

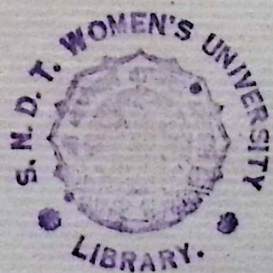


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of Tibetan Lamaism

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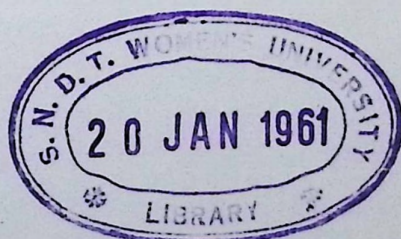


Gautama Buddha

The Iconography of Tibetan Lamaism

✓
(Revised Edition)

By ANTOINETTE K. GORDON



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Foreword

THE STUDY of Lamaism and its iconography is both fascinating and baffling. The number of the Gods in the Tibetan pantheon seems to be limited only by the bounds of the human imagination, which, indeed, is here lavishly displayed. Every image is symbolic of something, and every part of an image has a meaning, which doubtless cannot fully be known even to those deeply initiated into the mysteries of Lamaism.

Some of these divinities are in human form and have their origins in history, legend, or pure imagination. The elements, forces of nature, mountains and rivers, and even doctrinal systems, have been deified in human or tantric forms, and spirits and genii, beneficent and malicious, have been imagined and given form. Not only are the classes of divinities thus created numerous—both major and minor, some widely known and worshiped and others existing only locally—but also certain individuals in many of the classes are represented in a variety of forms to indicate their supposedly manifold powers and activities.

In addition there is a formidable array of disciples, apostles, sorcerers, teachers, and translators, Indian and Tibetan, through whom the teachings of the Buddha have been spread, transformed, augmented, and handed down; and in Tibet, there are also the founders and successive heads of the different sects of Lamaism and of the various monasteries belonging to each.

All are represented by images. However, while two images which are exact counterparts of each other are seldom seen, each image is made according to definite specifications, or a fixed formula; and when the cavity therein has been filled with paper rolls bearing mystic inscriptions, food seeds, relics, and what not and ceremonially sealed under priestly supervision, the image becomes sacred and so continues as long as the seal remains unbroken.

I suppose that the names and ritual descriptions of all of these divinities are to be found somewhere in the Lamaist scriptures at Lhasa and elsewhere, almost wholly untranslated, or in books or manuscripts in the repositories of the monasteries scattered throughout Tibet. There are such descriptions, in Sanskrit, of those which belong to the Indian Buddhist Pantheon, and they have been translated and published, with illustrations from images in the museums and mon-

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asteries. There are also a few sets of drawings, each several hundred in number and giving the names of divinities of the Lamaist Pantheon, and there exist occasional books on special phases of Lamaism, with figures of the divinities concerned. On this material most of the present books on the subject are largely based. But there are many images which are neither illustrated nor described in any of these works, and there would appear to be no means for their identification until the Tibetan texts referred to are made available for the purpose.

The identification of the images is not unlike the analysis of plants and minerals—in fact, I was strongly reminded of my botanizing days when I first read the manuscript of Mrs. Gordon's book and saw the plan on which it was laid out. Thus, as with a flower one determines in order its division, family, and species, so with an image one first takes a look and from its general appearance—pose, expression, and dress—can generally determine the class to which it belongs and then by a detailed examination of the mount, posture, number of faces, arms, and legs and the mystic gestures exhibited by it and the symbols, if any, carried in the hands, seeks to identify and name both the individual in the class and the particular form of such individual. Color is always important for, and frequently decisive of, a correct identification. The images, however, are seldom colored, and hence a study of the *thang-kas* in connection with that of the images is highly to be recommended, since not only do these painted banners present the divinities in their distinctive colors, but also through the subsidiary figures by which the principal figure is usually accompanied or surrounded they may either aid in the identification of that figure, or, if the figure is known, give a clue to the identity of one or more of the subsidiary figures. Moreover, it is not uncommon to find inscribed on a *thang-ka* the Tibetan names of the various divinities or brief descriptions of the scenes pictured thereon.

This being the scheme of this book, from the data given and by following its charts and referring to the illustrations I feel sure that the beginner will soon be enabled to identify and call by name many of the divinities represented by the images most commonly encountered. I am equally satisfied that for all readers Mrs. Gordon has in this book amply fulfilled her expressed object, namely, that of making easier the identification of the various deities of the Tibetan pantheon—at least a large number of them. And there is some satisfaction in the knowledge that the identity of an indefinitely large number, including some personified by images which may be picked up occasionally in almost any shop or auction room,

Foreword

must remain "undetermined" after the most persistent and scholarly research in the material now available.

The only danger is that, once started on the path here so attractively opened up, one can never foresee to what lengths he, or she, may be led. Everybody, however, must at times take some risks.

William B. Whitney

New York
April 10, 1936

Foreword to the Second Edition

THAT THIS book, which was first published twenty years ago, in 1939, is still sufficiently in demand to warrant a new edition is encouraging to the author. The highly specialized subject of Tibetan iconography seems to have captured the imagination of more students and scholars than the author had dared to hope. This may be in part due to a greatly increased interest in Mahayana Buddhism in the West. Tibetan Lamaism is a branch of Mahayana. As the physical world shrinks, we become more aware of the arts, religions and philosophies of the Far East. This interest has captured not only scholars, but artists, students and collectors who are impressed by the subtlety of the oriental mind and the quality of its art.

When Tibet was invaded in 1949, its culture entered into a new phase. It is doubtful whether its time-honored religious traditions will continue to exist in the same manner as they did in the isolation of the past centuries. Should there be profound changes in the religious life, then the study of Tibet's cultural past would become a vital issue to all those interested in preserving at least the knowledge of its unique history.

Since the publication of this book, several groups of rare *thang-kas* have been added to the Tibetan Collection at the American Museum of Natural History. These deserve special study. They came from the collection of the late Baron von Stael-Holstein of Peking, China. A most important group is a set of thirty-one *thang-kas* which represent incidents in the former lives of Gautama before he reached Perfection and Enlightenment. A second group consists of thirteen great Translators and Religious Teachers. The third group is genealogical in character and represents the Dalai Lamas and Tashi Lamas with their antecedents and inspirers. The first group, the set of thirty-one *thang-kas*, has been included in the present edition. The other material will be given full treatment in a subsequent book, presently in preparation.

Since the book was first published, the author has continued her studies of Tibetan art and religion. This has resulted in two books which were intended for a more general appreciation of its art, poetry and religion.

We hope that the inclusion of new illustrative material and discussion of as

Foreword to the Second Edition

yet unpublished thang-kas will appeal to a wider audience. For this edition the typographical errors of the original were corrected and the bibliography brought up to date.

Antoinette K. Gordon

New York

November 12, 1958

Acknowledgments

THE SUCCESSFUL completion of any work in an unfamiliar and technical field depends greatly upon the active co-operation and encouragement of the author's associates. Without that co-operation and encouragement no work would ever be drawn through and from the "sloughs of despond" into which a realization of the difficulties of charting such an unfamiliar subject throws the author. This manuscript is no exception.

I owe an especial debt of thanks to Shoichi Ichikawa, formerly of the American Museum of Natural History. His work in making nearly all of the photographs used in this book, is second in importance only to his unfailing encouragement at times when the task seemed most difficult.

To the late William B. Whitney I owe grateful appreciation for his untiring efforts in helping me to complete my work. His kindness in allowing me access to his remarkable collection enabled me to get many photographs not obtainable elsewhere. His knowledge of the Tibetan language and of the Tibetan names used in the text was of great help to me.

To John E. Lodge of the Freer Gallery of Art, Washington, D.C., I wish to express my gratitude for valuable advice and helpful suggestions. The American Museum of Natural History has been most kind in giving me access to the collections and in putting at my disposal whatever books and specimens I required for my work.

To all of those friends whose aid made this work possible, again my thanks; may we share in like joy of study and research another such adventure.

Antoinette K. Gordon

New York
September 1, 1938

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Introduction

TIBETAN iconography is a most interesting subject from the standpoint of both religion and art. The few books which have been written on the subject are for the learned scholar who has knowledge of Buddhism and its symbolism. For the student the identification of the images is very difficult, since the Tibetan religious works which have been translated and which usually contain accurate descriptions of the deities are not accessible to the general public. The only sources of information are the museums and books such as those by Pander, Grünwedel and Waddell, which are not easy to obtain. The purpose of this book is to give the student interested in Tibetan iconography a general idea of the development of Buddhism into Lamaism, and to make easier the identification of the various deities of the Tibetan pantheon. The Sanskrit terminology, which is the customary medium for the description of Buddhist deities and symbols, has been used throughout, except in those instances where the deities or ritual objects are indigenous or purely local and only the Tibetan names are known.

In the charts which follow, the object is to give a descriptive outline of the principal Gods of the Tibetan pantheon, those which are commonly encountered in sculpture and in painting. There are probably many inconsistencies, for some deities have many forms and variations, depending on the specific purposes for which they are invoked.

By making these charts, it is hoped that identification has been simplified considerably for the student and that he will be sufficiently interested to continue his studies and researches in this fascinating and comparatively unexplored subject.

Sanskrit Pronunciation

THE SOUNDS are pronounced practically like their equivalents in English, with the following exceptions in which the system of the Royal Asiatic Society has been used:

ṛ	as in butter-milk	ai	as in aisle
ā	father	ś	show
ī	machine	c	church
ū	rude	j	judge
e	fate	ñ	singe
o	more	ṇ	sing
au	hour	ṁ	amber

The letters kh, gh, ch, dh, th, ph, bh, like k, h, and so forth, are uttered separately as in English *ink-horn*, *log-hut*, *church-hill*, *mud-hen*, *pot-hook*, *top-hat*, *club-house*.

The letters ṭ, ḍ, ṇ, and ṣ have no exact equivalents in English; they are pronounced with the tip of the tongue curved back to the roof of the mouth.

The Sanskrit names and words were transliterated by Louis H. Gray, Professor of Comparative Linguistics, of Columbia University, according to the system used by the *Journal of the Royal Asiatic Society*. The transliterations of the Tibetan literary forms were made by Professor Walter E. Clark, of Harvard University. As yet no standardized transliteration for Tibetan has been agreed upon, and for this reason there is much disagreement among scholars. In this book the system of Sarat Chandra Das has been used with slight modifications.

Terms in General Use

SANSKRIT-ENGLISH

abhaya (mudrā), protection	dhāraṇī, prayer
ālīḍha (āsana), attitude (standing)	dharma, law
amṛta, nectar of life	dharmacakra (mudrā), preaching
añjali (mudrā), salutation	dharmakāya, abstract body (of a Buddha)
aṅkuśa, elephant goad	dhvaja, banner
apsaras, angel	dhyāna (mudrā), meditation
arhat, saint	Dhyānibuddha, meditative Buddha
āsana, seat or position	dīpa, lamp
ātapatra, parasol	
bhavacakramudrā, wheel of life	gadā, mace
bhikṣu, monk (Buddhist)	gaṇi (Tibetan), amulet
bhūmiśarṣa (mudrā), witness	gaja, elephant
bhūtaḍāmara (mudrā), awe-inspiring	garuḍa, bird with golden wings
bīja, seed	gati, six paths or conditions of existence
bodhi, enlightenment	ghaṇṭā, bell
buddhaśramaṇa (mudrā), salutation	
	jambhara, lemon
caitya, shrine or reliquary	
cakra, wheel	kalaśa, vase or ewer
camara, fly-whisk	kalpa, an age or period of time
candra, moon	kapāla, skull cup
cāpa, bow	karaṇa (mudrā), fascination
caraṇa, footprint (of a Buddha)	kartṭikā, chopper
churī, knife	karuṇa, compassion
cintāmaṇi, flaming pearl	kāya, body
	khaḍga, sword
ḍamaru, drum	khakkhara, alarm staff
daṇḍa, staff	khaṭvāṅga, ritual wand
deva, god	kolbok (Tibetan), cushions

Terms in General Use

kṣepaṇa (mudrā), sprinkling nectar	ratna, jewel
kuśa, a grass used for sprinkling nectar	
	sādhana, invocation
lakṣaṇas, auspicious marks of a Buddha	śakti, female energy of a God
lama (Tibetan), superior one, a monk	samādhi, meditation
of superior learning	sambhogakāya, heavenly body of a
liṅga, symbolic triangle	Buddha
loka, region or place	saṃsāra, transmigratory existence
lung-ta (Tibetan), airy horse	saṅgha, community (of Buddhist
	monks)
mālā, rosary	śaṅkha, conch shell
maṇḍala, ritual diagram	śara, arrow
maṇi, prayers (on rolls of paper)	siddhi, superhuman power
maṇi chhō-khor (Tibetan), prayer wheel	simha, lion
mantra, short prayer or formula	simhanāda, voice of a lion
mantrayāna, spell vehicle	simhāsana, lion seat
Mānuṣibuddha, mortal Buddha	skandas, senses
mayūra, peacock	stūpa, reliquary
mayūrapiccha, peacock feathers	sung-ta (Tibetan), horoscope
mudrā, symbolic hand pose	śūnya, void, or Nirvāṇa
	sūrya, sun
nāga, serpent	sūtra, doctrine
nakula, mongoose	svabhāva, self-existent
namaskāra (mudrā), prayer	svastika, swastika
nirmāṇakāya, mortal body of a Buddha	svayambhū, self-creative
padma, lotus	tantra, treatise
paraśu, axe	tarjanī (mudrā), menacing
pāśa, noose	tarpaṇa (mudrā), homage to the de-
pātra, begging bowl	parted Fathers
phurbu (Tibetan), ceremonial trian-	thang-ka (Tibetan), temple banner or
gular dagger	painting
piṭaka, receptacle (for religious writ-	trailokya, three worlds
ings)	trikāya, three bodies
preta, demon	trikoṇa, triangle
pustaka, book	

Terms in General Use

trimūrti, triad	vajra, thunderbolt or diamond
triratna, three jewels	vajrahūmkāra (mudrā), Buddha su- preme and eternal
triśūla, trident	varada (mudrā), charity
tshog-shing (Tibetan), type of thangka, picture of assembly of Gods of the Tibetan pantheon	vihāra, monastery
	vīṇā, lute
ūrṇā, mark on center of forehead of a Buddha	viśvavajra, double or crossed thunderbolt
uṣṇīṣa, protuberance on skull of a Buddha	vitarka (mudrā), argument
utpala, blue lotus	yab-yum (Tibetan), father-mother
uttarabodhi (mudrā), best perfection	yakṣa, demon
	yantra, symbolic diagram
vāhana, mount	yoga, union

ENGLISH-SANSKRIT

abstract body (of a Buddha), dharmakāya	blue lotus, utpala
airy horse, lung-ta (Tibetan)	body, kāya
alarm staff, khakkhara	book, pustaka
amulet box, gaḥu (Tibetan)	bow, cāpa
angel, apsaras	bowl, pātra
argument, vitarka (mudrā)	Buddhist community, saṅgha
arrow, śara	Buddhist monk, bhikṣu
attitude, ālīḍha	charity, varada (mudrā)
auspicious (marks of a Buddha), lakṣaṇas	chopper, kartṭikā
awe-inspiring, bhūtaḍāmara (mudrā)	compassion, karuṇa
axe, paraśu	conch shell, śaṅkha
	cushions, kolbok (Tibetan)
banner, dhvaja	dagger (ceremonial), phurba (Tibetan)
begging bowl, pātra	demon, yakṣa or preta
bell, ghaṇṭā	diamond, vajra
bird (with golden wings), garuḍa	doctrine, sūtra

Terms in General Use

drum, ḍamaru	lotus, padma
	lotus (blue), utpala
elephant, gaja	lute, vīṇā
elephant goad, añkuśa	
enlightenment, bodhi	
	mace, gadā
fascination, karaṇa (mudrā)	mark (on forehead of a Buddha), ūṇā
father-mother, yab-yum (Tibetan)	meditation, samādhi or dhyāna (mudrā)
female energy, śakti	meditative Buddha, Dhyānibuddha
flaming pearl, cintāmaṇi	menacing, tarjanī (mudrā)
fly-whisk, camara	monastery, vihāra
footprint (of a Buddha), caraṇa	mongoose, nakula
formula, mantra	monk, bhikṣu
	moon, candra
god, deva	mortal body (of a Buddha), nirmā-
grass, kuśa	ṇakāya
	mortal Buddha, Mānuṣibuddha
heavenly body (of a Buddha), sambho-	mount, vāhana
gakāya	
homage, tarpaṇa (mudrā)	nectar of life, amṛta
horoscope, sung-ta (Tibetan)	noose, pāśa
horse (airy), lung-ta (Tibetan)	
	parasol, ātapatra
invocation, sādhana	peacock, mayūra
	peacock feathers, mayūrapiccha
jewel, ratna or maṇi	perfection, uttarabodhi (mudrā)
	period of time or age, kalpa
knife, churī	position or seat, āsana
	prayer, dhāranī
lamp, dīpa	prayer, namaskāra (mudrā)
law, dharma	prayer rolls, maṇi
lemon, jambhara	prayer wheels, maṇi chhō khor (Ti-
lion, simha	betan)
lion's voice, simhanāda	preaching, dharmacakra (mudrā)
lion throne, simhāsana	protection, abhaya (mudrā)

Terms in General Use

protuberance (on skull of a Buddha), uṣṇīṣa	swastika, svastika sword, khadga symbolic diagram, yantra symbolic hand pose, mudrā symbolic triangle, liṅga
receptacle, pītaka region or place, loka reliquary, stūpa ritual diagram, maṇḍala ritual wand, khaṭvāṅga rosary, mālā	temple banner, thang-ka or tshog-shing (Tibetan) three bodies, trikāya three jewels, triratna three worlds, trailokya thunderbolt, vajra and viśvavajra time (or age), kalpa transmigratory existence, saṃsāra treatise, tantra triad, trimūrti triangle, trikoṇa trident, triśūla
saint, arhat salutation, añjali (mudrā) or Buddhaś- ramaṇa (mudrā) seed, bija self-creative, svayambhū self-existent, svabhāva senses, skandhas serpent, nāga shrine, caitya six paths, gati skull cup, kapāla spell vehicle, mantrayāna sprinkling nectar, kṣepana (mudrā) staff, daṇḍa sun, sūrya superhuman power, siddhi superior one, lama (Tibetan)	union, yoga vase, kalaśa void, sūnya or Nirvāṇa wheel, cakra wheel of life, bhavacakramudrā witness, bhūmiśparṣa (mudrā)

The Iconography
of Tibetan Lamaism

Before beginning and without an end,
As space eternal and as surety sure,
Is fixed a Power beyond which moves to good,
Only its laws endure.

Sir Edwin Arnold in *The Light of Asia*

Origin of Buddhism and Its Development into Lamaism

THE FOUNDER of Buddhism was Prince Gautama Siddhārtha of Kapilavastu, the capital of a small kingdom or principality in India, on the borders of Nepal. He was born about 620 B.C.—the son of King Suddhodana and Queen Māyā, of the Śākya family, an ancient noble family of India. Gautama was educated in the fashion customary for Indian princes. Vedic philosophy and military training took up his time until his marriage to Yaśodharā, the daughter of a neighboring king. Soon after his son, Rāhula, was born, Gautama left his home in order to live the life of an ascetic, in the wilderness and to meditate on the cause and alleviation of human suffering. After spending six years in fasting and meditating, as was the custom of the religious ascetics of his day, he finally attained “Bodhi,” or knowledge.

He then became the Buddha, “the Enlightened One,” and for about forty-five years he wandered from place to place, preaching his doctrines of the Four Noble Truths: (1) life is suffering; (2) the cause of suffering is desire; (3) desire must be overcome; (4) when desire is overcome, there is no more suffering or rebirth. Cessation from suffering and rebirth can be accomplished by following the Eight-fold Path, that is: (1) right belief; (2) right resolve; (3) right speech; (4) right behavior; (5) right occupation; (6) right effort; (7) right concentration; and (8) right contemplation; and by the practice of the six Pāramitās, or Cardinal Virtues: (1) charity; (2) morality; (3) patience; (4) industry; (5) meditation; and (6) wisdom. His five commandments to the laity are: (1) Do not take life; (2) Do not steal; (3) Do not commit adultery; (4) Do not lie or bear false witness; (5) Do not drink intoxicants.

For the monks there were ten commandments and very strict rules of conduct and discipline.

Gautama Buddha died about 543 B.C., at Kuśinagara. Shortly after his death, his disciple, Kāśyapa, called together the first council at Rājagṛha. There were collected and formulated the Vinaya, rules and discipline of the Buddhist community, or Saṅgha, and the Sūtras, the doctrines of Gautama. Later, the Abhidharma, a metaphysical treatise, was added, making the three books of the

Development of Buddhism into Lamaism

Buddhist code, called Tripiṭaka, or Three Baskets. Differences of opinion and arguments arose from time to time, causing the formation of new sects. Finally, in about A.D. 100, a council was called at Jālandhara, which resulted in a schism and caused the formation of two schools, which later became known as the Hīnayāna (Southern) and the Mahāyāna (Northern). The Southern Buddhists held to the old teaching, which became known as the Hīnayāna doctrine. The Northern Buddhists formulated new ideas, which later, at the end of the second century, became the basis of Nāgārjuna's teaching and was called the Mahāyāna doctrine.

The differences between the two schools were fundamentally these. The Hīnayānists adhered to a more primitive Buddhism, which was primarily a philosophy with rules of conduct and ethics. For them the worship of deities was secondary. Their conception of Nirvāṇa was the freedom from the cycle of rebirths and total extinction of the individual soul by absorption with the Infinite. The Mahāyānists, on the other hand, added to primitive Buddhism the worship of a Supreme Being and other divinities, chiefly the Bodhisattvas, who refuse to enter Nirvāṇa and obtain emancipation until all suffering humanity is saved. The doctrine of the Southern Buddhist school was called "Hīnayāna," or "the Small Vehicle," because this doctrine meant salvation for the individual, since each person has to work out his own destiny and comparatively few are able, by their own efforts, to obtain emancipation and achieve Nirvāṇa. On the other hand, the Northern Buddhist school was called "Mahāyāna," or "the Great Vehicle," because salvation was obtained for the masses by having faith in the Divine Bodhisattvas and by calling upon them for intervention.¹

In the fifth century the monk Asaṅga added to the Mahāyāna, the Yoga² doctrine of ecstatic union, and the Mantrayāna, the doctrine of spells and charms. Then, at the end of the sixth century the Tantric³ doctrine, the worship of the female energies (śaktis) of the gods in conjunction with the male energy was

¹ Bhattacharyya says the Mahāyāna should really be called the Bodhisattva-yāna.

² The Yoga doctrine was introduced into Hinduism by Patañjali about 150 B.C. The idea was the union of the individual with the Universal Spirit and the attainment of superhuman powers by the practice of ecstatic meditation and austerities. This school was known as the Yogācāra.

³ Tantrism in Buddhism means the worship of śaktis, or female energies, of the gods. It also came to be used as a term signifying the gods with multiple heads or arms or both. Tantric forms can be either pacific or angry. The Tantras (literally "treatise") are treatises on śakti worship and the attainment of the Eight Siddhis, or Perfections. Several of the eighty-four Great Sorcerers are reputed to be the authors of many of the Tantric texts. See p. 94.

Development of Buddhism into Lamaism

added to Mahāyāna Buddhism. This was the form⁴ of Buddhism which was brought into Tibet in the seventh century, about A.D. 643, by the two wives of the Tibetan king, Song-tsen Gam-po.⁵ One of these wives was Chinese, the other a Nepalese princess; and both were ardent Buddhists. They brought with them sacred images and manuscripts and later sent to India for teachers, who invented the Tibetan alphabet (which was adapted from one of the old Indian alphabets) and translated some of the sacred texts.

The native religion of Tibet was called Pön⁶ and was a form of nature worship and demonolatry with human and animal sacrifices and all the rites of a primitive religion. Pönist monasteries still exist in Tibet, though their practices are not countenanced by the reformed Lamaist sects. The priests of the Black Pön (sometimes called the Black Hats) are sorcerers and are greatly feared by the common people. The White Pön is very much like Buddhism, but the deities differ as to names and attributes.

The progress of Buddhism up to the eighth century was slow because of the strong hold that the Pön religion had on the people. About A.D. 747, the King, Ti-song De-tsen sent to India for Padmasambhava (called in Tibet "Guru Rin-pocche"), a famous teacher and sorcerer of the Tantric Yoga school. He taught Mahāyāna Buddhism and added to it many of the deities and rites of the native Pön. This fusion of Mahāyāna and Pön was the origin of Lamaism, which derives its name from the Tibetan word "*Bla-ma*" (Superior One), and is a title given only to heads of monasteries and monks of superior learning. Padmasambhava is regarded as the founder of Lamaism and is revered as a saint by Tibetan Buddhists, especially by the Nying-ma-pa or Sect of Red Caps which he founded. In 1040 a Hindu priest, Atiśa, founded the Ka-dam-pa Sect, which later, through the reforms of the great teacher, Tsong-kha-pa, became the Ge-lug-pa, or Sect of Yellow Caps, the chief sect of Tibet. In the eleventh century Mar-pa, a disciple of Atiśa, founded the Kar-gyü-pa Sect, whose chief apostle was Mi-la re-pa, "The Mighty Saint."

The Tibetan sacred books are the Kanjur⁷ and the Tanjur.⁷ The Kanjur corresponds to the Buddhist Tripiṭaka. It consists of 108 volumes and is divided

⁴ Mahāyāna of the first century plus the Yoga doctrine plus Mantrayāna plus Tantrism.

⁵ In the text, phonetic spellings have been used for Tibetan words and names. The literary Tibetan forms of these names are to be found in the list of "Classification of Sacred Images" or in the Index.

⁶ According to Sir Charles Bell the pronunciation is "purn," rhymes with "turn."

Development of Buddhism into Lamaism

into three parts: (1) Dül-wa,⁷ rules and discipline corresponding to the Vinaya; (2) Do,⁷ sermons corresponding to the Sūtras, but with additional treatises on the Tantric system (worship of śaktis) and the Kālacakra system, which originated in Nepal in about the tenth century and which is a mixture of Tantric Yoga, Mantrayāna, and demonolatry; and (3) Chö-non-pa,⁷ treatise on Transcendental Wisdom, corresponding to the Abhidharma.

The Tanjur, or Commentaries, consists of 225 volumes and is divided as follows: Index, 1 volume; Hymns and Praises, 1 volume; Ritual and Invocation, 87 volumes; and Science and Literature, 136 volumes.

