword in the hand of Maṉjuśrī is called the Prajñākhaḍga or the Sword of Wisdom, which is believed to destroy the darkness of ignorance by the luminous rays issuing out from it.

Khaṭvāṅga—magic wand; the stick is generally surmounted either by the Vajra, or the Kapala, or the Triśula, or the banner, or all of them. In any case, for a Khaṭvāṅga the skulls are necessary and it will be so called even if nothing else is present.

Kṣepana—The Mudrā of sprinkling, exhibited by Nāmasaṅgiti. The two hands are joined palm to palm with fingers all stretched, the tips of which are turned downwards and enter into a vessel containing nectar.

Kundaṅka—same as Kamaṇḍalu. See Kalasa.

Lakṣaṇas—auspicious marks; the thirty-two special marks of a Buddha, enumerated in Dharmasamgraha attributed to Nāgārjuna. The Lakṣaṇas are also enumerated in Getty: The Gods of Northern Buddhism, p. 170 et sqq. Another class of minor marks are called Anuvyaśijānas, eighty in number, also enumerated in the Dharmasamgraha.

Mālā—same as Akṣamālā; see Akṣamālā.

Māṇḍala—the magic circle containing mystic figures and diagrams, and figures
of gods and goddesses constituting the Maṇḍala. In the Nispanna-
yogāmbara Tantra, Kriyāsamuccaya and the Vajrāvali-nāma-maṇḍalo-
pāyikā there are descriptions of no less than a score of Maṇḍalas,
each containing a number of deities.

Maṇi—same as Cintāmaṇi; see Cintāmaṇi.

Mantra—mystic syllables, sometimes containing one or two intelligible words,
but shorter than the Dhāraṇī. The Mantras are believed to be a
contracted form of the Dhāraṇī and are meant for the mass to obtain
an easy salvation, by simply muttering them. In many instances,
the Mantra gives the name of the divinity or his attributes, and
these are most important in determining the names of different gods
when the Colophons of Sādhanas are not reliable.

Mayūra—peacock; and Mayūrapiccha is the tail or feathers of a peacock.

Mudgara—hammer; it may also mean a staff or a mace.

Mudrā—mystic pose of hand or hands. Some of the Mudrās can be shown
by one hand, such as the Varada, Abhaya, Namasūkha, etc.; others
require both the hands, such as the Aṇjali, Dharmacakra and many
others. In the Sādhanamālā there are descriptions of an everwhel-
mimg number of Mudrās. But it is very difficult to comprehend them
unless actually explained by the priests.

Mūsala—pestle.

Nēga—serpent. They have the character of water-spirits and are believed
to dwell in the springs, lakes and tanks and have the power to yield
rain. But if they are roused to anger, they hurl down rocks from the
mountain tops and destroy fair cities. The gods of the Sādhanamālā
are fond of ornaments of eight lords of snakes. For their names and
ornaments constituted by each of them, see supra p. 56.

Nakulī—mongoose; the characteristic animal of Jambhala. The mongoose
is believed to be the receptacle of all gems and when the god of Wealth
presses the animal, it vomits forth all the riches.

Namaskāra—the Mudrā assumed by the Bodhisattvas when paying homage
to the Buddhas or Tathāgatas, or by the minor deities to the principal
one. The hand, slightly bent, is raised above in a line with the shoul-
der with fingers outstretched or slightly bent and palm turned up-
wards. The description given in Getty, p. 172 is a description of the
Aṇjali Mudrā.
Nūpara—anklet; small bells are attached to the ornament so that when the leg moves, it chimes melodiously.

Padma—lotus, which may be any colour except blue. The blue lotus is designated by the word Utpala or Nilotpala. It is regarded as especially sacred by all classes of Indians. See Getty: The Gods of Northern Buddhism, p. 172. When the lotus shows petals in both the upper and lower directions it is called the Viśvepadma or the double lotus.

Parasū—axe.

Paryanka—see Dhyānāsana.

Pāśa—noose or lasso; when a Vajra is attached at the end of it, it is called the Vajrapāśa or the adamantine noose. The noose is required to bind the host of the Māras and all other wicked beings.

Pātra—begging bowl or bowl, generally found in the images of the five Dhyānī Buddhas and of Buddha Śākyasimha. Sometimes the Kapāla is used in the Sadhanamālā to designate a bowl. See Kapāla. Getty records a Buddhist legend as to how a Pātra came in the possession of Buddha. Op. cit. p. 173 et sqq.