The monasteries were the outgrowth of the primitive Buddhist communities, or Saṅgha, and the Vihāra, where the monks lived. More than one-third of the population of Tibet are monks. The lowest grade consists of the "Ge-nyen."⁸ They are brought to the monastery as children and for a few years they act as servants or attendants to the monk in whose charge they are placed. At the end of a certain period they become "Ge-tshül,"⁸ or novices. The next stage is that of "Ge-long"⁸ monks who have qualified by completing a certain course of study in theology; they live in the monastery and officiate at some of the religious ceremonies. Next in rank come the Khan-po⁸ who are the abbots of the monasteries. The highest grades are the Avatāra, or incarnate Lamas. These are divided into the following classes: the incarnations of Indian or Tibetan saints, called Tül-ku⁸ who preside over the important monasteries; the Khutuktu,⁸ who are incarnations of deities, for example, the Chang-cha Hutuktu,⁸ who is the Grand Lama of Peking and is an incarnation of the Yi-dam Śaṃvara⁹; and the Supreme or Grand Lamas, who are the very highest dignitaries. Among the latter are the Dalai Lama, of Lhasa, the spiritual and temporal head of Tibet, who is the earthly representative and incarnation of the Bodhisattva Avalokiteśvara,¹⁰ and the Pan-chhen Rin-pochhe, or Tashi Lama, who is the incarnation of the Buddha Amitābha.¹¹

At the monasteries and temples there are daily services held by the ge-long. The lamas officiate at the higher services, held on certain days to commemorate

⁷ These are Tibetan terms.

⁸ Tibetan names.

⁸ Tibetan names.

⁹ See Yi-dam chart, p. 85, below, for description.

¹⁰ See special Avalokiteśvara chart, p. 65, below, for form incarnate in Dalai Lama.

¹¹ See Dhyānibuddha chart, p. 52, below.

Development of Buddhism into Lamaism

special events in the life of the Buddha. There are also special services for Amitāyus, the Buddha of Infinite Life; for Man-la, the Medicine Buddha; for Padmasambhava, the founder of Lamaism; and special invocations to the tutelary gods.¹² These are accompanied by special dress and ritual, music, and offerings to the divinities.

The divinities number at least three hundred.¹³ They are painted on temple banners, where single divinities or groups of divinities are shown, or sculptured in metals, wood, ivory, clay, papier-mâché, and (most commonly) bronze. The statues have an opening in the lower part or back, into which prayers (maṇi), printed on rolls of paper, are put. Statues become sacred images as soon as these prayers are ceremoniously enclosed and the opening sealed.

These sacred images are identified by the differences in ornaments or garments, the various symbolic hand gestures, called "mudrās," the sitting or standing positions, called "āsanas," the thrones on which they sit, the mounts called "vāhanas," and by the various symbols which they hold. In paintings, the colors are also a point of identification. Often the symbols vary, but identification is usually possible in the more popular deities, because the old Tibetan images and paintings were made by monks or lamas according to certain rules.¹⁴

The life of the Tibetan people is completely dominated by their religion. No undertaking of any importance is begun without consulting a lama-astrologer. The Lamas guard them from the evil spirits and dangers which constantly surround them, and aid them in obtaining the blessings of wealth and long life by invocations and offerings to the tutelary gods.

¹² There are services also at the New Year's festivals—"The Mystery Plays," "The Devil Dances," and the Masquerades.

¹³ Pander gives the number as three hundred. Deniker in his introduction to Getty, *The Gods of Northern Buddhism*, says five hundred or more. This discrepancy is due to the many variations of the different deities. Also to the fact that Pander gives only the deities of the Ge-lug-pa (Yellow Cap) sect.

¹⁴ The colors, symbols, and sitting or standing positions all have their esoteric significance. For instance, dark blue signifies destruction, and is generally the color of the ferocious aspects of the deities who are protectors of the faith or destroyers of the enemies of the faith. The mudrās and āsanas each have their esoteric meaning—certain mudrās and āsanas being used only by the Buddhas who have already received Bodhi, or Enlightenment, and others only by the Tantric deities in order to inspire fear. However, the esoteric aspects cannot be gone into deeply here; suffice it to say that every symbol has its meaning and reason and that all the various deities, when invoked for specific purposes, have their special colors and attributes.

Ritual Objects

Eight Glorious Emblems: white parasol, keeps away the heat of evil desires; two fishes, symbols of happiness and utility; seashell, symbol of blessedness of turning to the right; lotus, pledge of salvation and symbol of divine origin; vase, treasury of all desires; standard (victorious banner) erected on summit of Mt. Meru, center of Buddhist universe; wheel, leads to perfection, its eight spokes symbolizing the eight-fold path; endless knot, mystic diagram symbol of the endless cycle of rebirths

Seven Jewels: wheel; sacred jewel; jewel of a wife; gem of a minister; white elephant; horse; military leader

Seven Offerings, that is, seven cups of brass or silver, holding the symbols of hospitality: three cups containing water, the other four containing flowers, scented wands, oil with wick, and viands

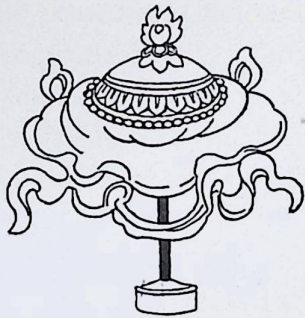
Incense and Lamps; always burning

Sacrifices to the Five Senses: mirror (sight); shell (hearing); nutmeg (smell); sugar (taste); yellow silk (touch)

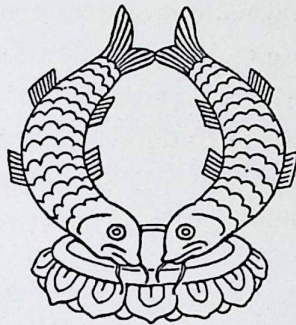
Eight Special Ritual Objects, for use in services for Man-la: mirror; bezoar; curdled milk; herbs; fruit; red lead; mercury; shell

On the Altar: bowl (pātra); gong; vases; flowers; prayer wheel (Tibetan, maṇi chhōkhor); books (pustaka); thunderbolt scepters (vajra); reliquary (stūpa); bell (ghaṇṭā); bronze dish (representing Mt. Meru); skull cup (kapāla); mirror (Tibetan, me-long) made of metal; a vessel filled with lustral water and peacock feathers (mayūrapiccha) or holy kuśa grass for sprinkling; a cake or holy food (torma); rice maṇḍala, or symbolic offering of the universe (made of rice to represent all the continents of the Buddhist universe, and daily presented to the Gods; for detailed description see Waddell, *The Buddhism of Tibet*, p. 398)

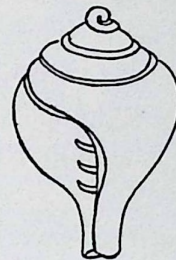
Human-thigh-bone trumpet: used in pairs in religious services and in necromantic rites



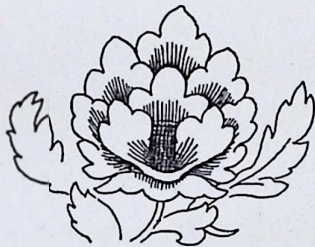
White Parasol



Two Fishes



Seashell



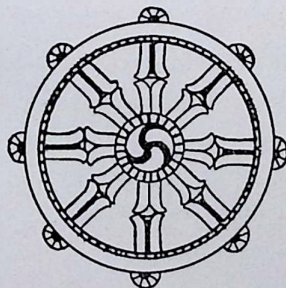
Lotus



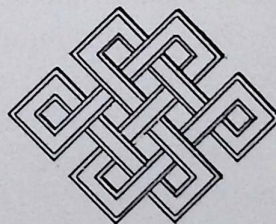
Standard



Vase



Wheel



Endless Knot

Ritual Objects (*Continued*)

Human-skull drum (ḍamaru); used to mark the pauses between services

Human-skull cup (kapāla); a skull on a metal stand with metal cover, used to offer libations to the gods

Human-bones (ṣaṇmudrās); aprons, necklets, bracelets, and so forth, made of human bones¹ on which are carved demons and symbols; used by Black Hat priests in necromantic rites

Horns; long telescopic horns, sometimes ten feet or more in length; also shorter horns, made of copper and ornamented with dragons

Flageolets; copper flageolets

Chö-pen (Tibetan, cod-pan); five-leaved crown used by monks for special services (service for Amitāyus, the Eternal Life Buddha)

Rosaries (mālā); made of seeds, wood, coral, turquoise, snake vertebrae, bones, bones of holy lamas, skulls, and so forth

Cymbals (Tibetan, si-ñen, or sil-sñan, and rol-mo); large metal cymbals used in regular services; small cymbals used to call the hungry demons, to accept the offerings

Divining arrow (Tibetan, dah-dar); bound with silks of five colors and used in demon worship

Conch shell trumpet (śaṅkha); used with cymbals

Libation jugs

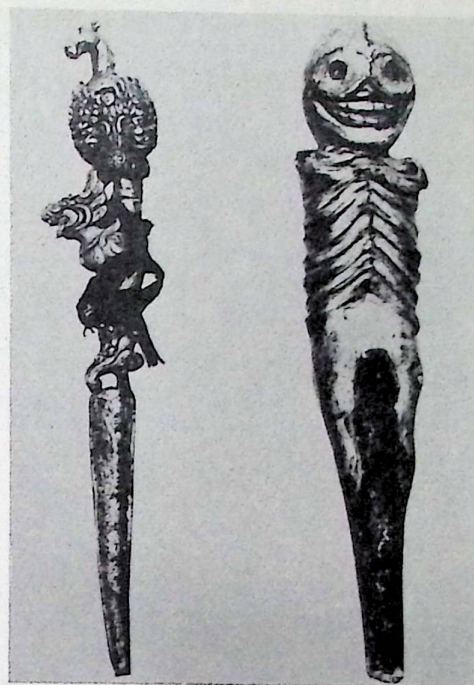
Prayer wheels (Tibetan, maṇi chhō-khor); cylinders containing rolls of prayers printed on paper; usually made of metal

¹ In Tibet a common method of disposing of a corpse is to take the body to a hilltop where it is chopped to pieces and the flesh is eaten by the vultures. Some of the bones are used for ritual objects, such as thigh-bone trumpets, rosaries, and skull drums, and some for ornaments and aprons used by the Lamas of the unreformed sects in special rites.



Rosary

Amulet Box



Ceremonial Dagger

Staff



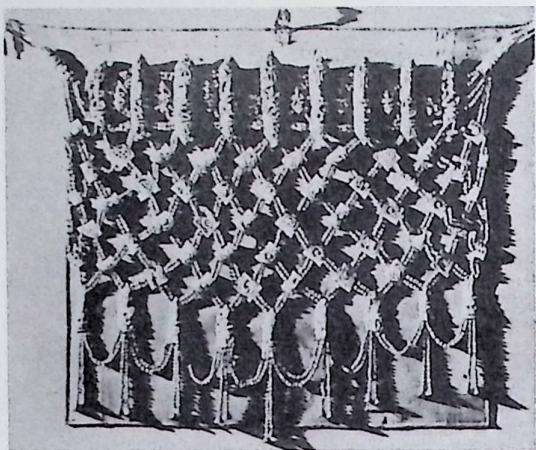
Cymbals

Bell

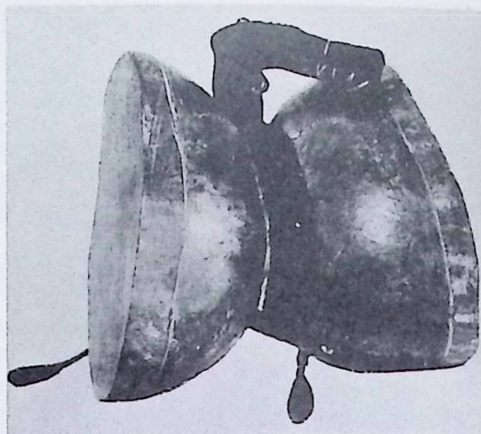


Table Prayer
Wheel

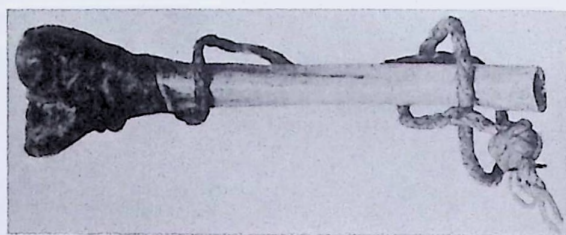
Hand Prayer
Wheel



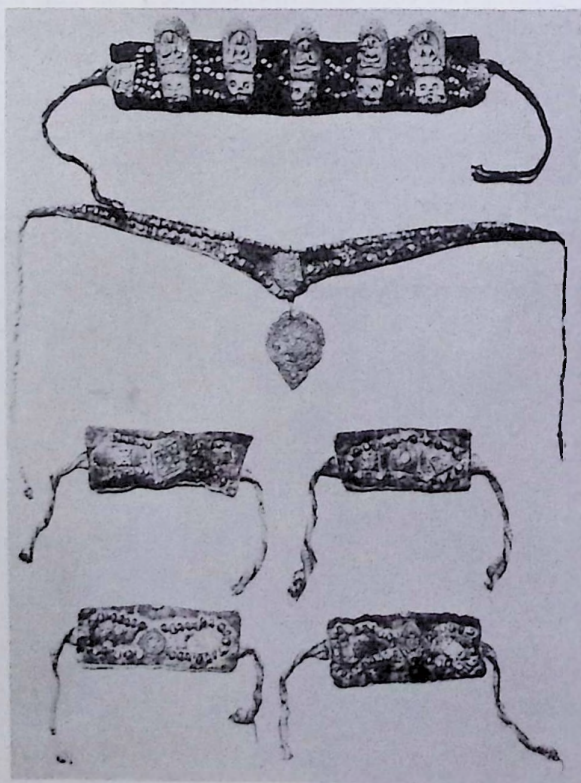
Apron of Carved Human Bones



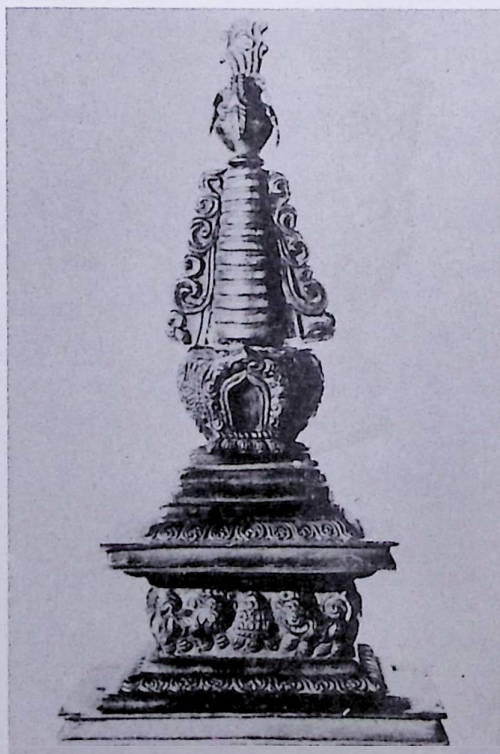
Skull Drum



Human Thigh-Bone Trumpet



Ornaments of Carved Human Bones



Reliquary



Sorcerer's Horn



Skull Cup



Amulet Box

Talismans

Amulets (Tibetan, *gaḥu*); small plaque usually made of metal and inscribed with a symbolic diagram (*yantra*), in the center of which is a symbol or letter which is the *bīja* (seed) of a ritual invocation. Sometimes symbolic diagrams are printed on paper and enclosed in small amulet boxes worn around the neck or hanging from the girdle

Horoscopes (Tibetan, *sung-ta*); printed on paper or on silk. Fortune foretold by means of the birthday, influences of the moon and stars—and various methods of divination by rosaries, bones, cards, symbolic trigrams, and so forth

Special weapons; used against demons and evil spirits. The *phurbu* (ceremonial dagger); the *khadga* (sword) with thunderbolt (*vajra*) handle; the *cāpa* (bow) and *śara* (arrow); the *liṅga* (symbolic triangle) containing mantras

Edible charms; religious symbols inscribed on paper. They are swallowed, to cure disease. There are also paper charms against dogs, eagles, and all sorts of evil spirits who might do harm to man. These are often worn in the *gaḥu* (amulet box) or carried somewhere on the person

Luck flags; prayer and praise flags. These flags are inscribed with prayers or charms. They are planted outside houses or pasted on the walls. They bring happiness and long life and prosperity to the planter and to everyone in his vicinity. They are of the following types¹: *Lung-ta*, about four inches x six inches, bearing the figure of the airy horse carrying the *cintāmaṇi* and sacred texts; *Chö-pen*, long and narrow, with sacred texts; *Gyal-tshan*, Victorious Banner, a large type of *chö-pen*, sometimes having sacred texts and the eight Buddhist symbols; *Lang-po töp-gye*, Great Fortunate Banner, showing crossed *vajras*—*garuḍas*—peacocks—elephants, and many symbols and sacred texts.

¹ Cf. Waddell, *The Buddhism of Tibet*, pp. 408–19. The names of these flags are Tibetan.

Symbols

Symbols are usually designated as non-Tantric or Tantric. The non-Tantric are those generally carried by the mild manifestations of the deities and include, for example, the rosary, the book, the lotus, the jewel. Those generally carried by the fierce or ferocious manifestations are called Tantric symbols and include the axe, the elephant goad, the skeleton wand, the chopper, the skull cup, the skull drum, and ornaments made of human bones.

Aṅkuśa, elephant goad; symbol of Tantric manifestations

Aśoka, flower; red flower with small jagged leaves; symbol of: Mārīcī (yellow),
Kurukullā

Ātapatra, parasol; symbol of Uṣṇīṣasitā, Pañcarakṣā, and Sitātapatrā

Caitya, Buddhist sanctuary or reliquary; symbol of Maitreya, Kubera, Abheda,
and Nāgārjuna

Cakra, wheel or disk; symbol of Vairocana, Maitreya, Sitātapatrā, Yama,
Sang-dui, and Tshaṅs-pa (Brahmā)

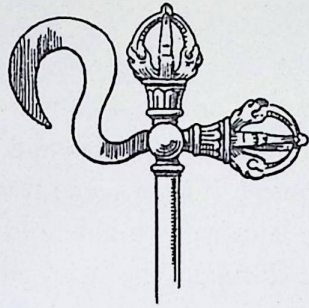
Camara, fly-whisk; symbol of Tantric manifestations; Arhats Vanavāsi and
Vajrīputra

Campa, white flower with yellow center; symbol of Maitreya

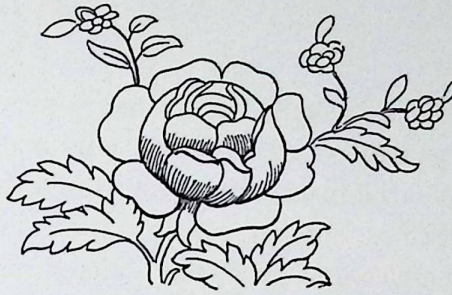
Candra, moon; symbol of Sarvanivaraṇaviṣkambhin. Crescent; symbol of
Simhanādāvalokiteśvara, Nilakaṇṭhāryāvalokiteśvara and Saṁvara

Cāpa, bow (bow and arrow); symbol of Mārīcī, Kurukullā, Raktalokeśvara, and
Māyājālakramāryāvalokiteśvara

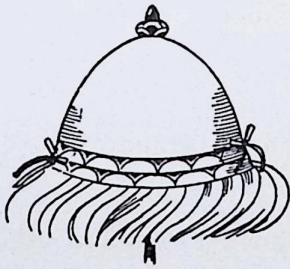
Churī, knife; symbol of Tantric manifestations



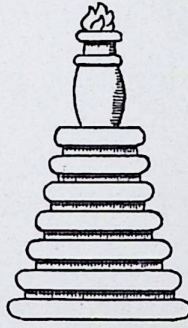
Aṅkuśa



Aśoka



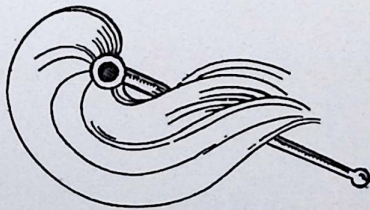
Ātapatra



Caitya



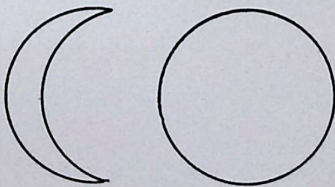
Cakra



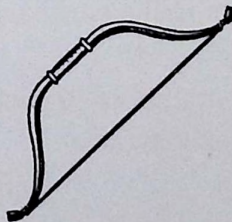
Camara



Campa



Candra



Cāpa



Churī

Symbols (*Continued*)

Cintāmaṇi, flaming pearl; symbol of Ratnapāṇi; Mahākāla, Samantabhadra, Kṣitigarbha, and Ratnasambhava

Ḍamaru, small drum, made of two skulls; symbol of Tantric manifestations

Daṇḍa, staff, surmounted by a vajra or topped by a skeleton; symbol of Haya-grīva, Yama, and Ekajaṭā

Dhvaja, banner of victory; symbol of Vaiśravaṇa

Gadā, mace; symbol of Tantric manifestations, Gur-gyi gom-po and Śrīdevī

Ghaṇṭā, bell with vajra handle; symbol of Vajradhara, Vajrasattva, Trailokyavijaya, and Yi-dam

Jambhara, lemon; symbol of Jambhala

Kalaśa, vase for holding amṛta (ambrosia); symbol of Maitreya, Maṇi-lā, Padmapāṇi, Amitāyus, Kubera, Uṣṇīṣavijayā, Vasudhārā, and Cundā

Kapāla, skull cup; symbol of Tantric manifestations; Dharmapāla, Yi-dam, some Buddhaśaktis, Ekajaṭā, and Dākinīs

Kartṭikā, chopper; symbol of Tantric manifestations and also of Buddhaśaktis, Dākinīs, and some Dharmapāla

Khaḍga, sword; symbol of Mañjuśrī, Karmaḍākinī, Cundā; Avalokiteśvara (Tantric), Mahāsāhasrapramardanī, and Mahāmāyūrī

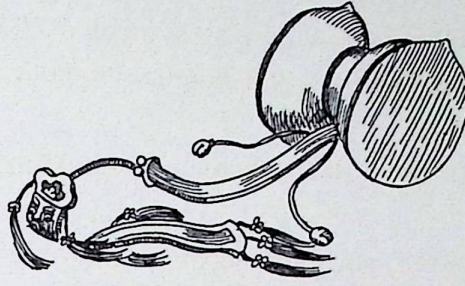
Khakkhara, alarm staff, a long wooden staff having a metal top with 4, 6, or 12 metal rings attached; symbol of Kṣitigarbha, Śāriputra; and Maudgalyāyana



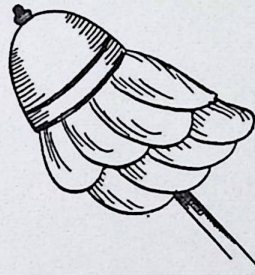
Cintāmaṇi



Damaru



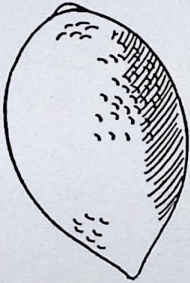
Daṇḍa



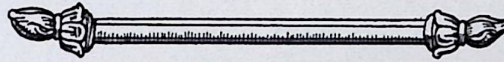
Dhvaja



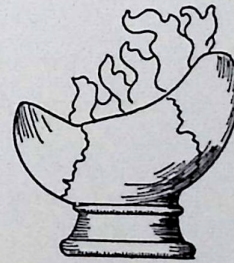
Ghaṇṭā



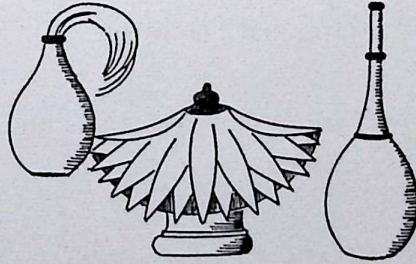
Jambhara



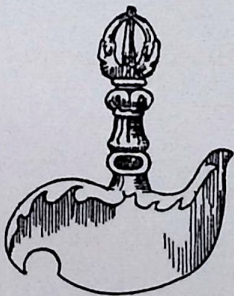
Gaḍā



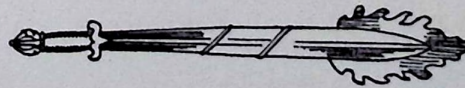
Kapāla



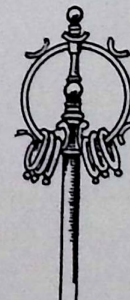
Kalaśa



Karttrkā



Khaḍga



Khakkhara

Symbols (*Continued*)

Khaṭvāṅga, ritual wand, with vajra top, skull, two heads and trīśūla above;
symbol of Ḍākinīs and Padmasambhava

Lung-ta, airy horse, carrying the flaming pearl. Used on praise and luck flags

Mālā, rosary made of beads, seeds, bones, and sometimes of skulls; symbol of
Avalokiteśvara, Yellow Tārā, and Prajñāpāramitā. A skull rosary is used
in demon worship

Mayūrapiccha, peacock feathers; symbol of Mahāmāyūrī (yellow form), Māmakī,
Śrīdevī, and Śaraddevī

Myrobalan, fruit; symbol of Man-la, the Medicine Buddha

Nāga, serpent; symbol of Buddha (Liberator of the Nāgas), Nāgāriuna, Ārya-
jāṅgulītārā, Ugratārā, Dharmapāla, and Vajrapāṇi

Nakula, mongoose; symbol of Kubera, Jambhala, Vaiśravaṇa, and Arhat Bakula

Padma, lotus; symbol of Padmapāṇi, Mañjuśrī, Sītatārā, Avalokiteśvara,
Pāṇḍarā, and Padmaḍākinī

Paraśu, axe; symbol of Tantric manifestations, and Dharmapāla

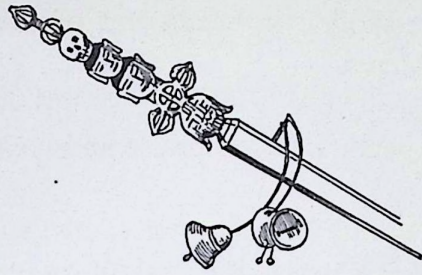
Pāśa, noose; symbol of Amoghapāśa, Mārīcī, Yamāntaka, and Vajrapāṇi

Pātra, begging bowl; symbol of Amitābha, Man-la, Gautama, and Avalokiteśvara

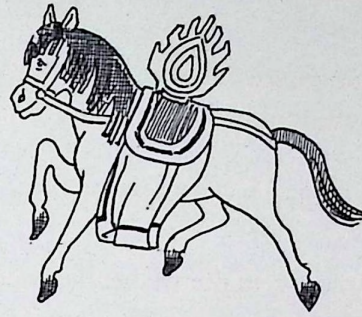
Phurbu, ceremonial dagger in form of a triangle; it is a form of Hayagrīva

Pustaka, book, made of palm leaves, long and narrow, tied with string; symbol
of Mañjuśrī, Avalokiteśvara, Prajñāpāramitā, and some Arhats

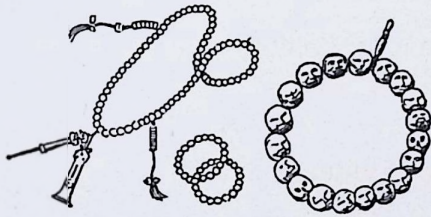
Ratna, jewel, *see* Cintāmaṇi



Khaṭvāṅga



Lung-ta



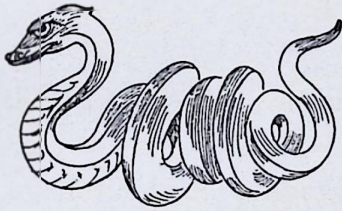
Mālā



Mayūrapiccha



Myrobalan



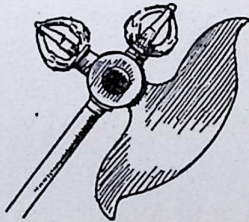
Nāga



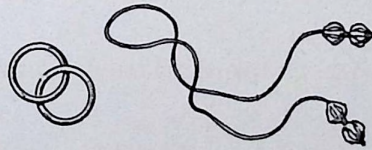
Nakula



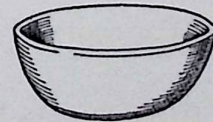
Padma



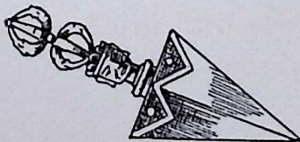
Paraśu



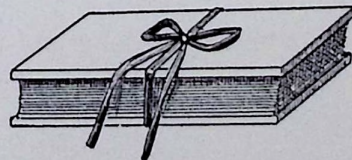
Pāśa



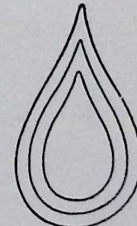
Pātra



Phurbu



Pustaka



Ratna

Symbols (Continued)

Śaṅkha, conch shell, used as a trumpet; symbol of Vajratārā and Ekajaṭā

Ṣaṇmudrās, six auspicious symbols or ornaments, usually made of human bones, carved with demons or symbols; symbol of Ekajaṭā, Yamāri, and some Dākinīs

Śara, arrow; symbol of Kurukullā (red), Vajratārā, Mahāsāhasrapramardanī, Parṇaśabarī, Mahāmāyūrī (green), Cundā, (16 armed), and some forms of Avalokiteśvara

Sūrya, sun; symbol of Ākāśagarbha and Mārīcī

Svastika, swastika; symbol of Gautama

Trikoṇa, triangle (all Buddhas in dhyānāsana form trikoṇa); symbol of the triratna, or three jewels, Buddha, Dharma, and Saṅgha

Triratna, three jewels; symbolizing Buddha, Dharma (law), and Saṅgha (the community)

Triśūla, trident (three-forked flame above sun disk); symbol of Simhanadāvalokiteśvara, Yellow Tārā, Jambhala, and Mahākāla

Utpala, blue lotus; symbol of Pāṇḍarā, Green Tārā, and Prajñāpāramitā

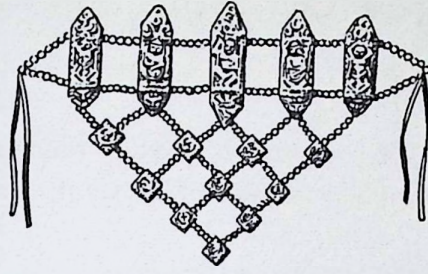
Vajra, thunderbolt (literally, diamond) scepter; symbol of Akṣobhya, Vajrapāṇi, Vajradhara, Vajrasattva, and all Yi-dam

Viṇā, lute; symbol of Sarasvatī, Āryajāṅgulītārā, and Dhṛtarāṣṭra

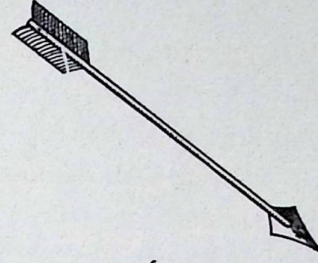
Viśvavajra, double thunderbolt; symbol of Amoghasiddhi, Viśvapāṇi, Tārā, Viśvaḍākinī, and Uṣṇīṣavijayā



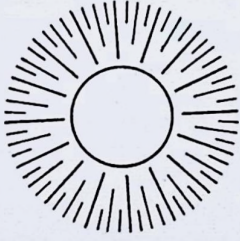
Śaṅkha



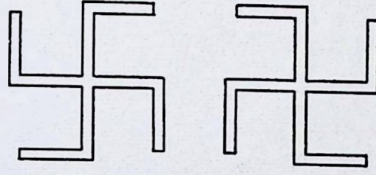
Śaṅmudrās



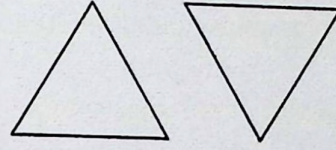
Śara



Sūrya



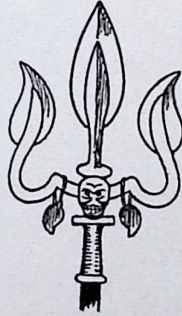
Svastika



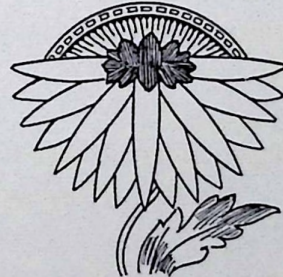
Trikoṇa



Triratna



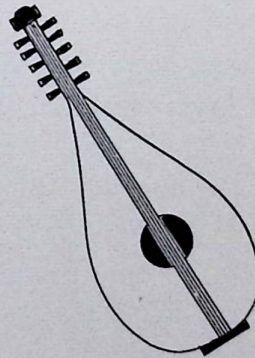
Trisūla



Utpala



Vajra



Viṇā



Viśvavajra

Mudrās (Symbolic Hand Poses)

Abhaya, protection; blessing of fearlessness. Right arm is elevated, slightly bent. Hand is level with shoulder, all fingers are extended, and palm is outward. Mudrā of Buddha (Episode of the Wild Elephant),¹ and Dīpaṅkara.

Añjali, salutation; both arms stretched upward above head. Palms are turned up and fingers extended. Mudrā of Tantric form of Avalokiteśvara (holding Amitābha image).

Bhūmiśparśa, witness; earthtouching. Right arm is pendant over right knee. Hand, palm inward, all fingers down, is touching lotus throne. Mudrā of Gautama and Akṣobhya.

Bhūtaḍāmara, awe-inspiring;² wrists are crossed in front of breast, and there are no symbols in the hands. Mudrā of Bhūtaḍamaravajrapāṇi.

Buddhaśramaṇa, salutation; right hand is level with the head, all fingers extending outward. Palm is up. Mudrā of Vasudhārā and Uṣṇīṣavijayā.

Dharmacakra, preaching; turning the wheel of the Law. Both hands are against the breast, left hand covering right hand. Mudrā of Vairocana, Maitreya, and Gautama.

Dhyāna or Samādhi, meditation; hands lie in lap, right hand on left hand, with all fingers extended and palms up. Mudrā of Amitābha, Gautama, Maṇ-lā, and Mañjuśrī.

Karaṇa; hand is stretched out, little finger and index finger are stretched out, thumb presses two other fingers against the palm. Mudrā of Yama and Ekajaṭā.

¹ See Rhys-David (Jataka Tales).

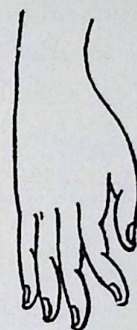
² This mudrā is sometimes called "Trailokyavijaya mudrā."



Abhaya



Añjali



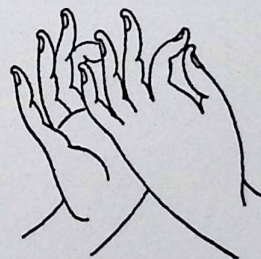
Bhūmisparśa



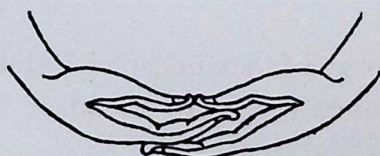
Bhūtaḍāmara



Buddhaśramaṇa



Dharmacakra



Dhyāna or Samādhi



Karaṇa

Mudrās (*Continued*)

Kṣepaṇa; gesture of sprinkling ambrosia (amṛta). Hands are joined palm to palm, with tips of index fingers touching and turned down into kalaśa containing amṛta (nectar). Mudrā of Nāmasaṅgīti.

Namaskāra,³ prayer; hands are at breast in attitude of prayer. Mudrā of Avalokiteśvara (Tantric) and Yama.

Tarjanī, menacing; fingers doubled into a fist, except index finger, which is raised in menacing attitude. Mudrā of Mārīcī.

Tarpaṇa, homage (to the departed Fathers); arm or arms bent and raised on level with the shoulders. Palms are turned in and fingers are slightly bent and pointing toward the shoulders. Mudrā of Nāmasaṅgīti.

Uttarabodhi, best perfection; all fingers are locked, palms together, thumbs and index fingers are touching at tips, with fingers extending upward. Mudrā of Gautama Buddha (Liberator of the Nāgas) and Nāmasaṅgīti.

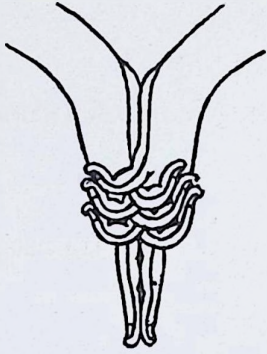
Vajrahūmkāra, Buddha supreme and Eternal; wrists crossed at breast, holding vajra and ghaṇṭā. Mudrā of Vajradhara, Śaṃvara, Trailokyavijaya and Yi-dam forms of Dhyānibuddhas with śaktis.

Varada or Vara, charity or gift bestowing; arm pendant, all fingers extended downward, palm turned outward. Mudrā of Gautama, Man-la, White Tārā and Green Tārā.

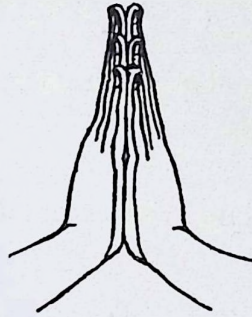
Vitarka,⁴ argument; arm bent, all fingers extended upward, except index or ring finger which touches tip of thumb. Palm turned outward. Mudrā of Gautama, Maitreya, Tārās, Kṣitigarbha, Ākāśagarbha.

³ There seems to be some disagreement with regard to the meaning and description of "namaskāra" and "añjali" mudrās. Professor A. Foucher and Alice Getty describe these mudrās as above. Bhattacharyya and Gopinatha Rao give "añjali" mudrā as the prayer or devotional mudrā with hands clasped in devotional attitude either at the breast or above the head.

⁴ Abhaya, dharmacakra, and vitarka mudrās all have variations. Sketches of mudrās by Paul Ward, of the Newark Museum.



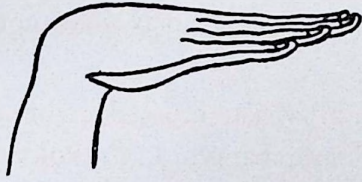
Kṣepaṇa



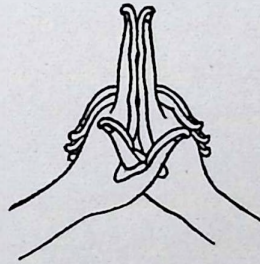
Namaskāra



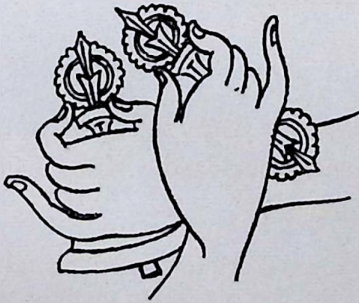
Tarjanī



Tarpaṇa



Uttarabodhi



Vajrahūmkāra



Varada or Vara



Vitarka

Āsanas and Vāhanas

POSITION OF LOWER LIMBS

Dhyānāsana,¹ meditative pose; legs closely locked, soles of both feet visible.
Usual position of all Buddhas.

Sattvāsana; legs loosely locked, soles of feet scarcely visible. Position of some Bodhisattvas.

Lalitāsana; one leg pendant, sometimes supported by lotus flower. Other leg in usual position of a Buddha. Position of Green Tārā, Mañjuśrī.

Bhadrāsana; both legs pendant. Position of Maitreya.

Rājālilāsana, royal ease; right knee raised. Left leg in usual position of a Buddha.
Right arm hanging loosely over right knee. Position of Avalokiteśvara, Mañjuśrī.

Ardhaparyāṅkāśana,² dancing attitude; standing on one foot. Other foot lifted.
Position of Dākinīs, Padmanarteśvara.

Āliḍhāsana, standing, stepping to left, right leg straight, left bent. "Attitude of drawing the bow." Position of Kurukullā, some Dākinīs and some Yi-dam.

Pratyāliḍhāsana; standing, stepping to right. Right leg bent, left straight. Position of Kālacakra, Hevajra.

Yab-Yum (Tibetan); sitting or standing. A God in the embrace of his female energy, or śakti. Position of Yi-dam forms of Dhyānibuddhas with śaktis.
A Tibetan term, signifying father-mother.

SUPPORT AND MOUNT OF A GOD

Padmāsana, lotus throne; standing or seated on a lotus, or a lotus under each foot. All Buddhas on lotus thrones.

¹ Dhyānāsana is also called vajrāsana, or vajraparyāṅkāśana.

² Ardhaparyāṅkāśana has two varieties:—the first is like the rājālilāsana, and the second (more common) the dancing attitude described above.

Āsanas and Vāhanas (*Continued*)

Simhāsana, lion throne; lotus throne supported by a lion or lions. For example, Buddha turning the wheel of the law is seated on a lotus throne supported by lions. Mañjuśrī is sometimes on a lion throne; also Avalokiteśvara (Simhāsana).

Vajrāsana, diamond throne; Buddha meditating under the “Bodhi Tree” often has a vajra or a swastika lying before him or marked on the lotus throne.

Demons; Yamāntaka’s throne may be supported by demons.

Cushions; Kubera sometimes is seated on cushions.

Conch shell; Jambhala sometimes is seated on a conch shell.

Elephant; Samantabhadra’s throne is supported by one or more elephants.

Elephant-headed persons or demons; Mahākāla treads on one or two elephant-headed persons, or on the elephant-headed demon, Vinayaka.

Man—bull—woman; Yama stands on a man, or on a bull on a woman.

Birds; Yamāntaka stands on eight birds under which are different animals and deities (Hindu).

Animals or genii; Hevajra treads on animals or genii.

Man and woman; Śaṁvara stands on a man and a woman.

Man and prostrate horse; Beg-tse stands on a horse and a woman.

Garuḍa; Vajrapāṇi (garuḍa form) is seated on a garuḍa.

Snakes (nāgas); Gautama’s throne is sometimes supported by snakes.

Peacock (mayūra); mount of Amitābha, Sarasvatī, Mahāmāyūrī.

Āsanas and Vāhanas (*Continued*)

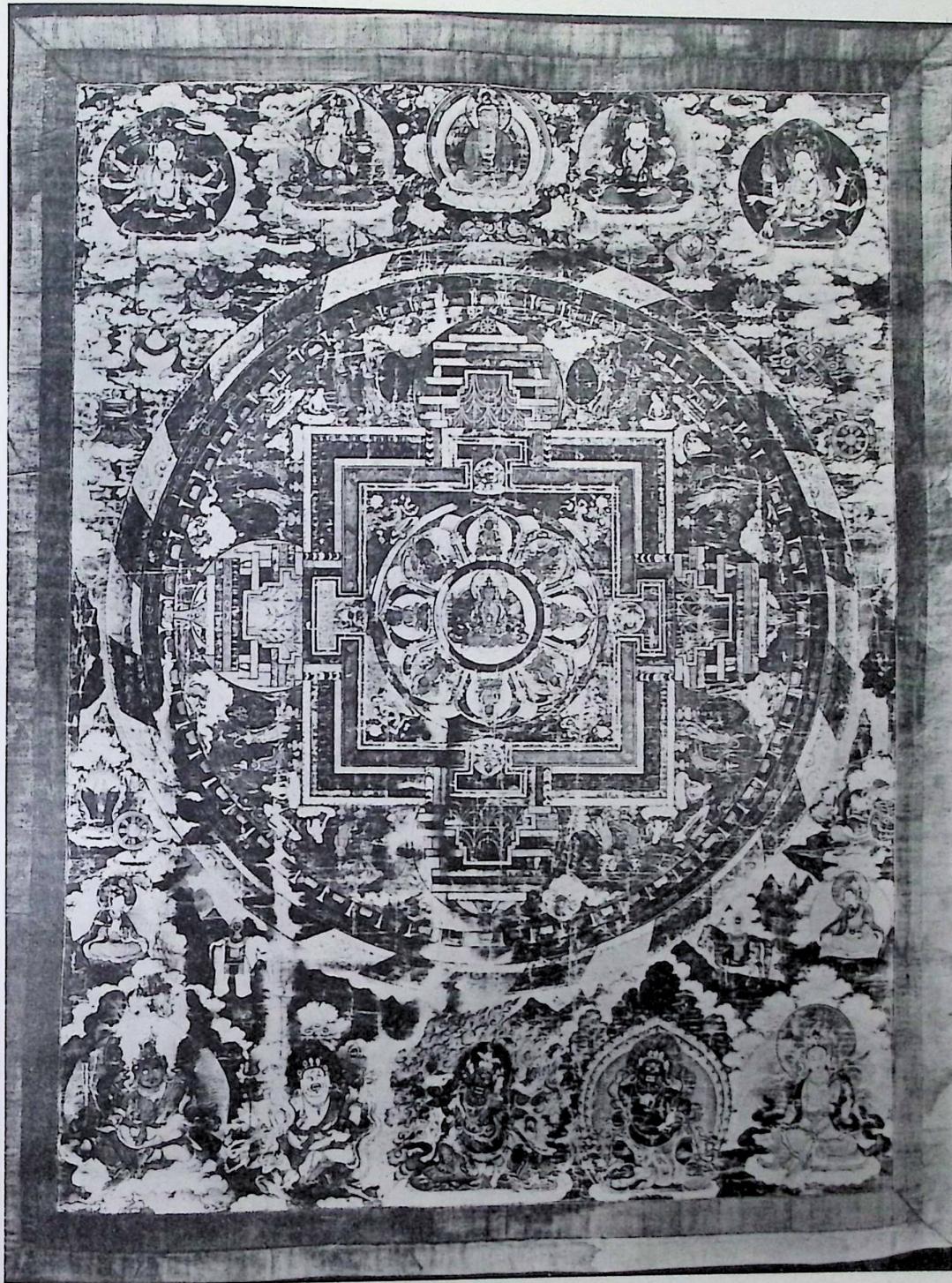
Lion (simha); mount of Vairocana, Mañjuśrī, Maitreya, Simhanāda and Avalokiteśvara.

Horse or dragon; mount of Brahmā, White Jambhala.

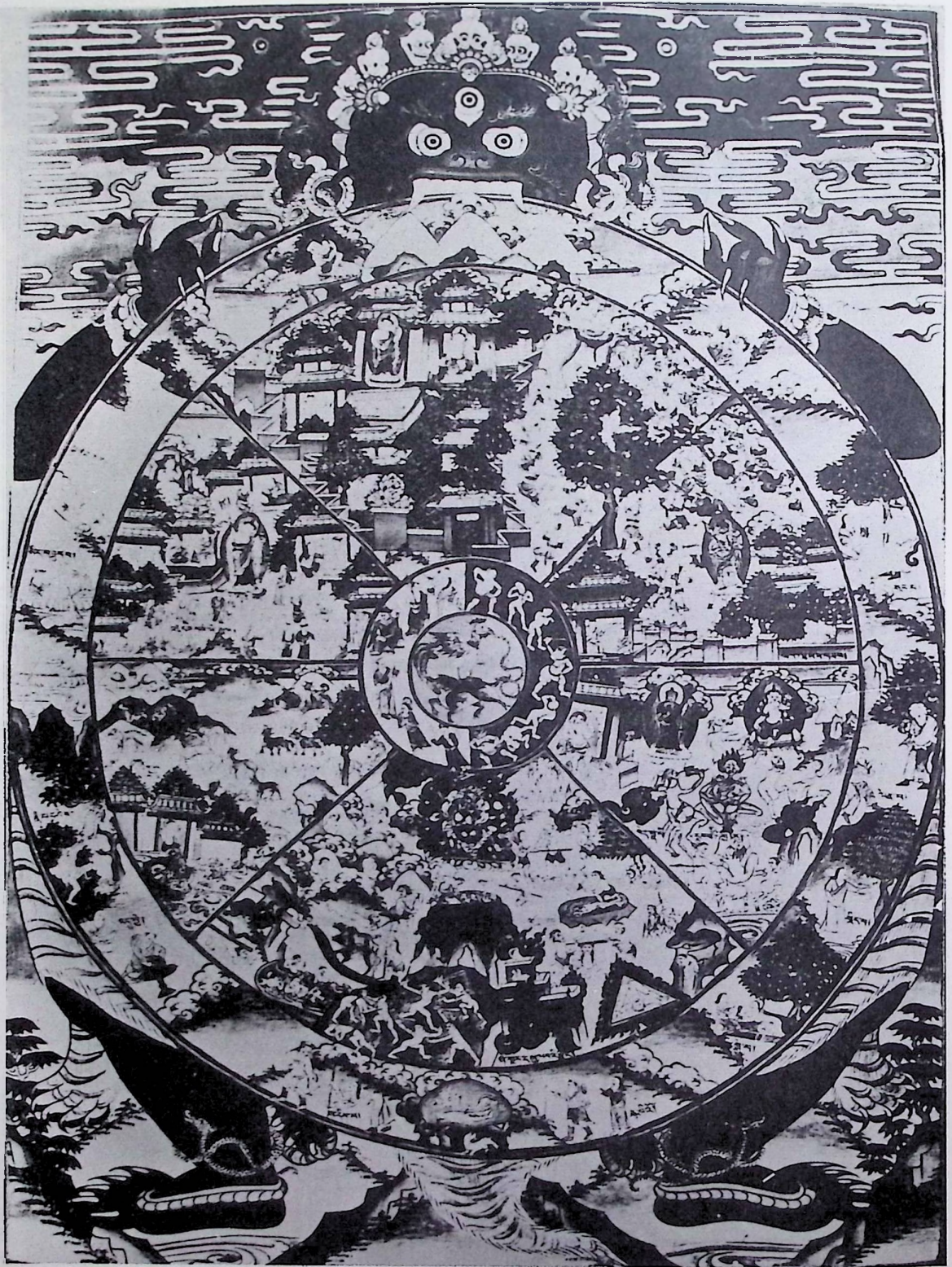
Mule; mount of Sṛidevī.

Roaring lion; mount of Simhanādamañjuśrī, Tārā, Kubera and Simhanadāvalokiteśvara.

Airy Horse (Tibetan lung-ta); the airy horse carries the cintāmaṇi.



Amitāyus Maṇḍala



Bhavacakramudrā

Paintings

Thang-ka, paintings of divinities or groups of divinities. These are carried by monks in religious procession and used to illustrate sermons. They are also hung on the walls of temples, monasteries, and in homes. They represent the deities surrounded by groups of lesser deities and scenes from the lives of Tibetan saints and teachers. For example, the thang-ka reproduced as a frontispiece in this volume depicts the life of the Buddha Gautama. The central figure is Gautama. The two standing figures, on each side below the throne, are his two favorite disciples, Śāriputra and Maudgalyāyana, "The Model Pair." The three figures at the top are: Sang-dui, Yamāntaka, and Śamvara (tutelary deities). The figure seated on a lion below the throne is Kubera. The two elephant-headed ones at the bottom are forms of Gaṇeśa. The other scenes are episodes in the life of Gautama. Beginning at the bottom left, ascending above the central figure, and descending on the right side, they show: Buddha in the Tuṣita heaven waiting to come down in the shape of a white elephant to his mother; Māyā's dream; the birth of Gautama; the marriage and life in the pleasure palace; the departure; the cutting of the hair; the life of asceticism in the forest; the preaching to the Nāgas; the temptation of Māra; the enlightenment and calling earth to witness; the first preaching; and the entrance into Nirvāṇa.

Maṇḍala, ritual diagrams used in invoking the deities. They are divided into sections containing deities or Sanskrit symbols for divinities.¹ They probably originated from the Yoga doctrine of the Union of the spiritual (represented by the Vajradhatu, symbolizing the World of Ideas) and the material (represented by the Garbhadhatu, symbolizing the World of forms). An example of this type is the thang-ka shown opposite p. 26, the Amitāyus Maṇḍala. In the innermost circle is Amitāyus, the Buddha of Infinite Life, surrounded by eight replicas of himself. At the four cardinal points, north, south, east, and west, are the four Lokapālas, or Guardians of the Cardinal Points. Just outside the circle along the upper edge are the

¹ The Maṇḍalas used in Lamaism are nearly always those showing the deities. Those with the Sanskrit symbols (called seed-letter maṇḍalas) are used by the Shingon Buddhists of Japan. The maṇḍalas are used by the Lamas in the ritual to invoke the deities for the granting of super-human powers or "Siddhi."

Paintings (*Continued*)

Eight Glorious Emblems of Buddhism: the umbrella, the conch, the covered vase, the canopy, the two fishes, the lotus, the endless knot, and the wheel of the law. Below the lower rim of the circle are the Seven Jewels: at the left, the elephant, the jewel of a wife, the wheel of the law, and the sacred jewel; and at the right, the horse, the jewel of a minister, and the military leader. Across the top of the thang-ka are: Sitātapatrā, Mañjuśrī (Arapacana), Amitābha, Śadakṣari, and Uṣṇīṣavijayā. Across the bottom are: Jambhala, Sitajambhala, Hayagrīva, Kalajambhala, and Vasudhārā.

Tshog-shing, assemblage of divinities of the pantheon, probably arranged according to rank; often called the Assembly Tree of the Gods. Very little is known about this type of painting. The central deity is usually Gautama or Tsong-kha-pa, and the number of accompanying deities and their position varies. An example of this type of painting is reproduced opposite p. 28. The central figure here is Tsong-kha-pa, the founder of the Gelug-pa Sect. He is surrounded by Buddhas, Bodhisattvas, Yi-dam, Dharmapāla, Feminine Divinities, Witches, the Guardians of the Four Quarters, the Five Great Kings, the Great Magicians, the Arhats, and deified Lamas.

Bhavacakramudrā, "Wheel of Life." This type of painting represents the Samsāra or transmigratory existence. An example of a Bhavacakramudrā is to be seen opposite p. 27. The wheel is held by a demon or a dragon symbolizing the "hideousness of clinging to life." In the center of the wheel are the three animals, the cock, the snake and the pig, which symbolize the three cardinal sins, Lust, Anger and Ignorance. The dark half of the circle surrounding them signifies the dark downward path; the light half, the light upward path. The circle around the center is divided into six sections, the Gati, or Conditions of Existence. In the upper half, the center section is the Region of the Gods (Sanskrit, Deva; Tibetan, Lha). At the left is the Region of Man (Sanskrit, Nara; Tibetan, Mi). At the right is the Region of the Demigods or Titans (Sanskrit, Asura; Tibetan, Lha-ma-yin). In the lower half of the circle, the central section shows the Region of Hell (Sanskrit, Naraka; Tibetan, Dmyal-wa). At the left is the Region of the



Tshog-shing

Paintings (*Continued*)

Beasts (Sanskrit, *Tiryak*; Tibetan, *Dud-hgro*). At the right is the Region of the Tortured Spirits (Sanskrit, *Preta*; Tibetan, *Yi-dvag*).