Praṇjā—see śakti.

Preta—or Mrta, or śava always mean a corpse in Indian Buddhist Iconography.

Pustaka—book in the form of a Sanskrit Manuscript which represents the Prajñāpāramitā or the Book of Transcendental Knowledge. Nāgārjuna is said to have restored the Scripture from the nether regions. The book is carried by several Buddhist gods, notably, Prajñāpāramitā, Mañjuśrī and Sarasvatī.

Ratna—jewel; the word Triratna signifies the three Jewels, Buddha, Dharma and Saṅgha. Similarly there are different groups of jewels, such as the seven jewels or the sixteen jewels. For the enumeration of the seven jewels, see Getty: The Gods of Northern Buddhism p. 174. See also Cintāmani.

Sadhana—the procedure of worship for the invocation of Buddhist gods, and not ‘charm’ as translated by C. Bendall. For the translation of a complete Sadhana see Appendix A. The Sadhanamālā or the Sadhana-samuccaya is a collection of more than three hundred Sadhanas.
śakti—or Prajñā, Vidyā, Svabhā Prajñā or Svabhā Vidyā, the female counterpart of a Bodhisattva. All goddesses are regarded as female counterparts of one or the other of the Bodhisattvas. The Śaktis are either represented singly or in yab-yum, i.e. in the actual embrace of the god to whom she is affiliated as a Śakti. This female counterpart may be “Svabhā” (own shadow) when she carries the same symbols and is in all respects similar, unless otherwise stated, to the god she embraces.

Samādhi—meditation; “the deepest form of abstract meditation.” For a description of the Samādhi Mudrā see Dhyāna Mudrā.

śaṅkha—conch-shell; it is especially given as a symbol to the gods as the sound vibrated through a shell penetrates far and wide. The conch-shell seems to have been extensively used in wars by ancient Indians.

śaṅmudrā—the six Mudrās, the meaning of this Mudrā being quite different from the Mudrā meaning mystic gestures. It has been translated as auspicious ornaments or symbols. The six ornaments are enumerated in the following verse in the Sādhanaṃalā—

Kaṇṭhikā rucakaṁ ratnamekhalāṁ bhasmasūträkaṁ |
Śaṭ vai pāramitā etā mudrārūpena yojitāḥ ||

“The torque, the bracelet, the jewel, the girdle, the ashes and the sacred thread are ascribed to the gods in the form of Mudrās (ornaments), which represent the six Pāramitās.”

These ornaments or symbols are generally of human bones, the Khaṭvāṅga being the sacred thread. When one of the six is absent, they are called Paśicamudrā, and Caturmudrā, when two.

śara—or Bāna is the arrow. It is generally carried in the right hand, while the corresponding left shows the Dhanu.

śava—see Preta.

Siddhas—or Siddhapuruṣas are saints who have already attained Siddhi or perfection in a Tantric rite and have acquired superhuman powers. Two groups of Siddhas are generally recognized, one consisting of eight and another of eighty-four. They were famous in the mediaeval ages for their magical powers and prodigious deeds. Most of them were Bengalees.
Śīṃha—lion. The word Śīṃhāsana means the lion-seat or the lion-throne, but does not designate a special attitude of sitting such as the Vajrāsana, Ardhaparyāṅkāsana, and so forth. See āsana.

Śrāṅkha—chain, also called the Vajraśrāṅkha, or the adamantine chain, which is the characteristic symbol of Vajraśrāṅkha.

Stūpa—see Cāitya, and pictures of three celebrated Stūpas of Nepal in Plate II.

Śūci—Mudrā used generally in the act of dancing, though it is to be seen in other cases also. All the fingers are stretched with the tips joining at the end, so as to resemble a needle (śūci).

Śūnya—translated as ‘Void’ in the absence of a suitable and more expressive word. It signifies a stage of the mind after Nirvāṇa, about which neither existence, nor non-existence, nor a combination of the two, nor a negation of the two can be predicated. This Śūnya in Vajrayāna is identified with Compassion which transforms itself in the form of divinities, of the nature of Śūnya, for the welfare and happiness of men (śūnyatā-karunābhinnā).

Sūryya—the sun or the disc of the sun, which is held in one of her hands by Mārīcī and which is the seat of many Buddhist gods and goddesses. Rāhu is said to devour the sun and the moon.

Śvābhā Prajñā—see śakti.