In the section showing the Region of Man, human misery is divided into eight classes: birth; old age; sickness; death; ungratified wishes and struggle for existence; misfortunes and punishments; separation from loved ones; and offensive objects and sensations.

The outer circle is divided into twelve sections showing the Causal Nexus,² or sequence of events which lead to death and rebirth, or "Whirling on the Wheel," as Gautama Buddha called it.

² Nidānas. A detailed description of the Bhavacakramudrā is to be found in Waddell's "Lamaism," p. 105 *et seq.*

Trikāya System

ONE of the chief doctrines of the Mahāyāna System is that of the Trikāya or Three Bodies of a Buddha. In the beginning there was Ādibuddha, the Primordial Buddha, Self-creative, who by his wisdom and meditation created the Dhyānibuddhas, or Buddhas of Meditation. The Dhyānibuddhas in turn evolved the Dhyānibodhisattvas, who are the actual creators of the universe. The mortal or human manifestations of the Dhyānibodhisattvas are the Mānuṣibuddhas, who live on earth for a short time to teach mankind. The Dhyānibuddhas live in Nirvāṇa in abstract body called Dharmakāya. The Dhyānibodhisattvas live in Heaven in Sambhogakāya or Body of Supreme Happiness and the Mānuṣibuddhas live on earth in Nirmāṇakāya, mortal and ascetic body. Each Dhyānibuddha is the author of a different world cycle and his Dhyānibodhisattva is the actual creator of that cycle. His Mānuṣibuddha is the mortal representative and teacher of that cycle. Three world cycles have passed; we live in the fourth cycle, of which Amitābha was the author. The actual creator was Avalokiteśvara, and Śākyamuni, the historical Gautama Siddhārtha, was the Mānuṣibuddha or Mortal Teacher. The fifth, or next, world cycle will come five¹ thousand years after the death of Śākyamuni. Each Dhyānibuddha presides over a different location, has his own color² and represents a different one of the five elements of which the universe is composed, and each one represents one of the five senses.

¹ Grünwedel says 4,000 years!

² Most of the gods of the pantheon are different manifestations or emanations of one of the five Dhyānibuddhas. Their relation can usually be traced through similarity of color. Thus Yama, who is blue, is an emanation of Dhyānibuddha Akṣobhya, whose color is blue. There are independent deities and local deities who do not, however, come under this classification.

Trikāya System (*Continued*)

	<i>First World</i>	<i>Second World</i>	<i>Third World</i>	<i>Present World</i>	<i>Future World</i>
Dhyāni- buddha	Vairocana	Akṣobhya	Ratnasam- bhava	Amitābha	Amogha- siddhi
Dhyāni- bodhi- sattva	Samanta- bhadra	Vajrapāṇi	Ratnapāṇi	Avalokiteś- vara	Viśvapāṇi
Manūṣi- buddha	Krakuc- chanda	Kanakamuni	Kāśyapa	Śākyamuni	Maitreya
Location	Center	East	South	West	North
Color	White	Blue	Yellow	Red	Green
Element ³	Matter	Air	Earth	Fire	Water
Sense	Sight	Sound	Smell	Taste	Touch
Vāhana	Lion	Elephant	Horse	Peacock	Dwarf or Garuḍa
Symbol	Cakra	Vajra	Ratna	Pātra	Viśvavajra

³ The element of the Ādibuddha is ether, and his sense is wisdom or mind (Sanskrit, *manas*). In "The Tibetan Book of the Dead," the element of the second world is water instead of air, and that of the fifth world air instead of water.

Classification of Sacred Images¹

Ādibuddhas, *m* Chog-gi-daṅ-pohi-sans-rgyas

Vajradhara; *r*Do-rje *h*chaṅ (Dor-je chhang); Wielder of the Thunderbolt
Vajrasattva; *r*Do-rje sems-*dpaḥ* (Dor-je sem-pa); Soul of the Thunderbolt
Samantabhadra; Kun-tu *b*zaṅ-po (Kün-tu zang-po); All Goodness

Dhyānibuddhas, *rgyal-ba rigs-lña*

Vairocana; *r*Nam-par *s*naṅ-*m*dsad (Nam-par nang-dse), short *r*Nam-*s*naṅ
(Nam-nang); Brilliant Light
Akṣobhya; *Mi-b*skyod-pa (*Mi*-chyö-pa); Unagitated
Ratnasambhava; Rin-chen *h*byuṅ-*l*dan (Rin-chhen jung-den); Precious
Birth
Amitābha; *Hod-d*pag-med (*Ö*-pa-me); Infinite Light
Amitāyus; *Tshe-d*pag-med (*Tshe*-pa-me); Infinite Life
Amoghasiddhi; Don-yod grub-pa (*Dön-yö-d*üp-pa); Infallible Power

Mānuṣibuddhas

Krakucchanda; *h*Khor-ba-*h*jigs (Khor-wa-ji)
Kanakamuni; *g*Ser-thub (Ser-thüp)
Kāśyapa; *Hod-s*ruṅ (*Ö*-sung); Luminous Protector
Śākya-muni; *Śā-k*ya thub-pa (*Shā*-cha thüp-pa); Sage of the Shakyas
Maitreya; Byams-pa (Cham-pa); Loving One

Buddhas, *saṅs-rgyas*

Dīpaṅkara; *Mar-me-m*dsad (*Mar-me*-dse); Enlightener
Kāśyapa; *Hod-s*ruṅ (*Ö*-sung); Luminous Protector
Gautama; *Śā-k*ya thub-pa (*Shā*-cha thüp-pa); Sage of the Shakyas
Maitreya; Byams-pa (Cham-pa); Loving One
Bhaiṣajyaguru; *s*Man-gyi-*bla* bai-duryaḥ *h*od-kyi *rgyal-po*
(*Man-gyi-la* be-du-rye *ö*-chi *gyal-po*), short *s*Man-*bla* (*Man-la*);
Supreme Physician

Medicine Buddhas, two groups: one group of nine; one of eight

¹ The first name is the Sanskrit, the second is the Tibetan, and in parenthesis is the phonetic spelling of the Tibetan. If the divinity is a local one or if only the Tibetan name is known, it will be noted.

Classification of Sacred Images (*Continued*)

Confession Buddhas, *Ṭuñ-bśags-kyi sans-rgyas so-lña*, a group of thirty-five

Dhyānibodhisattvas

Samantabhadra; *Kun-tu-bzañ-po* (Kün-tu zang-po); All Goodness
Vajrapāṇi; *Phyag-na rdo-rje* (Chak-na dor-je) short *Phyag-dor* (Chak-dor); Bearer of the Thunderbolt
Ratnapāṇi; *Phyag-na rin-chen* (Chak-na rin-chhen); Jewel Bearer
Avalokiteśvara; *ṣPyan-ras-gzigs* (Chen-re-zi); With Pitying Look
Viśvapāṇi; *Phyag-na sna-tshogs rdo-rje* (Chak-na na-tshö dor-je); Double or Crossed Thunderbolt Bearer
Sarvanivaraṇaviṣkambhin; *ṣGrib-pa rnam-sel* (Dip-pa nam-sel); Effacer of Stains
Maitreya; *Byams-pa* (Cham-pa); Loving One
Mañjuśrī; *ḥJam-dpal* (Jam-pol); Pleasing Splendor
Ākāśagarbha; *Nam-mkhaḥi sñiñ-po* (Nam-khe nying-po); Sky Womb
Kṣitigarbha; *Saḥi sñiñ-po* (Sai nying-po); Earth Womb
Mahāsthāmaprāpta; (Tibetan?); He who has attained Great Strength
Trailokyavijaya; *ḥJig-rten gsum-rgyal* (Jig-ten sum-gyal); Lord of the Three Worlds

Feminine Divinities; Bodhisattvas

Sarasvatī; *dByaṅs-can-ma* (Yang-chem-ma); Melodious Voice
Cundā; *Tsun-da* (Tsun-da)
Vasudhārā; *Nor-rgyun-ma* (Nor-gyün-ma); Abundance
Prajñāpāramitā; *Śes-rab-kyi pha-rol-tu phyin-pa* (She-rap chi pha-röl-tu chin-pa); Superior Wisdom
Mārīcī; *Hod-zer can-ma* (Ö-zer chem-ma); Brilliant Rays
Paṇṣābarī; *Lo-ma gyon-ma* (Lo-ma gyön-ma); Dressed in Leaves
Uṣṇīṣavijayā; *gTsug-tor rnam-par rgyal-ma* (Tsug-tor nam-pa gyal-ma); Victorious Goddess of the Uṣṇīṣa
Sitātapatrā; *gDugs-dkar-can-ma* (Dü-kar chem-ma); White Parasol Goddess
Mahāmāyūrī; *ṛMa-bya chen-mo* (Ma-ja chhem-mo); Great Peacock Goddess

Classification of Sacred Images (*Continued*)

Tārās, སGrol-mas

- Sitatārā (White Tārā); སGrol-ma འKar-po (Döl-ma kar-po) short སGrol-dkar (Döl-kar); White Savioress
Śyāmatārā (Green Tārā); སGrol-ma ལjañ-gu (Döl-ma jang-gu) short སGrol-ljañ (Döl-jang); Green Savioress
Bhṛkuṭī (Yellow Tārā); Khro-gñer can-ma (To-nyer chem-ma); She who frowns
Ekajaṭā. (Blue Tārā); Ral-gcig-ma (Ral-chig-ma); She who has but one chignon
Kurukullā (Red Tārā); Ku-ru-ku-le (Ku-ru-ku-le); Wealth Goddess

Dhyānibuddhaśaktis

- Vajradhātṽśvarī; རDo-rje ངbyiñs-kyi ངbañ-phyug-ma (Dor-je ying-chi wang-chüg-ma)
Buddhalocanā; Sañs-rgyas spyān-ma (Sang-gye chem-ma)
Māmakī; Mā-ma-kī
Pāṇḍarā; Gos-dkar-mo (Gö-kar-mo)
Tārā; སGrol-ma (Döl-ma)

Pañcarakṣā (Five Spell Goddesses), གCan-rim-pa ལña

- Mahāsāhasrapramardanī; སToñ-chen-mo-rab-tu ལjoms-ma (Tong-chhem-mo-rap-tu jom-ma)
Mahāmantrānusārinī; གSañ-sñags chen-mo (Sang-ngag chhem-mo)
Mahāpratisarā; So-sor ལbrañ-ma (So-sor dang-mo)
Mahāśītavatī; བSil-baḥi-tshal chen-mo (Sil-we-tshül chhem-mo)
Mahāmāyūrī; རMa-bya chen-mo (Ma-jha chhem-mo)

Dākinīs, མKhah-hgro-ma (Kha-do-ma)

- Buddha (ḍākinī); Sañs-rgyas མkhah-hgro (Sang-gye kha-do)
Ratna (ḍākinī); Rin-chen མkhah-hgro (Rin-chhen kha-do)
Padma (ḍākinī); Pa-dma མkhah-hgro (Pad-ma kha-do)
Viśva (ḍākinī); སNa-tshogs རdo-rje མkhah-hgro (Na-tshö dor-je kha-do)
Karma (ḍākinī); Las-kyi མkhah-hgro (Le-chi kha-do)
Vajra (ḍākinī); རDo-rje མkhah-hgro (Dor-je kha-do)
Sarvabuddhaḍākinī; Na-ro མkhah-spyod-ma (Na-ro kha-chö-ma)

Classification of Sacred Images (*Continued*)

Dākinīs (*Continued*)

Simhavaktrā; *Señ-ge-gdoñ-can* (Seng-ge dong-chen); Lion-Headed
Makaravaktrā; *Chu-srin-mo* (Chhu-sin-mo); Dolphin-Headed
Vajravārāhī; *rDo-rje phag-mo* (Dor-je phe-mo); Diamond Sow
Ṛkṣavaktrā. *Dom-gdoñ-can* (Dom-dong-chen); Bear-Headed
Vyāghravaktrā. *sTag-gdoñ-can* (Tag-dong-chen); Tiger-Headed

Goddesses of the Four Seasons

Vasantadevī (Spring); *dPyid-kyi rgyal-mo* (Chi-chi gyal-mo)
Grīmadevī (Summer); *dByar-gyi rgyal-mo* (Yar-gyi gyal-mo)
Śaraddevī (Autumn); *sTon-gyi rgyal-mo* (Tön-gyi gyal-mo)
Hemantadevī (Winter); *dGun-gyi rgyal-mo* (Gün-gyi gyal-mo)

Goddesses in Lha-mo's Train²

Five Long Life Sisters:

bKra-śis Tshe-rin-ma (Ta-shi tshe-ring-ma)
mThiñ-gi shal-bzañ-ma (Thing-gi shāl-sang-ma)
bLo-bzañ-ma (Lob-sang-ma)
mGrin-bzañ-ma (Din-sang-ma)
hGro-bzañ-ma (Do-sang-ma)

Twelve Jewel Goddesses:²

rDo-rje Kun-grags (Dor-je kün-dag)
rDo-rje gya-ma-skyoñs (Dor-je ya-ma chyong)
rDo-rje Kun-bzañ (Dor-je Kün-sang)
rDo-rje bgegs-kyi-gtse (Dor-je ge-chi-tso)
rDo-rje spyang-gcig (Dor-je chen-chi)
rDo-rje dpal-gyi-yum (Dor-je pol-gyi-yum)
rDo-rje Klu-mo (Dor-je Lu-mo)
rDo-rje grags-mo rgyal (Dor-je dag-mo gyal)
rDo-rje Khams-skyoñ (Dor-je Kham-chyong)
rDo-rje sMan-gcig-ma (Dor-je man-chi-ba)
rDo-rje gya sil (Dor-je ya-sil)
rDo-rje gzugs-legs-ma (Dor-je zu-le-ma)

² Tibetan names. The names of the Goddesses in Lha-mo's train and the twelve Jewel Goddesses were taken from a *thang-ka* in the collection of M. E. R. F. Meerkerk; each figure has a Tibetan inscription.

Classification of Sacred Images (*Continued*)

Eight Mothers

Lāsyā; *ṣ*Geg-mo-ma (Geg-mo-ma)
Mālā; *ḥ*Phren-ba-ma (Teng-wa-ma)
Gitā; Glu-ma (Lu-ma)
Nṛtyā; Gar-ma (Gar-ma)
Puṣpā; Me-tog-ma (Me-tō-ma)
Dhūpā; *ḃ*Dug-ṣpos-ma (Dü-pö-ma)
Dīpā; *ṣ*Nañ-gsal-ma (Nang-sal-ma)
Gandhā; Dri-chab-ma (Di-chhap-ma)

Yi-dam; Tutelary Gods

Hevajra; Kye *r*do-rje (Che dor-je); Eternal Thunderbolt
Sang-dui; *d*Pal-gsañ-ba *ḃ*dus-pa (Päl-sang-wa dü-pa) or (Sang-du); Master of Secrets
Mahāmāyā; Ma-hā ma-ya (Ma-hā-ma-ya)
Jambhala; Dsam-bha-la (Dsam-bha-la)
Śaṁvara; *ḃ*De-*m*chog (Dem-chhö). Best Happiness
Kālacakra; *d*Pal-dus-kyi *ḥ*khör-lo (Päl-dü-chi khör-lo) or (Dü-khör);
Wheel of Time
Yab-yum forms of Dhyānibuddhas
Herukabuddhas

Dharmapāla; Chos-skyoñ (Chhö-chyong); Defenders of the Faith

Śrīdevī; *d*Pal-l^{dan} lha-mo (Pöl-den lha-mo); Glorious Goddess
Brahmā; Tshañs-pa *d*kar-po (Tsang-pa kar-po); The White Brahma
Beg-tse; Beg-tse or *l*Cam-sriñ (Cham-sing); Brother-Sister
Yama; *g*Śin-*r*je (Shin-je); Lord of the Dead
Kubera; *r*Nam-thos-*sras* (Nam-thö-se); Lord of Riches
Mahākāla; *m*Gon-po (Göm-po); The Great Black One, Protector
Hayagrīva; *r*Ta-*m*Grin (Tam-din); Head of a Horse
Yamāntaka; *g*Śin-*r*je *g*śed (Shin-je she); Conqueror of Death

Classification of Sacred Images (*Continued*)

Minor Gods

Lokapāla; Jig-rten skyoñ (Ji-ten chyong); Guardians of the Cardinal Points

Vaiśravaṇa (North); rNam-thos-sras (Nam-thö-se)

Virūḍhaka (South); hPhags-skyes-po (Phe-che-po)

Dhṛtarāṣṭra (East); Yul-hkhor-bsruñ (Yül-khor-sung)

Virūpākṣa (West); Mig-mi-bzañ (Mig-mi-dang)

Māhapañcarāja; sKu-lña-rgyal-po (Ku-nga-gyal-po); Five Great Kings

Bi-har (Pe-har)³ or hPhrin-las rgyal-po (Tin-le gyal-po); King of Deeds

Chos-skyoñ (Chö-chyong)³ or Thun-gyi rgyal-po (Thün-gyigyal-po); King of Magic

dGra-lha (Da-lha)³ or sKui rgyal-po (Kui gyal-po); King of the Body

Klu-dbañ (Lu-vang)³ or gSuñ-gi rgyal-po (Sung-gi gyal-po); King of Speech

Tha-hog-chos-rgyal-po (Thok-chhö)³ or Yon-tan rgyal-po (Yön-ten gyal-po); King of Accomplishments

Mahāsiddhas; Grub-thob chen (Düp-thop chhen); Eighty-four Great Sorcerers

Non-human Types

Citipati; Dur-khrod bdag-po (Dur-lö de-po); Skeletons

Nāgas; Klu (Lu); Serpents

Garuḍas; Khyuñ (Chung); Birds

Demons

Dam-can rDo-rje legs-pa³ (Dam-chen dor-je le-pa, or Dor-le)

Vinayaka (Elephant-headed)

Rāhu

Red Tiger Devil

Witches

Ṛkṣavaktrā; Dom-gdoñ-can (Dom-dong-chen); Bear-headed

Vyāghravaktrā; sTag-gdoñ-can (Tag-dong-chen); Tiger-headed

Ten-ma Furies; bTan-ma (Tan-ma)

³ Tibetan names.

Classification of Sacred Images (*Continued*)

Goddesses of the Bardo

Eight Kerimas⁴ (Keyūrī?)

Eight *Htamenmas*⁴ (Phra-men-ma)

Four Female Doorkeepers

Twenty-Eight Wang-chüg-ma,⁴ (animal and bird-headed)

Local Gods

Wealth Gods

Earth Gods; Sa-gshi mi-rig-gi lha⁴ (Sa-shi mi-rig-gi lha)

House God; Nañ-lha⁴ (Nang-lha)

Personal Gods

Country Gods; Yul-lha⁴ (Yül-lha)

Deified Mountains; Tshe-riñ mched-lña⁴, Gañs-chen mdsod-lña⁴ (Tse-ring chhe-nga, Kang-chhem dsö-nga or Kanchenjunga)

Kinnara; Heavenly Musicians

Apsaras; Angels

Yakṣas and Yakṣinī; Genii

Historical Personages Deified

Disciples of Gautama

Sixteen Arhats or Sthaviras

Two Religious Supporters

Aśvaghoṣa

Nāgārjuna; Klu-sgrub (Lu-dup)

Śāntarakṣita

Padmasambhava; Pad-ma hbyuñ-gnas (Pad-ma jung-na)

Atiśa; Jo-bo A-ti-sa

Mar-pa

Mi-la ras-pa (Mi-la re-pa)

Tsoñ-kha-pa (Tsong-kha-pa)

Dharmarājā (Song-tsen Gam-po)

Dalai Lamas

Tashi Lamas and Monks

⁴ Tibetan names.

Key to Sacred Images

GENERAL CLASSIFICATION ACCORDING TO ORNAMENTS AND GARMENTS

Bodhisattva ornaments and garments. These are princely ornaments and garments worn by the mild manifestations (Tibetan, shi-wa) of some of the deities; they include:

Non-Tantric forms (one head and two arms)

Tantric forms (one head and more than two arms or more than one head and two or more arms)

Yab-yum forms

Dharmapāla ornaments and garments. These are princely ornaments and garments worn by the angry or fierce manifestations (Tibetan, kro-bo and dag-po) of some of the deities; they include:

Non-Tantric forms (one head and two arms)

Tantric forms (one head and more than two arms or more than one head and two or more arms)

Yab-yum forms

Monastic garments

Miscellaneous costumes

Nonhuman types

Nude

Some deities have both mild and ferocious manifestations and can therefore be found with either Bodhisattva or Dharmapāla ornaments and garments or both. The yab-yum forms are always put in the Tantric group, even when they have only one head and two arms. Deities wearing both Bodhisattva and Dharmapāla ornaments will be found under both classifications. Both the angry and the fierce manifestations wear the Dharmapāla ornaments and garments. The angry forms show a generally human type of face of angry expression, whereas the fierce forms show a bestial type of face with bared fangs and fear-inspiring expression.

Key to Sacred Images (*Continued*)

<i>Princely Ornaments and Garments</i>		<i>Monastic Garments</i>	<i>Miscellaneous Costumes</i> Indian and Tibetan Garments	<i>Nude</i>	<i>Nonhuman Types</i>
Bodhisattva	Dharmapāla	No Ornaments			
Five-leafed crown	Five-skull crown	Shawl draped over one shoulder or both shoulders	Indian garments and jeweled turban		See chart on pp. 95 <i>et seq.</i> for descriptions of: Citi-pati, garuḍas, witches, demons, and so forth
Earrings	Wristlets, anklets, necklaces, sometimes of snakes	Monk's garments and peaked cap with long lap-pets over ears	Tibetan garments, broad-brimmed hats		
Armlets			Warrior's costume		
Bracelets	Garlands and belts of heads or skulls				
Wristlets					Animal-faced Dākinis
Anklets	Third eye				Goddesses of the Bardo
Shawl for lower limbs	Hair in flame aureole				Goddesses of the Four Seasons
Scarf for upper body	Tiger or elephant skin covering part of body				
Garland to thighs					
Garland to navel	Sometimes aprons, necklaces, and so forth, of human bones carved with deities and symbols				
Girdle					
Sash					

Key to Sacred Images (*Continued*)

SACRED IMAGES WEARING BODHISATTVA ORNAMENTS

<i>Non-Tantric Forms</i>	<i>Tantric Forms</i>
One head and two arms	One head and more than two arms or more than one head and two or more arms and yab-yum forms
Ādibuddhas	Dhyānibuddha Vairocana (Kun-rig)
Vajradhara	Dhyānibodhisattvas (special forms)
Vajrasattva	White Tārā (special forms)
Samantabhadra	Āryajāṅgulī
Buddha Amitāyus	Uṣṇīṣasitātapatrā
Dhyānibodhisattvas	Three-headed, eight-armed form
White Tārā	Yellow Tārā (special form)
Tārā of the Seven Eyes	Vajratārā
Green Tārā	Green Tārā (special forms)
Simhanāda	Jāṅgulī
Khadiravanī	Dhanadā
Yellow Tārā	Blue Tārā (special form)
Blue Tārā	Caturbhuja
Dhyānibuddhaśaktis	Yi-dam
Feminine Bodhisattvas	Hevajra
Dākinīs	Mahāmāyā
Pacific forms	Kālacakra (two forms)
Eight Mothers	Sang-dui
Dharmapāla	Jambhala (yab-yum)
Kubera	Feminine Bodhisattvas (special forms)
Sitabrahmā	Dākinīs (four-armed forms)
Śrīdevī (mild form)	Pañcarakṣā
Yi-dam	Crowned Buddhas with śaktis (yab-yum)
Jambhala	Herukabuddhas (yab-yum)
Kālacakra (rare)	Bodhisattvas with śaktis (yab-yum)
Caṇḍavajraprapāni	Dharmapāla
	Sitabrahmā (four-headed form)
	Mahākāla

Key to Sacred Images (*Continued*)

SACRED IMAGES WEARING DHARMAPĀLA ORNAMENTS

<i>Non-Tantric Forms</i>	<i>Tantric Forms</i>
One head and two arms	One head and more than two arms or more than one head and two or more arms and yab-yum forms
Dhyānibodhisattvas (special forms)	Yellow Tārā (special form)
Ḍākinīs	Jāngulī
Usual forms	Blue Tārā (special forms)
Simhavastrā	Ugratārā (three forms)
Sarvabuddhadākinī	Red Tārā (special forms)
Vajravārāhī	Kurukullā (three forms)
Dharmapāla	Ḍākinī Vajravārāhī
Śrīdevī	Herukabuddhas (three-headed, six-armed forms)
Beg-tse	Yi-dam
Yama	Hevajra
Mahākāla	Śaṃvara
Hayagrīva	Sitaśaṃvara
Yamāntaka (two forms)	Mahāmāyā
Ācāryavajrapāṇī	Jambhala (three-headed, six-armed form)
Caṇḍavajrapāṇī	Dharmapāla
Yi-dam	Mahākāla
Nilāmbaravajrapāṇī	Yama (six-armed form)
Kāla-jambhala	Hayagrīva (five forms)
Herukabuddhas	Śrīdevī (two forms)
	Yamāntaka (two forms)
	Kubera (three-headed, six-armed form)
	Feminine Bodhisattvas (special forms)
	Dhyānibodhisattvas (special forms)
	Mahāsāhasrapramardinī (blue forms)

Key to Sacred Images (*Continued*)

SACRED IMAGES WEARING MONASTIC GARMENTS

No Headdress

Monk's Hood

Buddhas	Historical personages deified
Dhyānibuddhas	Aśvaghōṣa
Medicine Buddhas	Nāgārjuna
Confession Buddhas	Sāntarakṣita
Two Religious Supporters	Atiśa
Mar-pa	Tsong-kha-pa
Mi-la re-pa	Arhats (some)
Arhats (some)	Deified Dalai and Tashi Lamas
Buddha disciples	
Historical personages deified	

SACRED IMAGES WEARING MISCELLANEOUS COSTUMES

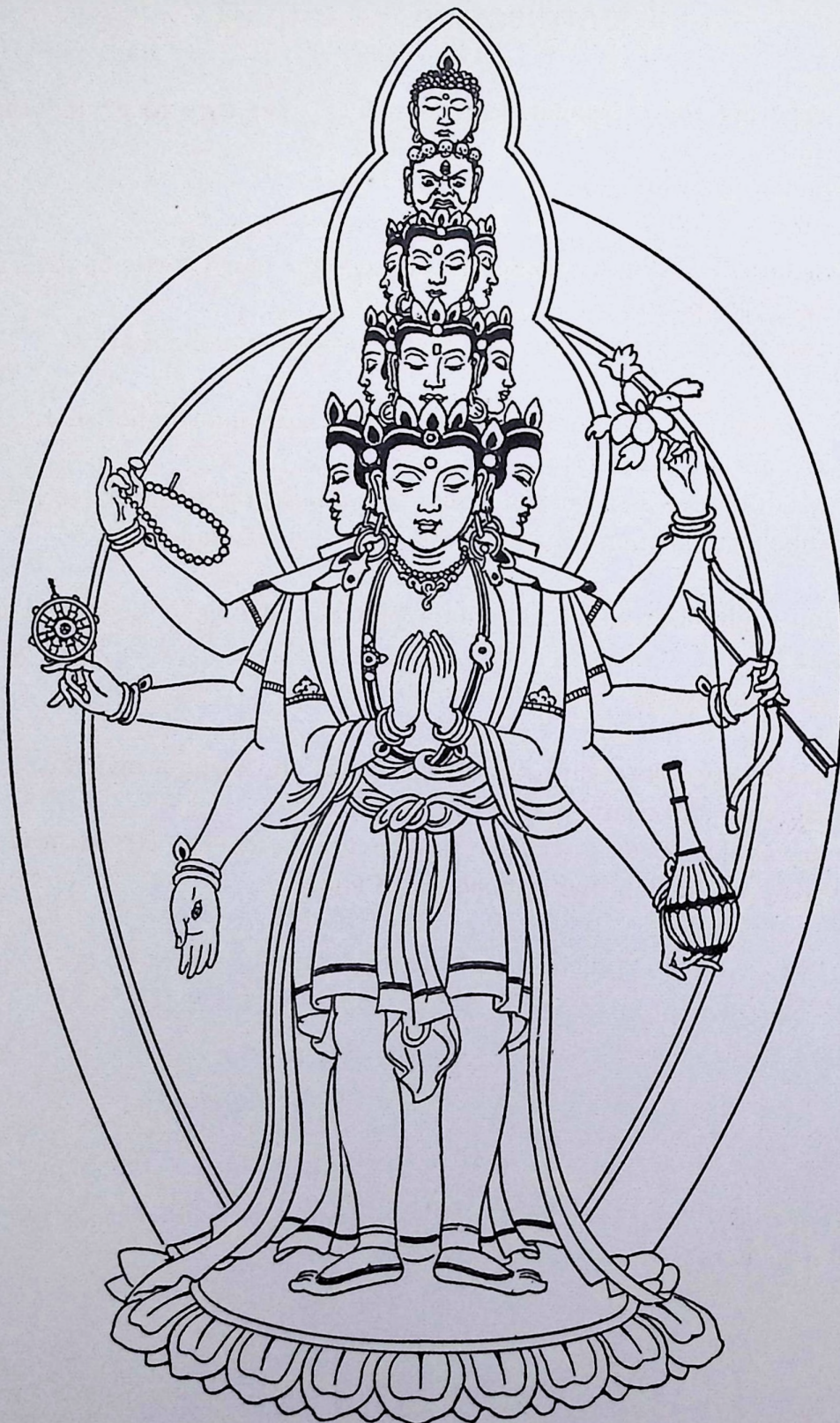
Indian and Tibetan Garments

Nonhuman Type

Lokapāla	Nāgas, garuḍas, and lung-ta
Five Great Kings	Citipati
Padmasambhava	Ḍākinī (some)
Mahāsiddha (some)	Simhavaktrā and Makaravaktrā
Demon Kings	Goddesses of the Four Seasons
Spirits of Mountains	Fairies, demons, and witches
Dharmapāla Sitabrahmā	House gods, wealth gods, and personal gods
	Goddesses of the Bardo

NUDE

The Ādibuddha Samantabhadra is usually shown nude, either with or without his śakti, who is also nude. Some Mahāsiddhas are shown nude.



Identification Example

Identification Examples

Of what type are the ornaments and garments? (See Key to Sacred Images, p. 39.)

Answer: Bodhisattva ornaments.

To which group of Bodhisattvas does it belong—the non-Tantric or the Tantric forms? (See p. 39.)

Answer: The Tantric group, since it has eleven heads and eight arms.

What are its symbols and mudrās? (See mudrā chart and symbol chart, pp. 20 *et seqq.* and pp. 12 *et seqq.*)

Answer: Mudrās are—two central arms, namaskāra; right lowest arm, varada. Symbols are padma, cāpa and śara, kalaśa, mālā, and cakra.

Namaskāra mudrā is the special mudrā of which deities? (See mudrā chart, p. 22.)

Answer: Avalokiteśvara.

Which form of Avalokiteśvara has eleven heads and eight arms? (See special Avalokiteśvara chart, p. 67.)

Answer: Āryāvalokiteśvara—called the Merciful Lord—has eleven heads and eight arms, holding the symbols listed above.

Identification Examples (*Continued*)

FIGURE AT TOP

To what type do the ornaments and garments belong?

Answer: Bodhisattva ornaments and garments.

To which group does it belong—the non-Tantric or the Tantric forms?

Answer: The non-Tantric group.

What is its color?

Answer: White.

What are its symbols and mudrās?

Answer: Vajra in right hand, at breast, and ghaṇṭā in left hand, in lap.

What is the āsana?

Answer: Lalitāsana.

Procedure: Examine the list of deities having Bodhisattva ornaments with one head and two arms, p. 41. Begin with the Ādibuddha chart, p. 50, and check as to which one has the color; then check the symbols; Vajrasattva is white; his symbols are the vajra at breast in right hand and the ghaṇṭā in lap in left hand.

FIGURE IN CENTER

To what type do the ornaments and garments belong?

Answer: Bodhisattva ornaments and garments.

To which group does it belong—the non-Tantric or the Tantric forms?

Answer: The Tantric group.

What is its color?

Answer: White.

What are its symbols and mudrās?

Answer: The original hands in namaskāra mudrā or holding a ratna. At shoulder level, the other right hand holds a mālā, the other left, a padma.



Identification Example

Identification Examples (*Continued*)

What is the āsana?

Answer: Dhyānāsana.

Procedure: Examine the list of deities having Bodhisattva ornaments in the Tantric group, p. 41. It could not be Vairocana, for the only Tantric form of Vairocana is Kun-rig, with four heads. Next come the Dhyānibodhisattvas. See chart on p. 41 and pp. 60–61. Which one of these has the mālā and padma symbols, is white, and has namaskāra mudrā? Answer: Avalokiteśvara. Now see special chart for the various forms of Avalokiteśvara, p. 64. Part No. 7 has the forms with one head and four arms, see p. 65. Part 7 *b*. is the form with one head and four arms, dhyānāsana, white, holding mālā and padma, and having namaskāra mudra. Śadakṣarī Avalokiteśvara is the name of this form.

FIGURE AT BOTTOM, LEFT

To what type do the ornaments and garments belong?

Answer: Bodhisattva ornaments and garments.

To which group does it belong—the non-Tantric or the Tantric forms?

Answer: The non-Tantric group.

What is its color?

Answer: White.

What are its symbols and mudrās?

Answer: Brandishes khadga in right hand and holds pustaka at breast in left hand.

What is the āsana?

Answer: Dhyānāsana.

Procedure: Examine the Bodhisattva ornament group with one head and two arms, p. 41. Examine also the Ādibuddha chart. You will not find this figure. Then examine the Dhyānibodhisattva chart, pp. 60–61. Mañjuśrī is white and has the khadga and pustaka as symbols. Now see the special Mañjuśrī chart for various forms, pp. 68 *et seq.*, No. 7 *a*, Arapacana Mañjuśrī fits this figure.

Identification Examples (*Continued*)

FIGURE AT BOTTOM, RIGHT

To what type do the ornaments and garments belong?

Answer: Dharmapāla ornaments and garments.

To which group does it belong—the non-Tantric or the Tantric forms?

Answer: The non-Tantric.

What is its color?

Answer: Black or dark blue.

What are its symbols and mudrās?

Answer: Vajra in outstretched right hand; left hand at breast.

What is the āsana?

Answer: Pratyālīḍhāsana (stepping to right).

Procedure: Examine list of deities wearing Dharmapāla ornaments and garments.

In the non-Tantric list, see Dhyānibodhisattva chart, pp. 60-61. Vajrapāṇi is the only Bodhisattva who is blue and has the vajra as his symbol. Now see the special chart for various forms of Vajrapāṇi, p. 62. See descriptions of group with one head and two arms. Ācāryavajrapāṇi of this group has one head, two arms, and is blue. He steps to the right, wears Dharmapāla ornaments, holds a vajra in his outstretched right hand, and his left hand is in a mudrā or holds a pāśa.

Ādibuddha

THE Ādibuddha or Primordial Buddha is called Svayambhū, Self-Creative or Svabhāva, Self-Existent. He is the Creator of the Universe and all things are manifestations or emanations of Him.

The Yellow Cap Sect (the Ge-lug-pa, founded in the 15th century by Tsongkha-pa and now the dominant sect of Tibet) worships Vajradhara as the Primordial Buddha. The reformed Red Cap Sect (the Ka-dam-pa founded in the 11th century by Atīśa) worships Vajrasattva as the Primordial Buddha, while the unreformed Red Cap Sect (the Nying-ma-pa, founded in the 8th century by Padmasambhava) worships Samantabhadra as the Primordial Buddha.

The various forms of Ādibuddha are usually shown wearing Bodhisattva ornaments and garments; they have the uṣṇīṣa or the hair done up into a high chignon surmounted by the cintāmaṇi; sometimes they have the ūrṇā and long-lobed ears. Samantabhadra, however is usually shown nude and without ornaments of any kind.

Ādibuddhas (*Continued*)

	<i>Vajradhara</i>	<i>Vajrasattva</i>	<i>Samantabhadra</i>
Worshipped as Primordial by	Yellow Cap Sect	Red Cap Sect	Unreformed Red Cap Sect
Color	Blue; sometimes gold	White	Blue
Mudrās and symbols	Vajrahūmkāra mudrā, holding vajra and ghaṇṭā; or vajra and ghaṇṭā in padmas at shoulder level	Right hand at breast holding vajra; ghaṇṭā is in left hand in lap or on hip	Vajrahūmkāra
Āsana	Dhyāna	Dhyāna or lalita	Dhyāna
Śakti	Prajñāpāramitā		
Ornaments	Bodhisattva	Bodhisattva	Nude; no ornaments
Other forms	Karmavajra Padma is in left hand; right hand is in vitarka mudrā. Dharmavajra Viśvavajra is at breast in right hand; left hand holds ghaṇṭā on hip. Yogāmbara and śakti Digambarā Both are nude; his hands are in dharma- cakra mudrā; she holds a pātra in dhyāna mudrā. Yab-yum form Ādibuddha and Ādi- dharmā. He holds the vajra and ghaṇṭā in vajrahūmkāra mudrā; the śakti, in his em- brace, holds a kapāla and a kartṭikā.	Standing Vajra is held at breast in right hand, or bal- anced in palm, on point; left hand holds ghaṇṭā pressed against his leg. Seated Lalitāsana, with right foot supported by a lotus. Right hand is in varada mudrā; left hand in vitarka mudrā holds stem of padma which supports vajra and ghaṇṭā at shoulder levels.	Yab-yum Both are nude and wear no ornaments



Vajradhara and Śakti



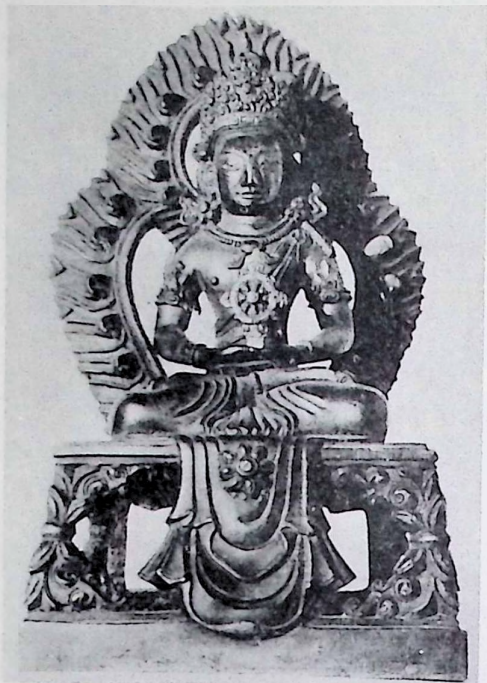
Vajradhara



Dharmavajra



Vajradhara



Vairocana



Vairocana



Vajrasattva



Vajrasattva (Yab-Yum)

Dhyānibuddhas

THE Dhyānibuddhas are the spiritual sons of the Ādibuddha. They are sometimes called the Five Celestial Jinas or Conquerors. They usually have the ūṛṇā, the uṣṇīṣa and the long-lobed ears, which are among the lakṣaṇas or Thirty-two Superior marks of a Buddha. They are shown bareheaded with short curly hair and wearing a monastic shawl draped over one shoulder and arm, leaving the other bare and are without ornaments. When they are in yab-yum with their śaktis, they wear Bodhisattva ornaments and garments and are called Crowned Buddhas. In this form they belong to the Yi-dam group.

Dhyānibuddhas (*Continued*)

	<i>Vairocana</i>	<i>Akṣobhya</i>	<i>Ratnasambhava</i>	<i>Amitābha</i>	<i>Amoghasiddhi</i>
Mudrās and symbols	Dharmacakra mudrā Cakra	Right hand, bhūmisparśa mudrā; left hand in dhyāna mudrā holding vajra	Right hand, varada mudrā; left hand, dhyāna mudrā holding cintāmaṇi	Both hands in dhyāna mudrā holding a patrā	Right hand, abhaya mudrā; left hand dhyāna mudrā holding viśvavajra
Color	White	Blue	Yellow	Red	Green
Āsana	Dhyāna	Dhyāna	Dhyāna	Dhyāna	Dhyāna
Vāhana	Lion	Elephant	Horse	Peacock	Dwarf or garuḍa
Śakti	Vajradhatvī-vari	Locanā	Māmakī	Pāṇḍarā	Tārā
Other forms	Ādibuddha Wears Bodhisattva ornaments; his hands are in dharmacakra mudrā or in dhyāna mudrā, holding cakra. Kun-rig Four heads; wears Bodhisattva ornaments; his hands are in dhyāna mudrā and hold a cakra surrounded by flames. Yab-yum form, see p. 86 Heruka form, see p. 87	Vajrāsana Right hand is in bhūmisparśa mudrā; left hand is in dhyāna mudrā with vajra in palm or lying on throne before him. Yab-yum form, see p. 86 Heruka form, see p. 87	Yab-yum form, see p. 86 Heruka form, see p. 87	Amitāyus His hands in dhyāna mudrā hold a kalaśa; Bodhisattva ornaments and garments. He is either seated or standing. ¹ Never with a śakti. Yab-yum form, see p. 86 Heruka form, see p. 87	Yab-yum form, see p. 86 Heruka form, see p. 87

¹ The standing form is rare. Hackin in *Asiatic Mythology*, p. 161, has a standing figure of Amitāyus which is in the Bacot Collection at the Musée Guimet.



Ratnasambhava



Akṣobhya



Amoghasiddhi



Amitābha



Amitāyus

Mānuṣibuddhas

THE Mānuṣibuddhas are mortal Buddhas who live for a time on earth in order to teach mankind the Doctrine. Śākyamuni was the Mānuṣibuddha of the present world-cycle, which is the fourth, according to the Tri-kāya system. Maitreya, the future Buddha, is waiting in the Tuṣita Heaven for the time when he is to appear on earth as the Mānuṣibuddha of the fifth world-cycle. These Buddhas wear monastic garments, are bare-headed, without ornaments, and generally have the ūrṇā, the uṣṇīṣa, and long-lobed ears.

	<i>Krakucchanda</i>	<i>Kanakamuni</i>	<i>Kāśyapa</i>	<i>Śākyamuni</i>	<i>Maitreya</i>
Mudrās and symbols	Both hands in dhyāna mudrā No symbols	Right hand in abhaya mudrā; left hand in dhyāna mudrā No symbols	Right hand in varada mudrā; left holds fold of robe in vitarka mudrā	Vitarka and varada or dharma-cakra or bhūmisparśa and dhyāna mudrās; pātra	Dharmacakra mudrā. Kalaśa and cakra, stūpa in headdress or forehead
Color			Yellow	Gold	Yellow
Āsana	Dhyāna on lotus	Dhyāna on lotus	Dhyāna on lotus on lion	Dhyāna on red lotus	Bhadra
Other forms				See special chart on p. 55 for other forms	See Bodhi-sattva chart, on p. 60, for other forms

Buddhas

THESE Buddhas are greatly revered and are often shown on thang-kas. Dīpaṅkara is a Buddha of a world-cycle long past. By some sects of northern Buddhists, he is regarded as the twenty-fourth predecessor of Gautama. Kāśyapa belongs to the third world-cycle; Gautama belongs to the present world-cycle, and Maitreya is the Buddha of the future. Bhaiṣajyaguru, the Supreme Physician, is widely worshiped in Tibet. These Buddhas, in their usual forms, wear monastic garments and are without ornaments. They have the ūrṇā and uṣṇīṣa and long-lobed ears.

	<i>Dīpaṅkara</i>	<i>Kāśyapa</i>	<i>Gautama</i>	<i>Maitreya</i>	<i>Bhaiṣajyaguru</i>
Mudrās and symbols	Dharmacakra mudrā No symbols	Right hand in varada mudrā; left hand holds fold of garment	Dharmacakra or dhyāna and vitarka or bhūmiśparśa mudrās; pātra	Dharmacakra mudrā; sometimes kalaśa and cakṛa at shoulder level in lotus flowers	Right hand in varada mudrā, holding myrobalan; left hand in dhyāna mudrā, sometimes holding pātra
Color	Yellow	Yellow	Golden	Yellow	Blue
Āsana	Dhyāna or standing	Dhyāna on lion or standing	Dhyāna	Bhadra or dhyāna	Dhyāna
Other forms			See special chart, p. 55, for other forms	See Bodhisattva chart, p. 60, for other forms	As Bodhisattva, he has the same symbols as above, but wears Bodhisattva crown and ornaments and is standing.



Sākya-muni



Maitreya as Buddha



Dipaṅkara



Bhaiṣajyaguru



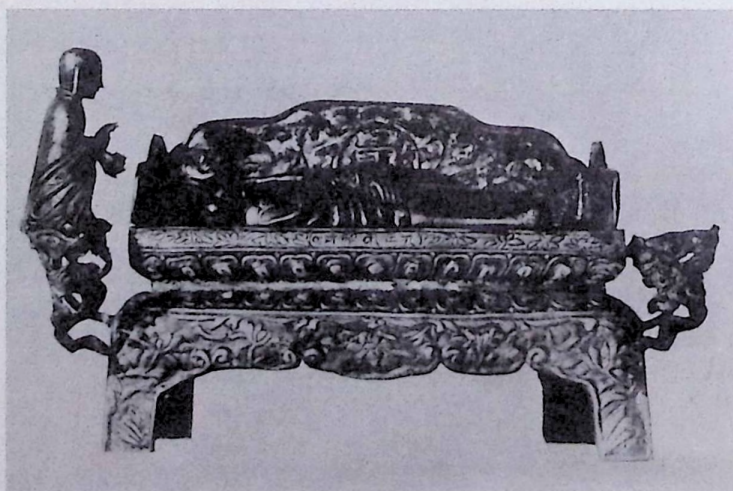
Gautama Buddha



Gautama Buddha



Child Buddha



Parinirvāṇa of Buddha

Forms of Śākyamuni (Gautama Buddha)

Standing: the child Buddha; right hand upraised, index finger of right hand pointing up, and index finger of left hand pointing down to earth. Gautama speaking his first words, "Now for the last time, am I incarnate."

Ascetic: seated; emaciated figure.

Seated: Dhyānāsana; dhyāna mudrā and bhūmisparśa mudrā; sometimes pātra in dhyāna mudrā; ūṇā, uṣṇīṣa, and long-lobed ears.

Seated: Dhyānāsana; dharmacakra mudrā; sometimes wheels marked on soles of both feet; ūṇā, uṣṇīṣa, and long-lobed ears.

Seated: Dhyānāsana; dharmacakra mudrā; cakra in front of throne or marked on it; ūṇā, uṣṇīṣa, and long-lobed ears.

Vajrāsana: Dhyānāsana; bhūmisparśa and dhyāna mudrās; ūṇā, uṣṇīṣa, and long-lobed ears; vajra on lotus throne before him; sometimes he is crowned.

Seated: Dhyānāsana; swastika on breast or lying on throne before him; vitarka and varada mudrās; ūṇā, uṣṇīṣa, and long-lobed ears.

Liberator of the Nāgas: Dhyānāsana on coils of serpent with five or seven serpents' heads over Buddha's head; uttarabodhi mudrā (Best Perfection); or seated on a lotus with serpent's hood protecting Buddha's head; ūṇā, uṣṇīṣa, and long-lobed ears.

Parinirvāṇa: Death of Gautama; he lies on his right side, surrounded by his disciples; he has the ūṇā, uṣṇīṣa, and long-lobed ears.

Medicine Buddhas

THESE Medicine Buddhas are greatly revered in Tibet. There are two groups—one of eight and one of nine. These Buddhas are seated dhyānasana; wear monastic garments; no ornaments; and generally have the ūṛṇā, uṣṇīṣa and the long-lobed ears. Aside from these groups there are various other deities listed below who are invoked for specific illnesses.

1. Bhaiṣajyaguru: Tibetan, Sañs-rgyas sman-gyi-bla bai-duryahi-kod-kyi rgyal-po (Sang-gye man-gyi-la be-du-rye ö-chi gyal-po) or short sMan-bla (Man-la). Blue or gold; right hand holds myrobalan; left hand is in dhyāna mudrā.
2. Simhanāda: Tibetan, rGyal-ba señ-gehi ña-ro (Gyal-wa seng-ge nga-ro). Left hand with pātra is in dhyāna mudrā; right hand is in vitarka mudrā.
3. Suparikīrtitanāmaśrī: Tibetan, mTshan-legs yoñs-grags dpal (Tshen-le yong-de-pal). Yellow; left hand is in dhyāna mudrā; right hand is in abhaya mudrā (low).
4. Svaraghoṣarāja: Tibetan, sGra-dbyaṅs-rgyal-po (Da-yang gyal-po). Yellow red; left hand is in dhyāna mudrā; right hand is in varada mudrā.
5. Suvarnabhadravimalaratnaprabhāsa: Tibetan, gSer-bzañ dri-med rin-chen snañ (Ser-sang di-me rin-chhen-nang). Yellow white; hands are in dharmacakra mudrā.
6. Aśokottamaśrī: Tibetan, Mya ñan-med mchog dpal (Nya ngen-me chhö-pal). Light red; hands are in dhyāna mudrā.
7. Dharmakīrtisāgaraghoṣa: Tibetan, Chos-sgrags rgya-mtshohi-dbyaṅs (Chhö-de gya-tshoi jang). Red; hands are in dharmacakra mudrā.
8. Abhijñārāja. Tibetan, mNon-mkhyen rgyal-po (Ngön-chyen gyal-po). Red; left hand is in dhyāna mudrā; right hand is in varada mudrā.

Medicine Buddhas (*Continued*)

When there are nine in the group the ninth one is:

9. Śikhiṇ. Tibetan, Rin-chen gtsug-tor-can (Rin-chhen tsug-tor chen). Yellow red; left hand is in dhyāna mudrā; right hand is in abhaya mudrā (low, at side).

Among the Buddhas and Bodhisattvas invoked for specific illnesses are: Amitāyus, Vajrapāṇi, Simhanādāvalokiteśvara, Mañjuśrī (Mañjughoṣa form), Padmapāṇi (four-arm form), Mahākāla (if he is the tutelary deity of the worshiper), Śrīdevī (sMan-gyi Lha-mo) and the Pañcarakṣā (Five Spell Goddesses). Also some of the old Pön deities, but these are mostly local divinities about which details are lacking.

The descriptions of these Medicine Buddhas are taken from Reinhold F. G. Müller's "Die Krankheits und Heilgottheiten des Lamaismus," *Anthropos*, XXII, 956. Müller lists the group as "Man-la and Eight Attendants" but remarks (p. 987) that the number is not definite as Grünwedel lists only Man-la and seven attendants. Waddell lists Man-la and seven attendants, but the mudrās and colors in the Waddell descriptions corresponding to Nos. 4, 5, and 7 on p. 56 differ slightly. On the thang-kas, one in William B. Whitney's collection¹ and another in the Roland Koscherak collection, the colors and mudrās also vary. This may be because of different sects or localities. Reinhold von Müller's illustrations are from *Bibliothica Buddhica*, published in St. Petersburg, 1905. In Pander's *Das Pantheon des Tschangtscha Hutuktu* the Medicine Buddhas are illustrated. They also differ slightly from Nos. 3, 4, 6, 8, on p. 56 as to mudrās and symbols.

1. Bhaiṣajyaguru (Supreme Physician). Indigo or gold; dhyānāsana; right hand is in varada mudrā, holds myrobalan; left hand is in dhyāna mudrā sometimes holds pātra. Corresponds to the first one of the preceding group; No. 142 in Pander.
2. Red: left hand is in dhyāna mudrā; right hand is in varada mudrā. Corresponds to No. 8 of preceding group; No. 141 in Pander.

¹ This thang-ka has the Tibetan name under each Buddha.

Medicine Buddhas (*Continued*)

3. Red: right hand is in dhyāna mudrā; left is in varada mudrā. Corresponds to No. 4 of preceding group; No. 140 in Pander.
4. Light red: both hands are in dhyāna mudrā. Corresponds to No. 6 of preceding group; No. 139 in Pander.
5. Yellow white: right hand is in vitarka mudrā; left hand is in dhyāna mudrā. Corresponds to No. 5 of preceding group; No. 138 in Pander.
6. Yellow red: right hand is in vitarka mudrā; left hand is in dhyāna mudrā. Corresponds to No. 9 of preceding group; No. 144 in Pander.
7. Yellow: right hand is in vitarka mudrā; left hand is in dhyāna mudrā. Corresponds to No. 3 of preceding group; No. 136 in Pander.

In the center of this group called The Eight Medicine Buddhas² is placed Śākyamuni in his form of Simhanāda, Tibetan, *rGyal-ba seṅ-ge/hi ṅa-ro*.

Thirty-five Buddhas of Confession³

THEY ARE sometimes shown grouped around Gautama. They are seated dhyān-āsana, are of the five different colors, and wear monastic garments. A few of them carry symbols, and the other have their hands in various mudrās. They are invoked in confessing of sins.

² The above list is the description according to Waddell's *Lamaism* and Pander's *Das Pantheon des Tschangtscha Hutuktu*.

³ A list of the Confession Buddhas is found in Pander's *Das Pantheon des Tschangtscha Hutuktu*.

Dhyānibodhisattvas

THE Dhyānibodhisattvas are the actual creators of the universe. There are two groups: a group of five Dhyānibodhisattvas who are the reflexes of the Dhyānibuddhas and who bear the same colors and symbols as their spiritual fathers; and a group of eight (to which are sometimes added two more), who usually stand at the sides of an important divinity in Northern Buddhist temples. Those belonging to the group of five are: Samantabhadra, Vajrapāṇi, Ratnapāṇi, Avalokiteśvara, and Viśvapāṇi. Those belonging to the group of eight are: Samantabhadra, Vajrapāṇi, Avalokiteśvara, Mañjuśrī, Maitreya, Ākāśagarbha, Kṣitigarbha, and Sarvanivaraṇaviṣkambhin. To this group are sometimes added Mahāstāmaprāpta and Trailokyavijaya.