Tarjani—Mudrā; the pose of the raised index finger in a menacing attitude. In the hand, showing this Mudrā, the index finger only is raised while the other fingers are locked up in the fist. If a pāśa or noose appears round the index finger it is called Tarjanipāsa. The word Vajratarjani signifies the Vajra held in the fist while the index is raised in a menacing attitude.

Tarjanipāsa—see Tarjani.

Tarpana—Mudrā of doing homage to the Departed Fathers; the Mudrā of Nāmasaṅgiti. Any ērm showing this gesture is bent and is raised upward in a line with the shoulder. The palm of the hand is turned inward with fingers slightly bent and pointed towards the shoulder.

Tathāgatas—the Buddhas who have attained the highest stage of perfection according to the Buddhists. In the Sādhanamālā, the word is invariably used in the plural number always with reference to the
five Dhyāni Buddhas, but does not even signify Vajrasattva or Vajradhara. The Buddhhas are innumerable and have a hierarchy among them; the different orders are, Pratyeka, śrāvaka, Samyak-Sambuddha, Jina, Arhat, Tathāgata, and the like.

Trailokyā—pertaining to the three worlds, the terrestrial, the celestial and the infernal.

Triśūla—trident. The Hindu god Śiva is believed to carry the trident and hence it is popular among the Tantra symbols as most of the Tantras are in the form of a dialogue between Śiva and Pārvatī.

Utpala—see Padma.

Vāhana—vehicle or the mount of gods; the mount may be any animal including men, demons and corpses. Sometimes even the gods of an alien faith serve as Vāhanas.

Vajra—thunderbolt. When two thunderbolts are crossed, it is called a Viśva-Vajra, or a double Vajra. In Buddhist Tantra the word generally designates Śūnya or Void, which cannot be cut, cannot be destroyed, but which destroys all evils.

Vajradāṇḍa—see Dāṇḍa.

Vajraghaṇṭā—see Ghaṇṭā

Vajrāṅkikāra—Mudrā. The wrists are crossed at the breast with two hands holding the Vajra and the bell, both of which are turned inwards. But if the two symbols and the hands are turned outward the Mudrā will be called the Trailokya-vijaya Mudrā.

Vajrakārti—see Kartri.

Vjraṅkuṣa—see Aṅkuṣa.

Vajraparyāṇka—see Dhyānāsana.

Vajrapāda—see Pāda.

Vājrāsana—see Dhyānāsana.

Vajraśrīkhala—see śrīkhala.

Vajratarjani—see Tarjani.

Varada—Mudrā; the gesture of hand shown by gods while bestowing boons.
The hand showing this gesture is pendent with its palm outward and
fingers all stretched. Sometimes a jewel is seen stamped on the hand showing the Mudrā; it is known as the Ratnasamayukta Vārada, that is, the gift-bestowing attitude together with a jewel. The Mahoba figure of Khadiravani is an example of this kind.

Vīja—also Bija. In Tantra the word means the germ-syllable, the radiance of which illuminates all the innumerable worlds and the darkest regions, and attract the deity which is the transformation of Śūnya. See Conclusion.

Vijapūraka—citron; the characteristic symbol of Jambhala.

Vīvapadma—the double conventional lotus. See Padma.

Vīvavajra—the double conventional Vajra. See Vajra.

Vitarka—Mudrā assumed in discussion. This Mudrā is altogether unknown in the Śālīharmālā and seems to be a later development. It is, nevertheless, shown by a number of forms of Avalokiteśvara treated of in Appendix B, all of which are more or less influenced by Tibetan art and Iconography. This Mudrā is represented with the right arm bent and all fingers erect except either the index or the ring finger which touches the thumb so as to resemble a ring. The hand is extended forward with the palm outward.

Vyākhyāna Mudrā;—see Dharmacakra.

Yab-yum—It is a Tibetan word consisting of two particles, yab and yum. The word ‘Yab’ in Tibetan means the honourable father and ‘yum’ means the honourable mother. The combined word therefore means the father in the company of the mother, or in her embrace. For the spiritual significance of the conception of yab-yum, see Conclusion.

Yakṣas—The Yakṣas are misshapen dwarfs who guard the treasures of the northern mountains and their Chief is Kuvera, the god of Wealth. They are usually malignant in disposition and they occasionally feed on human flesh. But the benign influence of Buddha’s teaching makes them forego their cruel habits.
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