The Dhyānibodhisattva Avalokiteśvara, the God of Mercy, is the most popular and is worshipped as the Patron Saint of Tibet. The Dalai Lamas are believed to be incarnations of Him. Mañjuśrī, the God of Wisdom and Maitreya, the Loving One (the future Buddha) are also widely worshipped.

These Dhyānibodhisattvas in their usual forms wear Bodhisattva ornaments and garments and sometimes have the image of their spiritual Father in their headdress or in the central leaf of the five-leaf crown. They have the uṣṇīṣa or the hair drawn up into a high chignon, and sometimes have either the ūṇā or the third eye.

Dhyānibodhisattvas (*Continued*)

	<i>Samantabhadra</i>	<i>Vajrapāṇi</i>	<i>Ratnapāṇi</i>
Mudrās and symbols	Right hand in vitarka mudrā; left hand in varada mudrā holding cintāmaṇi or scroll	Both hands in dhyāna mudrā; vajra in palm	Right hand, in varada mudrā, holding cintāmaṇi; left hand in dhyāna mudrā
Color	Green or yellow	Dark blue or white	Yellow
Āsana	Dhyāna or standing	Depends on the form	Dhyāna or standing
Other forms	Ādibuddha: see Ādi-buddha chart, p. 50	See special chart for various forms, p. 62	
	<i>Maitreya</i>	<i>Ākāśagarbha</i>	<i>Sarvanivaraṇaviṣkambhin</i>
Mudrās	Dharmacakra mudrā; or vitarka and varada mudrās; stūpa in head-dress or on forehead; kalaśa and cakra	Vitarka and varada mudrās; sūrya and pustaka	Vitarka and varada mudrās; candra and pustaka
Color	Golden		White or gray
Āsana	Bhadra or standing	Dhyāna or standing	Dhyāna or standing
Other forms or special characteristics	Standing Antelope skin is on left shoulder; vitarka and varada mudrās; kalaśa and cakra are in padmas at shoulder level. Tantric Three heads, four arms; dharmacakra mudrā; second right hand is in varada mudrā; second left hand holds campā flower.	Seated Legs are loosely locked; flower is in right hand; left hand is in abhaya mudrā. Seated Right hand holds flower in which is a sun-disk; left hand is in varada mudrā. Seated Left hand holds stem of padma, from which khadga rises; both hands are in vitarka mudrā.	Yi-dam form Stands on a person; wears tiger skin and garland of skulls or heads; half vajra in uṣṇīṣa; he has a third eye; he holds a kapāla and a karttṛkā.



Ākāśagarbha



Samantabhadra



Sarvanivaraṇaviśkambhin



Kṣitigarbha



Maitreya



Avalokitesvara



Mañjuśrī



Vajrapāṇi



Samantabhadra



Maitreya as Bodhisattva



Gautama (Crowned)



Trailokyavijaya

Dhyānibodhisattvas (*Continued*)

	<i>Avalokiteśvara</i>	<i>Viśvapāṇi</i>	<i>Mañjuśrī</i>
Mudrās and symbols	Namaskāra mudrā; mālā and padma	Dhyāna and varada mudrās; viśvavajra	Dharmacakra mudrā; khaḍga, pustaka, and utpala
Color	White	Green	Black, yellow, white, or red
Āsana	Seated or standing	Dhyāna or standing	Seated or standing
Other forms	See special chart for various forms, p. 64		See special chart for various forms, p. 68
	<i>Kṣitigarbha</i>	<i>Mahāstāmaprāpta</i>	<i>Trailokyaviṣṭaya</i>
Mudrās and symbols	Vitarka and varada or abhaya mudrās; khakkhara and cintāmaṇi or pustaka or kalaśa	Vitarka and varada mudrās; no symbols	Vajrahūmkāra mudrā
Color	Green or white		Blue
Āsana	Dhyāna or standing	Standing	Pratyālīḍha on two beings
Other forms or special characteristics	Seated forms Holds khakkhara; wears a five-leaf crown with a Dhyānibuddha in each leaf. Or pātra is in one hand and the other hand is in abhaya mudrā. Standing Khakkhara is in one hand; cintāmaṇi in the other; wears turban-shaped headdress; his feet are on lotus āsanās.	Seated Holds a padma in both hands at his breast in dharmacakra mudrā.	Four heads, eight arms Original hands hold the vajra and ghaṇṭā in vajrahūmkāra mudrā; other hands hold khaḍga, añkuśa, cāpa, śara, pāśa, and cakra.

Forms of Vajrapāṇi

THE NON-TANTRIC forms (one head and two arms) are the following:

1. Usual forms; Bodhisattva ornaments and garments; ūṛṇā and uṣṇīṣa; blue or white.
 - a) Seated dhyānāsana; right hand in varada mudrā; left hand in vitarka mudrā, with vajra at shoulder.
 - b) Seated dhyānāsana; dhyāna mudrā; vajra balanced on point, in palm.
 - c) Seated dhyānāsana; right hand in bhumisparśa mudrā; left hand in dhyāna mudrā with vajra balanced on point.
 - d) Seated lalitāsana; right hand holds vajra at breast; left hand behind left knee or in varada mudrā.
 - e) Seated dhyānāsana; vajra may be in lotus held by right or left hand or in palm of left hand in varada mudrā.
 - f) Standing, legs crossed; holds vajra balanced on palm.
2. Protector against snake bites
White or blue; seated padmāsana on a peacock; crown and ornaments; snake armlets and anklets; holds pāśa in right hand to catch demons.
3. Garuḍa form
Dark blue; wings and claws of a garuḍa; stands on a demon or dying nāga; hands hold karttṛkā and pātra or are in namaskāra mudrā.
4. Ācāryavajrapāṇi
Blue; has the third eye; steps to right; Dharmapāla ornaments; fierce expression; serpent necklace; belt of heads; aureole of flames, in which there are sometimes garuḍas; uplifted right hand holds vajra, left hand generally holds the pāśa.
5. Nīlāmbaravajrapāṇi
Dharmapāla ornaments; steps to right on two persons; holds vajra in uplifted right hand and ghaṇṭā in left hand on hip; has the third eye; belt of heads, and snake ornaments.



Vajrapāṇi



Caṇḍavajrapāṇi



Bhūtaḍāmaravajrapāṇi



Mahācakravajrapāṇi

Forms of Vajrapāṇi (*Continued*)

6. Caṇḍavajrapāṇi

Steps to right; holds vajra in uplifted right hand; left hand is in karaṇa (?) mudrā.

THE TANTRIC FORMS (one head and more than two arms or more than one head and two or more arms) are the following:

7. Bhūtaḍāmaravajrapāṇi

One head, four arms; has the third eye; steps to right on person lying on snakes; vajra and snākes in hair; skull crown; original hands in bhūta-ḍāmara mudrā; uplifted right hand holds vajra; left hand is in tarjanī mudrā.

8. Mahācakravajrapāṇi

Three heads, six or eight arms; has the third eye; blue; yab-yum with śakti; Dharmapāla ornaments; steps on two persons, one of whom has four heads; holds vajra and snake symbols; yum has one head, two arms, holds kapāla and karttṛkā.

9. Acalavajrapāṇi

Four heads, four arms, four legs; treads on demons; holds kapāla, vajra, khaḍga and pāśa; Dharmapāla ornaments; has flame aureole.

Forms of Avalokiteśvara

THE NON-TANTRIC forms (one head and two arms) are the following:

1. Early form.

Sitting dhyānāsana or standing; namaskāra mudrā or vitarka and varada mudrās; either high uṣṇīṣa or the five-leaf crown; sometimes there is an image of Amitābha in the crown or in the headdress.

2. Padmapāṇi (The Lotus Bearer)

a) White. Symbols are padma and kalaśa; image of Amitābha in crown; hair drawn up in high uṣṇīṣa; mudrās—vitarka and varada; early forms hold padma; later forms hold both padma and kalaśa; seated lalitāsana.

b) Same color and mudrās as above; standing; antelope skin over left shoulder; holds kalaśa.

c) Seated; rājalilā; right hand may be in vitarka or abhaya or varada mudrā; left hand behind throne holds stem of padma with flower at shoulder; he has an image of Amitābha in his crown.

3. Simhanāda (Voice of a lion)

On a lion throne; white; symbols are padma, khaḍga, kapāla, and triśūla; he may have an antelope skin over the left shoulder.

a) Amitābha in crown, or high jeweled uṣṇīṣa with crescent moon on left side; lalitāsana on cushions or lotus on a roaring lion; right hand in varada mudrā; or seated rājalilā, right hand holding mālā hanging loosely over right knee, left hand behind left knee holding stem of padma from flower of which, at shoulder level, comes a kapāla, or a khaḍga; or the kapāla may be filled with flowers; a triśūla is behind the right arm, with a cobra coiled around it.

b) Seated, simhāsana; namaskāra mudrā; mālā supported by padma at right shoulder level; hair is arranged in a high uṣṇīṣa.

4. As Buddha

Dhyānāsana; dhyāna mudrā; ūrṇā but no uṣṇīṣa; white; wears red monastic garments.



Nilāmbaravajrapāṇi



Khro-bo sme-ba brtsegs-pa?



Avalokiteśvara



Simhanādāvalokiteśvara?



Padmapāṇi



Saḍakṣarī



Amoghapāśa



Āryāvalokiteśvara

Forms of Avalokiteśvara (*Continued*)

5. Trailokyavaśaṃkaralokeśvara

A third eye; red on red lotus āsana; he holds pāśa with half vajra at each end and aṅkuśa.

6. Nīlakaṇṭhāryāvalokiteśvara

Seated dhyānāsana on antelope skin; dhyāna mudrā, holds kapāla with jewels; image of Amitābha in crown; no ornaments; crescent moon in chignon; tiger skin garment; his color is yellow with a blue throat.

THE TANTRIC forms (one head and more than two arms, or more than one head and two or more arms) are the following:

7. Śadakṣarī

One head, four arms.

a) Standing; original arms in namaskāra mudrā; other two hands in dhyāna mudrā hold pātra.

b) Seated dhyānāsana on lotus throne; high uṣṇīṣa with a flaming pearl; two original hands in namaskāra mudrā; his two other hands hold mālā and padma, or pustaka at shoulder levels; sometimes the two original hands hold the maṇi and the śaṅkha instead of being in namaskāra mudrā. This form is incarnate in the Dalai Lamas.

c) Yab-yum; red; fierce appearance; he holds śakti, who is pink in color; his other hands hold Tantric symbols: khaṭvāṅga, kapāla and kartṭikā.

d) Raktalokeśvara; red; seated under aśoka tree with red flowers; red garments; he holds cāpa and śara, pāśa and aṅkuśa.

8. Hariharivāhanodbhava

One head, six arms; seated on Vishnu, who is seated on a garuḍa on a lion throne. His six hands hold: right, vitarka mudrā, mālā, varada mudrā; left; triśūla, deerskin and kalaśa.

9. Amoghapāśa

One head, six or eight arms; standing; original hands in namaskāra mudrā; his other hands hold kalaśa, triśūla, mālā, ghaṭṭā, pustaka, and pāśa, which is the special symbol of this manifestation. Sometimes wears tiger skin; sometimes antelope on left shoulder; or original hands may be, right in abhaya mudrā and left holding amṛta vase. His other hands hold pāśa, triśūla, pustaka, mālā and padma.

Forms of Avalokiteśvara (*Continued*)

10. Nāmasaṅgīti¹

One head, twelve arms; seated; dhyānāsana; half vajra in uṣṇīṣa; original hands are at breast in abhaya mudrā; uppermost arms are above head in uttarabodhi mudrā; next pair below these in tarpaṇa mudrā; next pair at shoulder level, right hand holding khaḍga or padma; left hand holds khaṭvāṅga with vajra top. First pair of hands below original hands are in kṣepaṇa mudrā, and lowest pair are in lap in dhyāna mudrā and hold kalaśa.

11. Padmanarteśvara

One head, eighteen arms; stands in dancing attitude; holds śakti with original arms; other hands all hold padmas.

12. Amoghapāśa

One head, twenty arms; seated; original arms in namaskāra mudrā; two arms below hold pāśa and mālā; other hands hold vajra, ghaṭṭā, padma, sūrya, cakṛa, and some Tantric symbols.

13. Halāhalalokeśvara

Three heads, six arms; white; the third eye in each face; center face white, others red and blue; image of Amitābha and a crescent in crown; tiger-skin garment; seated lalitāsana on a red lotus. To the right is a triśūla with a nāga coiled around it; at the left, a padma supporting a kapāla with flowers. The right hands hold the mālā and śara, and one is in varada mudrā; the left hands hold the cāpa and padma, and one touches his śakti. He holds his śakti on his left knee. She holds a padma in one hand and embraces him with the other.

14. Tantric Avalokiteśvara

Four heads, twenty-four arms; one head on each side of central head and one head above central head; two arms are above head in añjali mudrā and hold an image of Amitābha; original hands in namaskāra mudrā; hands below in dhyāna mudrā; his other hands hold pustaka, cakṛa, Buddha image, padma, and so forth.

¹ Getty calls Nāmasaṅgīti a form of Avalokiteśvara, whereas Bhattacharyya calls him an independent deity.



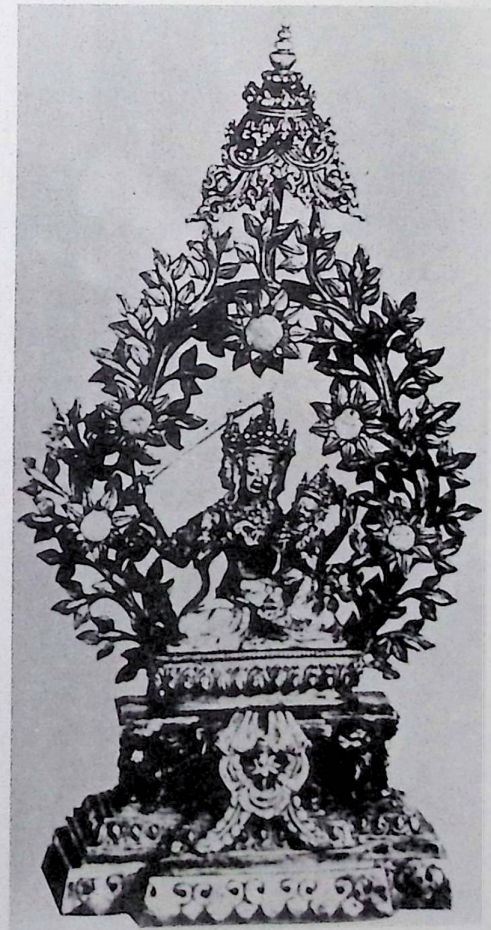
Padmapāni



Avalokitesvara



Mañjusrī



Mañjunātha

Forms of Avalokiteśvara (*Continued*)

15. Māyājālakramāryāvalokiteśvara

Five heads, twelve arms; central head black; other heads are white, red, yellow, and green; the third eye in each head; hands hold, right, *ḍamaru*, *khaṭvāṅga*, *aṅkuśa*, *pāśa*, *vajra* and *śara*; left, *tarjanī mudrā*, *kapāla*, red *padma*, *cintāmaṇi*, *cakra*, and *cāpa*; he steps to right; has a ferocious appearance; wears a garland of heads and *Dharmapāla* ornaments.

16. Merciful Lord

Eleven heads, eight arms; white or yellow; standing; heads in three tiers of three, with tenth head above and head of *Amitābha* on top; the nine heads in the three tiers are crowned with the five-leaf *Bodhisattva* crown and are smiling; the tenth head wears the five-skull crown and has an angry or irritated expression; the head at top is that of the *Dhyāni-buddha Amitābha*, without a crown, but with the *uṣṇīṣa*. The original hands are in *namaskāra mudrā*; the other hands hold *padma*, *māla*, *cakra*, *cāpa*, *śara*, *kalaśa*, and *varada mudrā*.

17. Sitātapatrā

Eleven heads, twelve arms; seated *dhyānāsana*; holds *ātapatra* and Tantric symbols, *paraśu*, *khaḍga*, and so forth.

18. Āryāvalokiteśvara

Eleven heads, twenty-two arms; standing; original hands in *namaskāra mudrā*; uppermost arms above head in *añjali mudrā* holding image of *Amitābha*; his other hands hold *kalaśa*, *mālā*, *cakra*, *pustaka*, *vajra*, *ghaṭṭā*, and so forth.

19. Āryāvalokiteśvara²

Eleven heads, one thousand arms; standing; his original hands are in *namaskāra mudrā* or in *dharmacakra mudrā*; other hands radiating around him sometimes have an eye in each palm. His symbols are *mālā*, *padma*, *cakra*, *cāpa* and *śara*, *kalaśa*, and *varada mudrā*. *Bodhisattva* crown on nine heads. The tenth head is crowned with skulls. The top-most head is that of the *Buddha Amitābha*.

² *Bhattacharyya* says there are 108 variations of *Avalokiteśvara*. *Foucher* describes 14 forms and many variations. The foregoing forms are only those most often seen in Tibetan sculptures or paintings. All have *Bodhisattva* ornaments and garments unless otherwise noted.

Forms of Mañjuśrī¹

THE NON-TANTRIC forms (one head and two arms) are the following:

1. Usual forms

White or yellow; uṣṇīṣa; sometimes the ūṣṇā.

a) Seated dhyānāsana; left hand holds pustaka at breast or in lap; right hand holds khaḍga; may be seated on a lion.

b) Seated dhyānāsana; vitarka mudrā holding stem of padma on the flowers of which, at shoulder level, rests the pustaka; sometimes the right hand brandishes a khaḍga.

2. Dharmacakramañjuśrī

Seated dhyānāsana; dharmacakra mudrā; holds stems of padmas, with flowers at shoulder level, supporting khaḍga and pustaka.

3. Mañjughoṣa

White.

a) Seated, dhyānāsana; vitarka and varada mudrās; holds stems of padmas holding khaḍga and pustaka at shoulder level.

b) Simhanāda; lalitāsana; dharmacakra mudrā; pustaka and khaḍga supported by utpalas at shoulder level; or he brandishes the khaḍga in the right hand and holds the utpala with the pustaka in the left.

c) Standing; varada and vitarka mudrās; pustaka and khaḍga are on utpalas at shoulder level.

4. Mahārājalilamañjuśrī

a) If painted he is yellow on a blue lion; rājalilā āsana; left hand behind left knee on lion throne holds stem of utpala with flower at shoulder level; right hand hangs loosely over right knee.

b) Simhāsana; lalitāsana; yellow; dharmacakra mudrā; stem of utpala around left arm; flower is at shoulder level.

5. Dharmasāṅkhasamādhimañjuśrī (Vāk.)

White; seated dhyānāsana; his hands are in dhyāna mudrā.

¹ Bodhisattva ornaments and garments unless otherwise noted.



Dharmacakramañjuśrī



Mahārājalīlāmañjuśrī



Kālāmañjuśrī



Arapacanamañjuśrī

Forms of Mañjuśrī (*Continued*)

6. Siddhaikavīra

White or red; seated dhyānāsana; right hand is in varada mudrā; left hand holds stem of utpala with flower at shoulder level.

7. Arapacana

a) Seated dhyānāsana; white or red; holds pustaka against breast with left hand; brandishes a khadga in right hand.

b) Kneeling on left knee; brandishes khadga in right hand; stem of utpala wound around left arm with flower at shoulder level. If painted, he is black; he has the third eye; in this form he is called Kālamañjuśrī (Black Mañjuśrī).

THE TANTRIC forms (one head and more than two arms, or more than one head and two or more arms are the following:

8. Vajrānaṅgamañjuḥṣa

One head, four or six arms; yellow; Akṣobhya in crown; considered by some sects as the God of Love; his hands hold cāpa (of flowers) and śara with lotus head, padma, aśoka flower, khadga, and mirror. If four-armed, he holds cāpa and śara, khadga and padma with pustaka.

9. Mañjuvajra

Three heads, six arms; yab-yum; seated; dhyānāsana, with śakti in yab-yum; central head is red, others are blue and white; of his original hands, one holds his śakti, the other touches her face; his other hands hold: two vajras, khadga, padma, cāpa, and śara. He is red, his śakti is pink. Śakti also has three heads and six arms and holds the same symbols.

10. Dharmadhātuvāgīśvaramañjuśrī

Four heads, eight arms; seated lalitāsana; center head white, other heads yellow, reddish-brown, and rose; hands in dharmacakra mudrā. Symbols are: khadga, pustaka, ghaṇṭā, vajra, śara and cāpa, kalaśa. There may be variations of the symbols.

Forms of Mañjuśrī (*Continued*)

11. Archaic Mañjuśrī

Five heads, eight arms; holds śakti on left knee, Indian fashion; his hands hold four pustakas and four khaḍgas. There may be variations in the symbols.

12. Yamāntaka

Nine heads, thirty-four arms, sixteen legs; fierce form Mañjuśrī assumed to conquer Yama, God of Death; Dharmapāla ornaments. See Dharmapāla chart, p. 91, for various forms of Yamāntaka.



Parṇaśabari

Feminine Divinities

THE FEMININE divinities of Bodhisattva rank consist of four groups:

Nine independent Feminine Bodhisattvas, some of whom have both pacific and angry forms, depending on the purposes for which they are invoked.

Tārā, the Savioreess, has five main forms of different color and many variations of each form. She is believed to protect her devotees from many dangers which beset mankind and is widely worshipped.

The Dhyānibuddhaśaktis are the consorts of the Dhyānibuddhas. When they are shown alone they are peaceful in aspect and wear Bodhisattva ornaments and garments. When in yab-yum with their Dhyānibuddhas, they belong to the Yi-dam.

The Pañcarakṣā, or Five Spell Goddesses, are worshipped as a group and also independently. In their usual forms they are peaceful in aspect and wear Bodhisattva ornaments and garments and often have the image of their Dhyānibuddha in their crown. Their symbols, mudrās, and colors often vary according to the form in which they are worshipped.

Independent Feminine Bodhisattvas¹

	<i>Parṇaśabari</i>	<i>Uṣṇīṣavijayā</i>	<i>Sitātapatrā</i>
Color	Yellow	White	White
Mudrā and symbols	Tarjanī mudrā; pāśa	Dharmacakra mudrā; dhyāna and varada or abhaya mudrās; viśvavajra, kalaśa, and Buddha image	Abhaya mudrā; ātapatra
Special characteristics and special forms	Three heads, six arms Kneels on right knee, turns to left; wears apron of leaves. Her three heads are white, yellow (center), and red. There is a third eye in all heads. Three right hands hold vajra, paraśu, and śara; three left hands hold cāpa, tarjanī mudrā, and aśoka. Standing Four heads, eight arms; steps to right on human beings. Symbols and mudrās are same as above.	Three heads, eight arms Seated dhyānasana. The three heads are yellow, white (center), and black; each has a third eye and a sweet expression. Original hands are in dharmacakra mudrā or hold a viśvavajra; the next pair are in dhyāna mudrā and hold a kalaśa, or right hand is in varada mudrā and left hand holds kalaśa; next right hands holds a Buddha image and left hand holds pāśa or is in salutation mudrā; the other two hands hold cāpa and śara, respectively.	One head, two arms Seated dhyānasana. Left hand holds ātapatra; she has a third eye; right hand is in a variation of abhaya mudrā. Pander calls this form Uṣṇīṣasitā. Three or four heads, eight arms Seated dhyānasana. Heads are blue, white (center), and red, having sweet expression. She may have a third eye. Her hands hold two ātapatra, cakra, cāpa, śara, pāśa, vajra, and aṅkuśa.

¹ Bodhisattva ornaments and garments unless otherwise noted.



Uṣṇīṣavijayā



Sitātapatrā



Sarasvatī



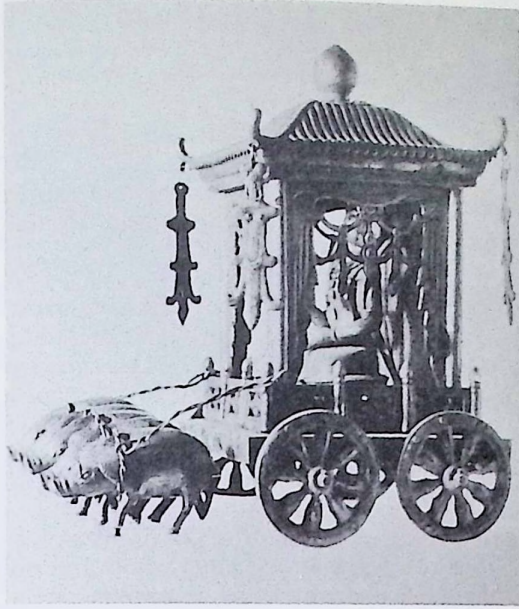
Vasudhārā

Independent Feminine Bodhisattvas (*Continued*)

	<i>Mahāmāyūrī</i>	<i>Sarasvatī</i>	<i>Cundā</i>
Color	Green or yellow	White	Red
Mudrās and symbols	Varada mudrā; kalaśa, ratna, and mayūrapiccha	Varada mudrā; viṇā	Dhyāna mudrā; mālā, pustaka, pātra, and padma
Special characteristics and special forms	Three heads, six arms Rājatilāsana. Heads are blue, green (center), and white; she has the third eye. Right hands hold mayūrapiccha, śara, and are in varada mudrā; left hands hold ratna, cāpa, and kalaśa. Yellow form One head, two arms; right hand holds mayūrapiccha; left is in varada mudrā. Queen of Magic Art Three heads, six or eight arms Seated dhyānāsana. Holds a white umbrella and the other symbols are khaḍga, cakra, kalaśa, mayūrapiccha, Buddha image, and varada mudrā. This form may be seated on a peacock.	One head, two arms Seated, ardhaparyāṅkā-sana. Holds viṇā. Seated or standing. Holds a padma in the left hand; the right hand is in varada mudrā. Vajrasarasvatī Seated. Holds a vajra instead of a viṇā. One head, four arms Seated. Holds a viṇā in two hands; the other hands hold padma and pustaka at shoulder level. Three heads, six arms Red. Pratyālīḍhāsana. Right hands hold pustaka, khaḍga and kartṭikā; left hands hold Brahmākapāla, maṇi and cakra. Dharmapāla ornaments.	One head, four arms Seated dhyānāsana. Holds padma, mālā, pustaka and pātra. She has an image of Vajrasattva in her headdress. One head, sixteen arms Warlike. Original hands in dharmacakra mudrā; other hands hold khaḍga, paraśu, cāpa, śara, vajra, mālā, trisūla, and Tantric symbols. Wears Dharmapāla ornaments.

Independent Feminine Bodhisattvas (*Continued*)

	<i>Vasudhārā</i>	<i>Mārīcī</i>	<i>Prajñāpāramitā</i>
Color	Yellow	Yellow, red, or white	White or yellow
Mudrās and symbols	Varada mudrā; kalāśa and spike of grain	Depends on the form	Dharmacakra mudrā; pustaka and utpala
Special characteristics and special forms	One head, two arms Seated lalitāsana. Holds a spike of grain in left hand; right hand holds a kalāśa from which jewels pour. She has the ūrṇā. One head, six arms Seated lalitāsana; right foot rests on a kalāśa supported by a padma. Right hands hold lotus bud, cintāmaṇi, and varada or buddhaśramaṇa mudrā; left hands hold kalāśa, spike of grain, and pustaka.	One head, two arms Aśokakāntā Seated on a lotus throne supported by a pig. She has the third eye. Varada and vitarka mudrās, and holds aśoka flower and vajra. Seated, lalitāsana. Right hand is in varada mudrā; left hand holds stem with aśoka flower at shoulder. Three heads, eight or sixteen arms The head to the left is that of a boar. She stands in a chariot drawn by seven pigs or is seated on a lotus throne supported by pigs. She holds needle and thread, cakra, cāpa, śara, khadga, and other Tantric symbols. Three heads, ten arms Red. Horse's head in hair. Tantric symbols. In this form she is the śakti of Hayagrīva. She wears Dharmapāla ornaments. Six heads, twelve arms. Red. She holds Tantric symbols and wears Dharmapāla ornaments.	One head, two arms White. Seated dhyānāsana. Dharmacakra mudrā; holds stem of utpala, on which, at left shoulder level is the pustaka. She has the ūrṇā. Pitaprajñāpāramitā The symbols and mudrās are as above, but she is yellow. One head, four arms Seated dhyānāsana. Original hands in dharmacakra mudrā; upper hands hold pustaka and mālā or left upper hand holds utpala with pustaka in it, and right hand is in abhaya mudrā.



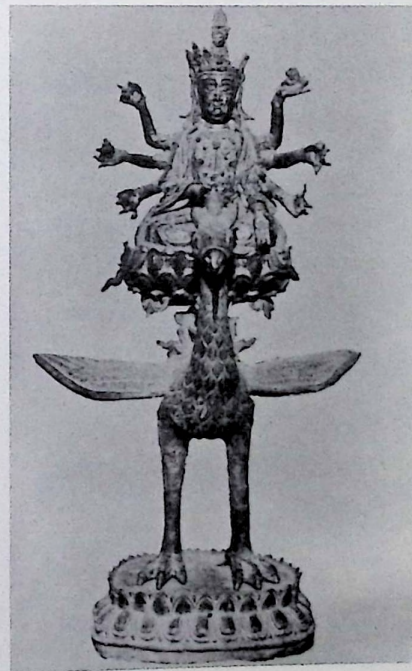
Mārīcī



Mārīcī



Cundā



Mahāmāyūrī



Sītatārā



Syāmatārā



Khadiravaṇī



Ekajaṭā

Tārā, the Savioress¹

	<i>Sitatārā</i> (The White Tārā)	<i>Śyāmatārā</i> (The Green Tārā)	<i>Bhṛkūṭī</i> (The Yellow Tārā)
Mudrās and symbols	Vitarka and varada mudrās; padma at left shoulder	Vitarka and varada mudrās; utpala at left shoulder or at both shoulders	Right hands: one in varada mudrā; other holding mālā; left hands holding daṇḍa and padma
Āsana	Dhyāna	Lalita; lotus āsana supporting right foot	Standing
Special characteristics and special forms	Tārā of the Seven Eyes One head, two arms. She has the third eye in her forehead and eyes in palms of hands and soles of feet. Āryajāṅgulī One head, four arms. Original hands hold vīṇā; the other right hand is in abhaya mudrā; the other left hand holds a nāga. Three heads, four or eight arms Uttarabodhi mudrā. Her symbols are cintāmaṇi and utpala. She has the third eye in each head. Uṣṇīṣasitātapatrā One thousand heads, one thousand arms. Eyes in all hands. She holds cakṛa, ātapatra, śara, and non-Tantric and Tantric symbols. In her crown are the images of the thousand Buddhas.	Simhanāda One head, two arms. Lotus throne supported by a roaring lion. Symbols and mudrās are as above. Jāṅgulī One head, four arms. One hand is in abhaya mudrā; others hold triśūla, nāga and mayūra-piccha. Dhanadā One head, four arms. Her hands are in vitarka and varada mudrās; other hands hold pāśa and aṅkuśa. Khadiravani One head, two arms. Lalitāsana, but no lotus āsana under the right foot. Her hands are in varada and vitarka mudrās, and hold stems of the padma and utpala with flowers at shoulder level. She is sometimes classed under the Yellow Tārās.	One head, four arms. Frowning. Stands with legs crossed. One of her right hands is in abhaya mudrā; the other holds a mālā; the left hands hold a triśūla and a ka-laśa. Vajratārā Four heads, eight arms. She has a third eye in each head. Of the right hands, one is in varada mudrā, the others hold vajra, śara, and śaṅkha; left hands hold utpala, cāpa, aṅkuśa, and pāśa. Jāṅgulī Three heads, six arms. Snake vāhana. Her right hands hold khadga, vajra, and śara; of the left hands, one is in tarjanī mudrā with a pāśa; the others hold utpala and cāpa.

¹ Bodhisattva ornaments and garments unless otherwise noted.

Tārā the Savioress (*Continued*)

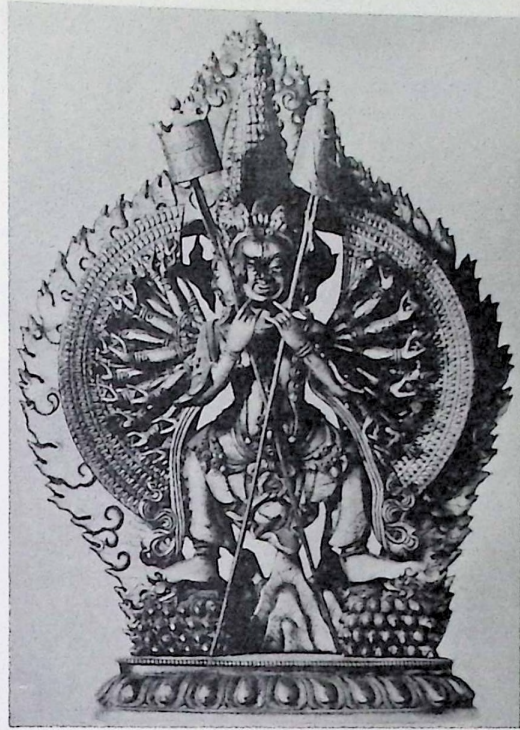
Ekajaṭā
(The Blue Tārā)

Kurukullā
(The Red Tārā)

Mudrās and symbols	Karttṛkā and kapāla	Tarpaṇa mudrā; cāpa and śara, red lotus
Āsana	Rājalīla	Ardhaparyāṅka
Special characteristics and special forms	One head, two arms. Seated rājālīla, sometimes on a person; holds a karttṛkā and a kapāla. Wears Bodhisattva ornaments and garments. Caturbhuja One head, four arms. Pratyāliḍhāsana. She has the third eye. Right hands hold khadga and kapāla; upper left hand holds disk, and lower left is in vitarka mudrā. Wears Bodhisattva ornaments and garments. Māhācina or Ugratārā (three forms) One head, four arms. Angry. Pratyāliḍhāsana. Right hands hold khadga and churī; left hands hold kapāla and utpala or cāpa and śara and khadga and severed head. She wears Dharmapāla ornaments and garments. One head, eight arms. Angry. Right hands hold khadga, śara, vajra, churī; left hands hold cāpa, utpala, paraśu, kapāla. Wears Dharmapāla ornaments and garments. Twelve heads, twenty-four arms. Tramples on gods, pratyāliḍhāsana. Has Tantric and non-Tantric symbols. Has a ferocious appearance. Is blue with red chignon. Wears Dharmapāla ornaments and garments.	One head, four arms. Stands dancing in ardhaparyāṅkāśana on left foot; treads on demons. Wears skull crown, sometimes cakra in the center. Has the third eye; fierce expression. Two hands draw the cāpa and śara; other two hold the aṅkuśa and pāśa, or one may be in tarpaṇa mudrā and the other holds the pāśa. Wears Dharmapāla ornaments and garments. One head, six or eight arms. Dances on corpses. Has the third eye and fierce expression. Has Tantric symbols. Wears Dharmapāla ornaments and garments.



Kurukullā



Uṣṇīṣasitātapatrā



Ekajaṭā



Pañcarakṣā Maṇḍala

Dhyānibuddhaśaktis

	<i>Vajradhātviśvarī</i>	<i>Locanā</i>	<i>Māmakī</i>	<i>Pāṇḍarā</i>	<i>Tārā</i>
Dhyāni-buddha	Vairocana	Akṣobhya	Ratnasambhava	Amitābha	Amogha-siddhi
Color	White	Blue	Yellow	Rose	Green
Āsana	Lalita	Lalita	Lalita	Lalita	Lalita
Mudrās and symbols	Dharmacakra or vitarka and varada mudrās holds stems of padmas supporting a cintāmaṇi, and a trikoṇa at shoulder level.	Vitarka and varada Holds stems of flowers, supporting a vajra and kapāla or two vajras in flowers, at shoulder level.	Vitarka and varada Holds stems of flowers, supporting three mayūrapiccha, at shoulder level.	Vitarka and varada Holds ut-pala, but no other symbols.	Vitarka and varada Holds stems of padma, supporting viśva-vajras, at shoulder level

Pañcarakṣā

	<i>Mahāsāhasrapramardanī</i>	<i>Mahāmantrānusāriṇī</i>	<i>Mahāpratisarā</i>
Spell against	Earthquakes, storms, and evil spirits	Diseases	Specified evils and physical dangers and sins
Location	Center	East	South
Color	White	Blue	Yellow
Mudrās and symbols	Varada mudrā; khaḍga and pāśa	Varada mudrā; vajra and pāśa	Cakra at breast
Special characteristics and special forms	One head, six arms Right hands are in varada mudrā and hold śara and khaḍga; left hands hold pāśa, cāpa and triśūla. Blue form Four heads, eight arms Heads are white (center), blue, green and yellow; disheveled hair. Seated on two yellow men. Her hands hold viśvavajra, pāśa, khaḍga, cāpa, śara, triśūla, padma, and paraśu. Wears Dharmapāla ornaments and garments.	One head, four arms Right hands are in varada mudrā and hold vajra; left hands hold pāśa and paraśu. Green form Three heads, six arms Heads are green (center), red and white. Hands hold cāpa, śara, pāśa, dhvaja, vajra, and ghaṇṭā. White form Three heads, twelve arms Heads are white (center), green and red. Two hands are in dharmacakra mudrā; two hands are in dhyāna mudrā; one is in abhaya mudrā; one is in varada mudrā; others hold pāśa, cāpa, śara, ratna, vajra and padma.	Four heads, eight arms Heads are yellow (center) blue, white and red. Hands hold cakra, śara, triśūla, khaḍga and cāpa, pāśa, paraśu, and vajra. She has the third eye in all heads. White form Four heads, eight arms Heads are white (center), yellow, green and red. Her hands hold khaḍga, cāpa, śara, vajra and paraśu, triśūla, pāśa, and cakra.

Pañcarakṣā (*Continued*)

Mahāśītavatī

Mahāmāyūrī

Spell against	Ferocious animals and plants	Snake bites
Location	West	North
Color	Red	Green
Mudrās and symbols	Varada mudrā; pustaka	Varada mudrā; mayūrapiccha
Special characteristics and special forms	One head, four arms Right hands are in varada mudrā and hold mālā; left hands hold pustaka at breast and vajra or paraśu. Yellow form Three heads, eight arms Heads are red, white, yellow (center). Hands hold khaḍga, padma, dhvaja, viśvavajra, mayūrapiccha, and earring. One hand is in varada mudrā, and one holds a pātra in which is a Buddha head. Green form Three heads, six arms Heads are green (center), white, and red. Right hands are in abhaya mudrā and hold vajra and śara; left hands hold pāśa, cāpa, and dhvaja.	Three heads, six or eight arms Heads are green (center), red and white. Right hands are in varada mudrā, and hold śara and khaḍga; left hands hold mayūrapiccha, cāpa, and trīśūla. Red form Four heads, twelve arms Heads are white, red (center), green, and blue. Hands hold vajra, cāpa, crescent, mayūrapiccha, pustaka, padma, and pāśa; two hands in lap hold pātra in which is a Buddha head, and two hands are in dharmacakra mudrā. Three heads, six arms Heads are green (center), red, and white. Right hands in varada mudrā and hold śara and mayūrapiccha; left hands hold daṇḍa, cāpa, and pātra with a Buddha head.

Dākinīs

THE Dākinīs are feminine divinities of lesser rank. They are generally invoked for the granting of superhuman powers or Siddhi. They comprise the following forms:

The usual forms are either pacific or angry, wear ornaments of bones, are nude, and are generally in dancing attitude. They may wear Bodhisattva or Dharmapāla crown and ornaments, and sometimes they have the third eye.

The special forms are generally of fierce aspect, sometimes animal-headed, and they wear Dharmapāla ornaments.

The Goddesses of the Four Seasons are usually in the suite of Śrīdevī. They are of the angry type, with flaming hair, third eye, and have a single skull in their hair or a skull crown.

The Five Long-Life Sisters and the Twelve Jewel Goddesses are also in the suite of Śrīdevī. They are pacific forms and usually wear Bodhisattva ornaments.

The Eight Mothers are generally in dancing attitude, are pacific in aspect, and wear Bodhisattva ornaments and garments.

USUAL FORMS

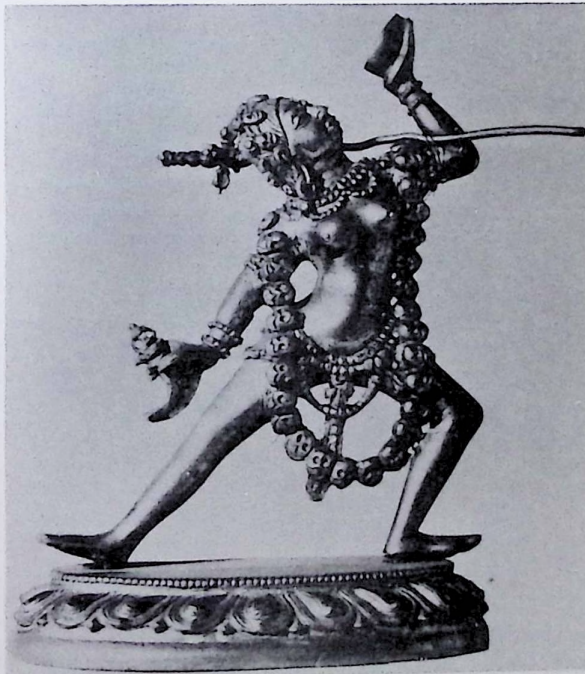
	<i>Buddha- dākinī</i>	<i>Vajra- dākinī</i>	<i>Ratna- dākinī</i>	<i>Padma- dākinī</i>	<i>Karma- dākinī</i>	<i>Viśva- dākinī</i>
Color	White	Blue	Yellow	Red	Green	Blue
Symbols	Cakra, kapāla and khatvāṅga	Vajra, kapāla and khatvāṅga	Ratna, kapāla and khatvāṅga	Padma, kapāla and khatvāṅga	Khaḍga, kapāla and khatvāṅga	Viśvavajra, kapāla and khatvāṅga



Vajravārāhī



Simhavaktrā



Na-ro mkhah-spyod-ma



Āryavajravārāhī



Vajrayoginī



Lamadākinī



Sārdūlamukhaḍākinī



Mai-tri lugs-kyi mKhah spyod

Dākinīs (Continued)

SPECIAL FORMS

	<i>Na-ro kha-chö-ma</i> ¹	<i>Simhavaktrā</i>	<i>Makaravaktrā</i>	<i>Vajravārāhī</i>
Color	Red	Red or blue with a white lion's face	Green	Red
Āsana	Stepping to right	Dancing	Standing	Dancing
Symbols	Karttrkā, kapāla and khaṭvāṅga	Karttrkā, kapāla and khaṭvāṅga	Karttrkā, kapāla and khaṭvāṅga	Karttrkā, kapāla and khaṭvāṅga
Special characteristics and special forms	Drinks blood from a kapāla held in the left hand; right holds karttrkā; khaṭvāṅga hangs over left shoulder. Viśvavajra is in the uṣṇīṣa. Wears Dharmapāla ornaments. One head, four arms. Steps to left. Right hands hold ḍamaru and karttrkā; left hands hold triśūla and kapāla. She wears Dharmapāla ornaments.	Red form Lion's head. Dances on a person. Carries kapāla, karttrkā and khaṭvāṅga. Dharmapāla ornaments and garments. Sometimes she is accompanied by the two witches, Vyāghravaktrā who is red and has a tiger's face, and Rkṣavaktrā who is yellow with a black bear's face. Blue and white form. Blue with a white lion's face. Holds a kapāla and a karttrkā; has a single skull in her hair. Wears Dharmapāla ornaments; in this form she belongs to the suite of Śrīdevī.	Standing Head of a sea-elephant; She holds a kapāla and a karttrkā. Wears Dharmapāla ornaments. She usually is in the suite of Śrīdevī.	One-head, two arms Excrescence like a boar's head on left side. Dances on a human. She holds kapāla, karttrkā and khaṭvāṅga. Wears Dharmapāla ornaments. Boar's head Four arms. Steps on a person. Holds karttrkā and kapāla; pāśa and aṅkuśa. Wears Dharmapāla ornaments. Two heads; four arms; one human head, one a boar's. Hands hold karttrkā, ḍamaru, triśūla and khaṭvāṅga. Alidhāsana. Wears Dharmapāla ornaments.

¹ Her Sanskrit name is Sarvabuddhadākinī, but she is better known by her Tibetan name, Na-ro kha-chö-ma.

Dākinīs (*Continued*)

GODDESSES OF THE FOUR SEASONS WHO USUALLY ACCOMPANY ŚRĪDEVĪ

	Spring <i>Vaśantadevī</i>	Summer <i>Gṛīṣmadevī</i>	Autumn <i>Śaraddevī</i>	Winter <i>Hemantadevī</i>
Color	Blue	Red	Yellow	Blue
Vāhana	Yellow mule	Blue yak	Deer	Camel
Symbols Sometimes the sym- bols vary.	Khaḍga and kapāla	Paraśu and kapāla	Kartṭikā and kapāla; sometimes mayūrapiccha around neck	Hammer and kapāla

SEVENTEEN GODDESSES ACCOMPANYING ŚRĪDEVĪ

Five Long-Life Sisters¹

*b*Kra-śis Tshe-riñ-ma (Ta-shi tshe-ring-ma): rides a lion; holds vajra and pātra.

*m*Thiñ-gi shal-bzañ-ma (Thing-gi shal-sang-ma): rides a mule; holds camara and sūrya or mirror.

*b*Lo-bzañ-ma (Lob-sang-ma): rides a tiger; holds nakula and bowl of jewels.

*m*Grin-bzañ-ma (Din-sang-ma): rides an antelope; holds nakula and kalaśa.

*h*Gro-bzañ-ma (Do-sang-ma): rides a dragon; holds spike of grain and a nāga.

Twelve Jewel Goddesses¹

These jewel goddesses ride various animals or sit on clouds. They wear Bodhisattva ornaments and carry various symbols. They are pacific forms.

EIGHT MOTHERS

(Peaceful in aspect; usually ardhaparyāṅka; have two or four arms)

Lāsyā: white, holds a mirror.

Puṣpā: white, holds a flower.

Mālā: yellow, holds a mālā.

Dhūpā: yellow, holds incense vase.

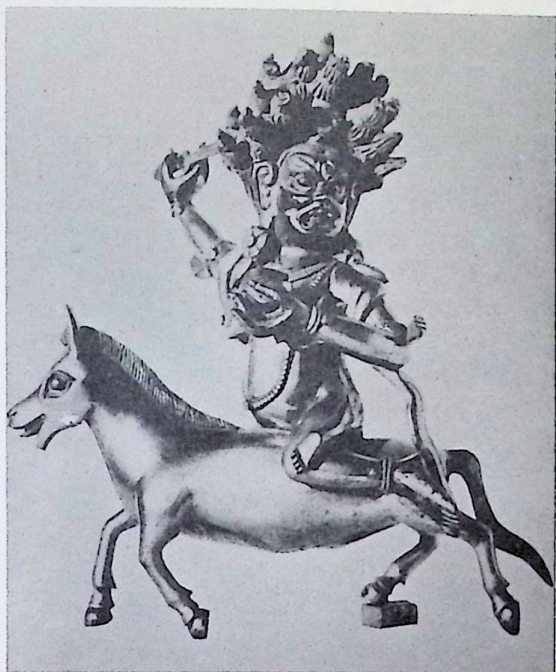
Gītā: red, holds a lyre.

Dīpā: red, holds a lamp.

Nṛtyā: green, dancing.

Gandhā: green, holds perfume vase.

¹ The names of the Five Long-Life Sisters and the Twelve Jewel Goddesses are Tibetan. For names of the Jewel goddesses see p. 35.



Vasantadevi



Saradadevi



Hemantadevi



rDo-rje sman-gcig-ma



Hevajra



Sang-duit



Mahāmāyā



Saṃvara

Yi-dam

THE Yi-dam are tutelary divinities of the rank of Buddha. Every Lama chooses a special Yi-dam as his Protector, either for his lifetime or for some special undertaking. The Yi-dam are generally in yab-yum with their śaktis, as it is considered more efficacious to worship them in this way. The Yi-dam consist of the following groups.

The usual forms of Yi-dam: They are of the pacific and the angry types. The pacific types wear Bodhisattva ornaments and garments; have the uṣṇīṣa and sometimes the ūrṇā or the third eye. The angry forms wear Dharmapāla ornaments and garments. There are some forms in which the Yi-dam wear both Bodhisattva and Dharmapāla ornaments. In the Nying-ma pa (unreformed sect of Red Caps) the Yi-dam are often shown with wings.

Dhyānibuddhas and śaktis in yab-yum: They are seated, wear Bodhisattva ornaments and garments, and are sometimes called "Crowned Buddhas."

The Herukabuddhas: They are special manifestations of the Dhyānibuddhas and their śaktis, and they have both pacific and angry manifestations.

Yi-dam (*Continued*)

	<i>Hevajra</i>	<i>Sang-đui</i>	<i>Mahāmāya</i>
Color	Blue	Blue	Blue
Symbols	Kapāla	Cakra and cintāmaṇi	Kapāla
Orna-ments	Bodhisattva and Dhar-mapāla ornaments	Bodhisattva ornaments	Bodhisattva ornaments
Special characteristics and special forms	Eight heads, sixteen arms, four legs Three heads on each side of central head, which is blue. Heads at the right are red, blue, and white; at the left, yellow brown, and blue. Head above central head is reddish brown. There is the third eye in all heads. Sixteen hands all hold kapālas, which at the right hold animals, and at the left, gods of the air, water, and the elements. In yab-yum with śakti, who has one head and two arms, and who holds the karttṛkā in one hand, and has the other around the neck of the yab. She has one leg around his waist; he is standing with two legs in dancing attitude and two legs trampling on human beings.	Three heads, six arms Seated in yab-yum. He usually has a cakra in the central leaf of the five-leaf crown on the central head and a cintāmaṇi on the uṣṇiṣa. He has crowns on all heads and a third eye in each. His original hands are in vajrahūṃkāra mudrā at the back of his śakti and hold the vajra and ghaṇṭā; the other hands hold the cintāmaṇi, cakra, khaḍga, and ratna or padma. His śakti also has three heads and six arms and carries the same symbols. She may have the image of Amitābha in the central leaf of the crown on the central head.	Four heads, four arms Seated in yab-yum or standing in ardhaparyāṅka. Original hands in vajrahūṃkāra mudra at back of śakti holding two kapālas; other hands hold cāpa and śara. The śakti holds a cāpa and śara. Ferocious form Four heads, four arms Dancing attitude in yab-yum with śakti. His heads are blue (center), yellow, white, and green. His hands hold kapāla, khaṭvāṅga, cāpa, and śara. His śakti is red and holds the same symbols as the yab. In this form she is known as Buddhaḍākinī. Wears Dhar-mapāla ornaments and garments.



Kālajambhala



Sitajambhala



Śaṃvara



Kālacakra



Sitasamvara



Jambhala



Jambhala

Yi-dam (*Continued*)

	<i>Śaṃvara</i>	<i>Kālacakra</i>	<i>Jambhala</i>
Color	Blue	Blue	White or black
Symbols	Four-faced head of Brahmā	Vajra and khaḍga	Jambhara and nakula
Ornaments	Skull crown on all heads and above each skull, a cintāmaṇi	Bodhisattva ornaments, belt of vajras	Bodhisattva
Special characteristics and special forms	Four heads, twelve arms. Central head is blue; others are white, green, and red. Third eye is in each head. May have an image of Amitābha on central head; angry expression; uṣṇīṣa with cintāmaṇi on top and viśvavajra in front and crescent moon at side. Wears a garland of heads; tiger skin and elephant skin. Steps to left. Holds śakti in yab-yum in vajrahūmkāra mudrā; other hands hold a four-face Brahmā head, a khaṭvāṅga, and other Tantric symbols. Śakti is red, nude, and holds kapāla and kartṭṛkā. He tramples on two beings each having four hands. He is sometimes without a śakti and has the same symbols and mudrās. Sitaśaṃvara One head, two arms. Seated in yab-yum with śakti. Both hold kalāsas; wear Dharmapāla ornaments with cakras above each skull and above uṣṇīṣa.	Four heads, twelve or twenty-four arms. Has third eye in each head. Wears tiger skin, garland of heads, and belt and ornaments of vajras. Standing in ālīdhāsana trampling under each foot a four-armed person or a demon. He holds his śakti in yab-yum; his two original hands at her back hold the vajra and ghaṇṭā, in vajrahūmkāra mudrā; the other hands hold various Tantric symbols. Śakti is two- or four-faced and eight-armed. Has the third eye in each face. Is orange. Holds the kartṭṛkā and kapāla in her original hands. On thang-kas he is often shown blue, white, and red. The śakti is always orange. Rare form One head, two arms. He is standing in yab-yum. Bodhisattva form (rare) One head, two arms. Is yellow. Wears a five-leaf crown and ornaments.	One head, two arms. Seated lalitāsana; holds jambhara in right hand and nakula in left hand. Seated on a dragon. Holds trīśūla in left hand and nakula in right hand. Kālajambhala One head, two arms. Is nude. Treads on Kubera. Right hand holds kapāla or cintāmaṇi; left holds nakula. Wears Dharmapāla ornaments. Three heads, six arms. Stands on a demon. Right hands hold añkuṣa, ratna, and nakula; left hands hold pāśa, kapāla, and nakula. Wears Dharmapāla ornaments. Yab-yum Seated on a human being on all fours. Holds his śakti, and a kapāla, and a nakula.

Yi-dam (*Continued*)

YI-DAM FORMS OF DHYĀNIBUDDHAS¹

	<i>Vairocana</i>	<i>Akṣobhya</i>	<i>Ratnasambhava</i>	<i>Amitābha</i>	<i>Amoghasiddhi</i>
Sakti	Vajradhāt-vīśvarī	Locanā	Māmakī	Pāṇḍarā	Tārā
Buddha symbols	Ghaṇṭā and cakra	Ghaṇṭā and vajra	Ghaṇṭā and ratna	Ghaṇṭā and pātra	Ghaṇṭā and viśvavajra or khadga
Śakti symbols	Kapāla and churi or cakra	Kapāla and vajra	Kapāla and kartṭṛkā or ratna	Kapāla and kartṭṛkā or cakra	Kapāla and viśvavajra
Color	White	Blue	Yellow	Red	Green
Āsana	Yab-yum dhyāna	Yab-yum dhyāna	Yab-yum dhyāna	Yab-yum dhyāna	Yab-yum dhyāna

¹ When in yab-yum with their śaktis, the Dhyānibuddhas are crowned. Their śaktis are the same color as their male energies, but somewhat paler in shade.

Yi-dam (*Continued*)

HERUKABUDDHAS

These Buddhas and their śaktis are manifestations of the Dhyānibuddhas and their śaktis. They are generally in ardhaparyāṅkāśana or in pratyāliḍhāsana. Sometimes they have one head and two arms,² and they and their śaktis have the same color, wear Bodhisattva ornaments, and carry the usual symbols of their Dhyānibuddhas and their śaktis. There are also forms in which the Herukas have three heads, six arms, and four legs, and the śaktis one head, two arms, and two legs. They are in yab-yum in pratyāliḍhāsana and wear Dharmapāla ornaments.

Great Glorious Buddhaheruka (Vairocana); white or reddish brown

Vajraheruka (Akṣobhya); blue

Ratnaheruka (Ratnasambhava); yellow

Padmaheruka (Amitābha); red

Karmaheruka (Amoghasiddhi); green

In the esoteric doctrine (Yogācāra) Heruka is regarded as the personification of Karuṇā, or compassion, and his śakti Nairātmā as the personification of Prajñā, or knowledge. The yoga (union) of Heruka (compassion) and Nairātmā (knowledge) leads to a realization of the nothingness of existence, which results in Nirvāṇa, or Mahāsukha, eternal bliss.

² In the Tibetan Book of the Dead, these Herukabuddhas are known as the "Knowledge-Holding Deities."

Dharmapāla

THE Dharmapāla are the Defenders of the Law of Buddhism. They are also called "The Eight Terrible Ones" and are generally angry or ferocious in aspect in order to inspire evil spirits or sinners with fear. They all wear the Dharmapāla ornaments and garments, with the exception of Kubera, the God of Wealth and Sitabrahmā, the White Brahmā, who are the only ones of this group who are not of ferocious mien. These wear Bodhisattva ornaments in some of their forms. The only feminine divinity among the Dharmapāla is Śrīdevī (Tibetan, Lha-mo) who is most ferocious in aspect and is regarded as the special Protectoress of the Dalai Lamas. Beg-tse is worshipped as the God of War; Hayagrīva as the Protector of Horses; Mahākāla, the Great Black One, in some of his forms, as Protector of the Tent, Lord of Riches, and Protector of Science. Yama is the Lord of Death and Judge of the Dead. And lastly, Yamāntaka, the Conqueror of the Lord of Death, is the ferocious manifestation of Mañjuśrī, the God of Wisdom. Legend has it that when Yama, the Lord of Death was ravaging Tibet, the people called upon Mañjuśrī for help. He assumed this fierce form and conquered Yama, whom he subjugated and made Regent of Hell. Yamāntaka is worshipped as the Tutelary Deity of the Ge-lug-pa Sect.



Śrīdevī

The central figure is Śrīdevī. In front of the mule is Makaravaktrā and at the back of the mule is Simhavaktrā. In the circle at the top is Sarasvatī. At the four corners are the Goddesses of the Four Seasons.



Sridevi



Beg-tse



Sitabrahmā

Dharmapāla (*Continued*)

	<i>Kubera</i>	<i>Sitabrahmā</i>	<i>Śrīdevī</i>
Color	Yellow	White	Blue
Symbols	Nakula	Khaḍga	Daṇḍa and kapāla
Vāhana	Lion or chariot	White horse or dragon	Mule with eye in haunch
Special characteristics and special forms	Seated He sits on a lion with a green mane or on cushions or on a demon. Carries a dhvaja in his right hand and a nakula vomiting jewels in his left hand. Wears Bodhisattva crown and warrior's garments.	Bodhisattva ornaments He is seated on a horse or dragon. Sometimes he wears a turban or a turban with a śaṅkha on it behind the five-leaf crown. He carries a kalaśa and a khaḍga.	Ferocious manifestation One head, two arms. Seated sideways on a mule which has an eye in the haunch and is covered with a demon skin; mule is white, has dice hanging between the forelegs, bridle and trappings of serpents and skulls. The Goddess wears Dharmapāla ornaments, has serpents in her hair, and a half vajra and crescent above. She has a third eye. A cakra over her navel. Carries a kapāla and a daṇḍa; has a parasol of peacock feathers over her head. She has bared fangs; flaming hair, and rides over a sea of blood
	Seated Fat and bejeweled. Right foot is pendant, resting on a padma or a śaṅkha. He may carry a kalaśa from which jewels pour. Wears Bodhisattva ornaments.	Four heads, two arms Bodhisattva ornaments. Holds a cakra at his breast in right hand; left hand is in abhaya mudrā.	One head, four arms Holds khaḍga and kapāla, spear and trisūla.
	Crouching Wears Nāga ornaments. Right hand holds kapāla, left hand holds nakula on knee.		Three heads, six arms Heads are brown (center), red, and white. Rides a blue mule. Symbols are skeleton, khaḍga and vajra; nakula, khaṭvāṅga, and kapāla.
	Three heads, six arms Stands on human beings. Holds aṅkuśa, paraśu, pāśa, nakula, trisūla, and varada mudrā. He is red.		Mild form One head, two arms. Lalitāsana. Right hand holds bowl with silken streamers; left hand holds arrow with jewels. Wears Bodhisattva ornaments and garments.
	The Yi-dam form of Kubera is Jambhala.		

Dharmapāla (*Continued*)

	<i>Mahākāla</i>	<i>Hayagrīva</i>	<i>Beg-tse</i>
Color	Black, blue, or white	Red	Red
Symbols	Triśūla	Vajra and daṇḍa	Khaḍga
Special characteristics and special forms	Gom-po nag-po One head, six arms. Blue. Steps on elephant-headed Vinayaka who holds a flower and a kapāla or a rat. Symbols are karttṛkā, mālā of skulls, triśūla, kapāla, pāśa, and ḍamaru. Gom-kar One head, six arms. White. Stands on two elephant-headed personages. Symbols are cintāmaṇi, kapāla, karttṛkā, ḍamaru, aṅkuśa, and triśūla. Wears Bodhi-sattva ornaments, but has the third eye and fierce expression. Protector of Science One head, four arms. Blue. Sits on a person. Symbols are triśūla, kapāla, khaḍga, and fruit. Gur-gyi Gom-po Protector of the Tent One head, two arms. Blue. Treads on a person. Holds karttṛkā and kapāla; balances gadā across his arms. Bram-zehi One head, two arms. Long white beard. Steps to right or kneels on a person. Holds a thigh-bone trumpet and kapāla or mālā of skulls. Four-faced God Protector Four heads, four arms. Pratyālīḍha on a person. He holds khaḍga and karttṛkā; flag and kapāla.	One head, two arms Holds daṇḍa and pāśa. Steps to right on Nāgas. He has a horse's head in hair and wears snake ornaments. One head, four arms Holds gadā and flower; cakra and pāśa. He steps to right. Three heads, four arms, two or four legs Steps to right on demons. Holds vajra and flower; cāpa and śara. He has a horse's head in his hair. Three heads, six arms, eight legs Steps to right on nāgas. Holds vajra, pāśa, triśūla; khaḍga, flag, and flames. He has three horse heads in hair. Three heads, eight arms Central head red and smiling; second head blue, with protruding tongue; third head, white, biting lips. Hands hold vajra, padma, cāpa, śara, gadā, flower, and mudrā (?) Krodhahayagrīva Three heads, eight arms, four legs; steps to right on persons. Holds cakra, paraśu and flower; khaḍga, pāśa and kapāla. He has horse heads in hair. He is in yab-yum with śakti, who has one head and two arms. Phurbu <i>see</i> p. 16 Garuḍa form <i>see</i> p. 95	Standing Steps to the right on a horse, his left foot on a person. He holds a khaḍga with a shrimp-shaped handle in his right hand, and his left hand holds a heart to his mouth. He has a flag at his left side. He wears Mongolian boots and breast plate. He has flaming hair and a third eye. Wears a belt of heads and a tiger skin.



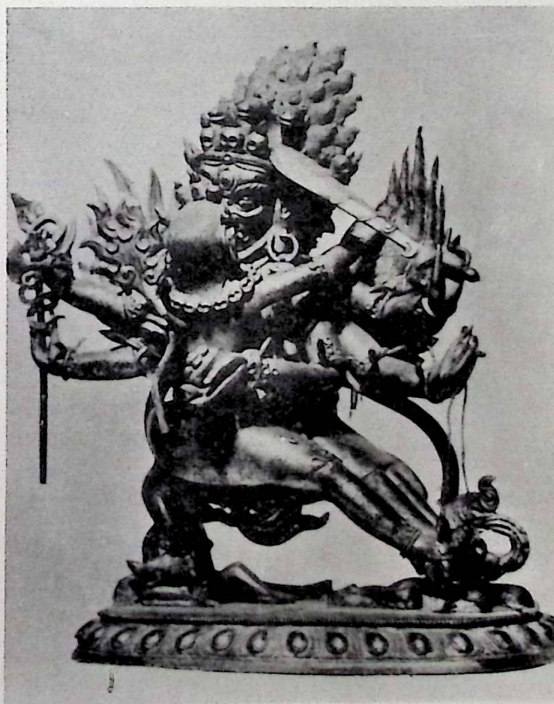
Yama



Yamāntaka



Hayagrīva



Hayagrīva



Kubera



Bhairava



Hayagrīva



Mahākāla



Mahākāla



Mahākāla (Four-faced God Protector)



Mahākāla



Mahākāla

Dharmapāla (*Continued*)

	<i>Yama</i>	<i>Yamāntaka</i>
Color	Blue, red, white, or yellow	Black, blue, or red
Symbols	Skeleton-topped scepter and pāśa	Karttrkā and kapāla
Special characteristics and special forms	Human face and six arms Two hands are above head in añjali mudrā; two hands in karaṇa mudrā. The cakṛa is suspended on his breast.	Bhairava Bull's head and two arms. He is blue. Steps to right and holds kapāla and karttrkā.
	Sang-dup One head, two arms. He is red and has a bull's head. Steps to right on a bull. He usually holds the kapāla and the karttrkā. Sometimes he holds the kapāla and cintāmaṇi, in which case he is considered the God of Wealth.	Yamāri One head and two arms. He is red. Steps to right on a corpse, under which is a bull. He holds daṇḍa with skull top and a kapāla. Sometimes he is in yab-yum with śakti, who is rose.
	Chi-dup One head and two arms. He is blue or white or yellow and has a bull's head. Cakra is on his breast. He steps to right on a bull, which stands on a woman. He holds a scepter topped by a skeleton, and a pāśa. He may be with his sister, Yamī, who holds a kapāla.	Vajrabhairava Nine heads, thirty-four arms, and sixteen legs. He is black and naked. Steps to right on animals, birds, demons, and Hindu deities. The center head is a bull's; there are three heads on each side, a red head above the bull's, and above that is the head of Mañjuśrī. He holds ḍamaru, kapāla, karttrkā, khadga, and Tantric symbols. He may be with or without his śakti, who has one face and two arms.
	Nag-dup One head and two arms. He is the Judge of Hell, is dark blue, and steps to left on a person. He holds kapāla and karttrkā. He is sometimes accompanied by Yamī and the Twelve Tan-ma Furies or by two acolytes, each stepping on a bull.	

Minor Gods

THE MINOR Gods include the Lokapāla and the Mahāpañcarāja. The Lokapāla are the Guardians of the Four Cardinal Points. They live on Mount Sumeru, the center of the Buddhist Universe, and guard the entrance to the Buddhist Paradise (Sukhavati). They wear warrior's garments, coats of mail, boots, and a headdress or crown. The Mahāpañcarāja, the Five Great Kings, are the protectors of monasteries and state oracles. They are astrologers and magicians. They wear broad-brimmed hats and flowing garments.

LOKAPĀLA

	<i>Vaiśravaṇa</i>	<i>Virūḍhaka</i>	<i>Dhṛtarāṣṭra</i>	<i>Virūpākṣa</i>
Position	North	South	East	West
Color	Yellow	Blue or green	White	Red
Symbols	Dhvaja and nakula	Khaḍga and skin of elephant's head	Stringed instrument. Helmet with plumes and ribbons	Caitya and ratna and nāga
King of	Yakṣas, who bring disease	Kumbhandas giant demons and gnomes	Gandharvas, demons feeding on incense	Nāgas, serpent gods



Vaiśravaṇa



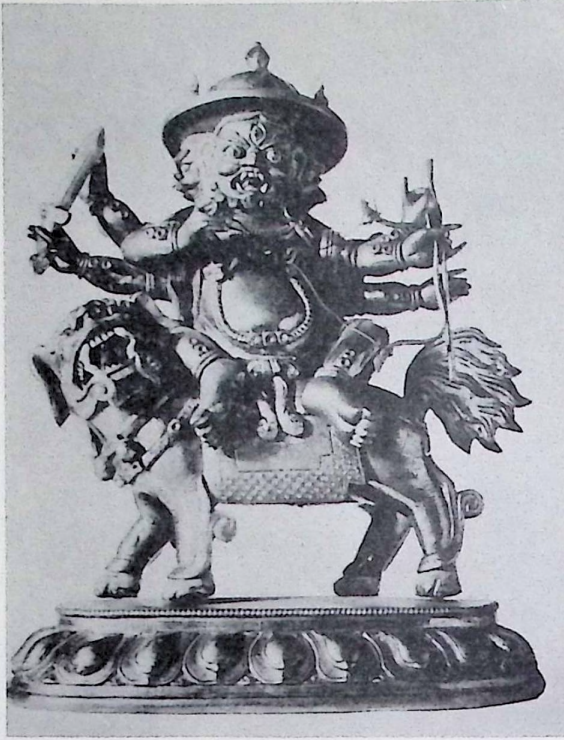
Virūdhaka



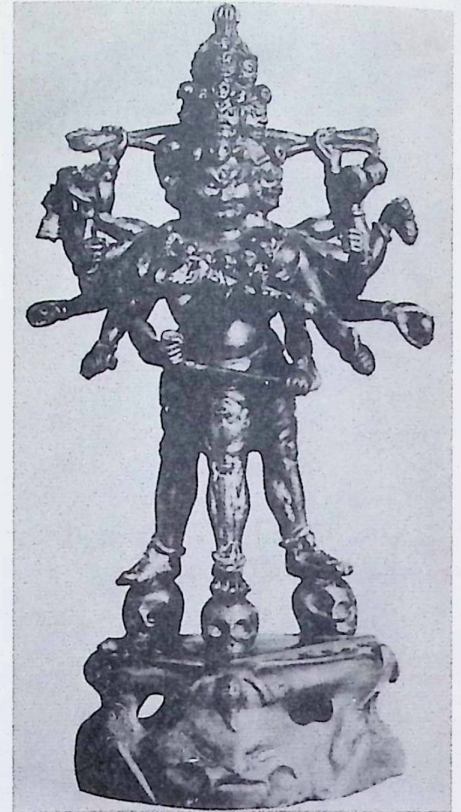
Dhṛtarāṣṭra



Virūpākṣa



Bi-har



Dharmapāla ?



Krodhāparājita ?



Krodhahayagriva

Minor Gods (*Continued*)

MAHĀPAÑCARĀJA¹

	<i>Bi-har, or Pe-har</i>	<i>Chō-chyong</i>	<i>Da-lha</i>	<i>Lu-vang</i>	<i>Thok-chhō</i>
Color	White	Blue	Blue	Red	Green
Vāhana	White lion	White elephant	Blue lion	Blue mule	Black horse
Characteristics	Three heads, third eye in each, six arms	One head, two arms	One head, two arms	One head, two arms	One head, two arms
Symbols	Khaḍga, churī, cāpa, śara, gadā, and daṇḍa	Churī and pāśa	Vajra and khakkhara	Aṅkuśa and gadā	Paraśu

¹ According to Schlagintweit, *Buddhism in Tibet*, p. 157, the 5 Kings are: Bi-har, who rides a red tiger; Chō-chung, who rides a yellow lion; Da-lha, who rides a yellow horse; Lu-vang, who rides a blue crocodile; and Thok-chhō, who rides a yellow deer.

Mahāsiddhas

The Eighty-four Great Sorcerers

THE Eighty-four Great Sorcerers or Mahāsiddhas are the authors of much of the Tantric literature on magic and the attainment of the Eight Siddhis or Perfections. They are usually shown on thang-kas. Sometimes they are clad as monks, with the high peaked cap, sometimes as Indian yogis. Very often they are nude and have the meditation strap, which is a rope coming around the left knee and the right shoulder, holding the body in a rigid position supposed to be conducive to meditation. Some are shown flying through the air and doing other supernatural feats, according to the particular form of magic at which they were adepts. There are several female Mahāsiddhas. A group of them surrounding Padmasambhava, the Great Sorcerer, is often shown on thang-kas. The following are among the best known and most often portrayed of the Mahāsiddhas.

Saraha (A.D. 633); seated. He has long hair and a high chignon and is bearded. He holds an arrow with his two hands.

Luipa (A.D. 669); seated. He has long hair and a knot on the front of his head. He holds a kapāla. He has the meditation rope around him and wears a robe over his left shoulder with his right shoulder bare.

Tailopa (A.D. 978); seated and is nude. He has long hair, and a knot on top of his head. He holds a ḍamaru in his left hand at shoulder level and a kapāla in his right hand. The meditation rope is around his shoulder and knee.

Nāropa (A.D. 990); seated. The lower part of his body is covered with a tiger's skin. He has long hair and a chignon. He holds a bowl in his left hand and a kapāla in his right hand.



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Dam-can



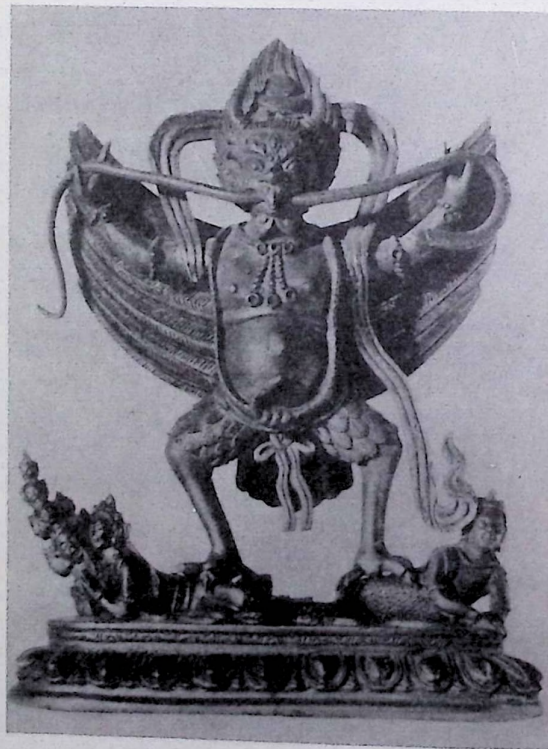
Dam-can



Citipati



Citipati



Chief Garuḍa

Nonhuman Types

Citipati

These are two skeletons with arms interlaced, dancing the Tsam dance on corpses. Both carry wands with skull tops. One holds a kapāla and the other a kalaśa. Sometimes both carry the same symbols. They usually accompany Yama or Na-ro kha-chö-ma.

Nāgas

Nanda, the Nāgarāja, or King of Serpents has one head and two arms. He is human to the waist with a serpent body. He wears a serpent crown on his head and holds a serpent.

Nanda has four heads and six arms. He has a serpent body. His two hands are drawing a bow. In this form he controls rain clouds.

Followers of Nanda, both male and female, are often shown on thang-kas, presenting gifts and offerings to the Buddha. They are always human to the waist and have the serpent body.

Garuḍas

Birds with golden wings. They are the enemies of the Nāgas.

- a. Vajrapāṇi form of Garuḍa. He is standing. He is dark blue and has wings and claws of a garuḍa and sometimes the beak. He stands on a dying nāga. He holds a karttṛkā and a kalaśa or has his two hands in namaskāra mudrā.
- b. Hayagrīva form of Garuḍa. Three heads, six arms. He has the third eye. He has a horse's head in his hair and a garuḍa's head above it. Wears a lion and elephant's skin covering. He treads on demons. Sometimes he is in yab-yum with his śakti. He holds vajra, pāśa, flower, and Tantric symbols. She holds padma and kalaśa. She is light blue.

Demons

Dam-chen dor-je le-pa¹ (Pön deity). Chief of the demon kings subdued by Padmasambhava. He is seated on a lion with a green mane; wears Tibetan costume, broad-brimmed hat and flowing garments. He carries a vajra and a kapāla. The other demon kings are similar in appearance, but the symbols differ, as do the animals they ride.

¹ Tibetan names.

Nonhuman Types (*Continued*)

Vinayaka. Demon with elephant head, two or four arms. The four-armed one is usually in dancing attitude on a rat vomiting jewels. His hands hold aṅkuśa, triśūla, radish and a bowl of fruit.

Rāhu. Nine heads, four arms, dragon body. He has the head of a crow above the ninth head. He holds cāpa, and śara, pāśa and vajra and carries a dhvaja; wears Dharmapāla ornaments, belts of heads and has an aureole of flames. He has eyes all over his arms and his body.

Red Tiger Devil. Horse's head and a human body (Pön deity). He steps to left. Wears a tiger skin covering, carries a triśūla in the left hand and a star in the right hand. He has a flame aureole.

Witches

Ṛkṣavaktrā is yellow with a black bear's head. Vyāghravaktrā is red with a tiger's head. These two witches generally accompany the Ḍākini Simhavaktrā.

Tan-ma Furies (*bsTan-ma*¹). These twelve she-devils are under the control of Ekajaṭā. They were conquered by Padmasambhava. They are divided into four classes: Four Great She-Devils; four Great Injurers; four Great Medicine Females. The first two groups are ferocious and the last group is mild. They ride on various animals—lions, dragons, tigers, and so forth. They are Pön deities.

Goddesses of the Bardo (see p. 101).

¹ Tibetan names.

Greater Maṇḍala of the Chönyid Bardo

A VERY important phase of the Tibetan iconography is the study of the "Bardo Thödol"¹ (Liberation by Hearing on the After-Death Plane). The Bardo-Thödol is based on the Yoga doctrine and is believed to have been introduced into Tibet by Padmasambhava during the eighth century. The Bardo, which lasts forty-nine days, is divided into three parts. The first state called the "Chikha¹ Bardo" is the "Transitional State of the Moment of Death," and lasts from three to four days. When the deceased realizes that death has taken place he enters into the second state or "Chönyid¹ Bardo," the "Transitional State of the Experiencing of Reality," which lasts fourteen days and is the state in which symbolic visions occur. At the end of this state, the third state called the "Sidpa¹ Bardo" begins. The Sidpa Bardo is the "Transitional State of Seeking Rebirth." This ends when the deceased has found rebirth in one of the six regions, or Lokas.

The Greater Maṇḍala of the Chönyid Bardo concerns itself with the second state of the Bardo, in which the symbolic visions occur. To quote from Evans Wentz in his "Tibetan Book of the Dead"—"that which the percipient of the Bardo plane sees, is due entirely to his own mental content. There are no visions of gods or demons, of heavens or of hells, other than those born of the hallucinatory karmic thought-forms constituting his personality, which is an impermanent product arising from the thirst for existence and from the will to live and to believe." Each day during the fourteen days of the Chönyid Bardo other visions occur. The order is as follows:

First day—Vairocana and śakti; white

Second day—Vajrasattva or Akṣobhya and śakti; blue, accompanied by Dhyānibodhisattvas Kṣitigarbha and Maitreya and their śaktis

Third day—Ratnasambhava and śakti; yellow, accompanied by Dhyānibodhisattvas Ākāśagarbha and Samantabhadra and their śaktis

Fourth day—Amitābha and śakti; red, accompanied by Dhyānibodhisattvas Avalokiteśvara and Mañjuśrī and their śaktis

Fifth day—Amoghasiddhi and śakti; green, accompanied by Dhyānibodhisattvas Vajrapāṇi and Sarvanivaraṇaviṣkambhin and their śaktis

Sixth day—All the Dhyānibuddhas and śaktis and the Dhyānibodhisattvas and śaktis; the Four Doorkeepers and their śaktis; the six Buddhas of the six Lokas; and the Ādibuddha Samantabhadra and his śakti

¹ Tibetan terms.

Greater Maṇḍala of the Chönyid Bardo (*Continued*)

Seventh day—The Five Knowledge-holding Deities with their śaktis.

From the eighth day onward the Wrathful Deities appear. They are the Peaceful Ones in wrathful aspect.

Eighth day—Great Glorious Buddhaheruka and śakti

Ninth day—Vajraheruka and śakti

Tenth day—Ratnaheruka and śakti

Eleventh day—Padmaheruka and śakti

Twelfth day—Karmaheruka and śakti

Thirteenth day—The Eight Kerimas or Cemetery Goddesses and the Eight Htamenmas

Fourteenth day—The Four Female Doorkeepers, and the Twenty-eight Various-headed Mighty Goddesses

They make in all the 110 principal deities of the Greater Maṇḍala of the Chönyid Bardo, who are all pictured on this thang-ka.

The Peaceful Deities who appear during the first six days of the Chönyid Bardo are emanations of the Heart Center, according to the Yoga doctrine. The Five Knowledge²-holding Deities with their śaktis who appear on the seventh day, are emanations of the Throat Center. The wrathful manifestations which appear from the eighth to the fourteenth day are emanations of the Brain Center.

1. Vairocana and śakti
2. Akṣobhya and śakti (in center); Dhyānibodhisattvas Kṣitigarbha and Maitreya and śaktis Puṣpā and Lāsyā
3. Ratnasambhava and śakti (in center); Dhyānibodhisattvas Ākāśagarbha and Samantabhadra and śaktis Dhūpā and Mālā
4. Amitābha and śakti (in center); Dhyānibodhisattvas Avalokiteśvara and Mañjuśrī and śaktis Ālokā and Gītā
5. Amoghasiddhi and śakti (in center); Dhyānibodhisattvas Vajrapāṇi and Sarvanivaraṇaviṣkambhin and śaktis Naivedyā and Gandhā
6. Yamāntaka and śakti (Doorkeeper of the South)
7. Amṛtadhara³ and śakti (Doorkeeper of the North)

² The Knowledge-holding Deities are forms of the Dhyānibuddhas. They are in ardhaparyāṅkāśana with their śaktis. The colors and symbols are generally the same as those of their Dhyānibuddhas.

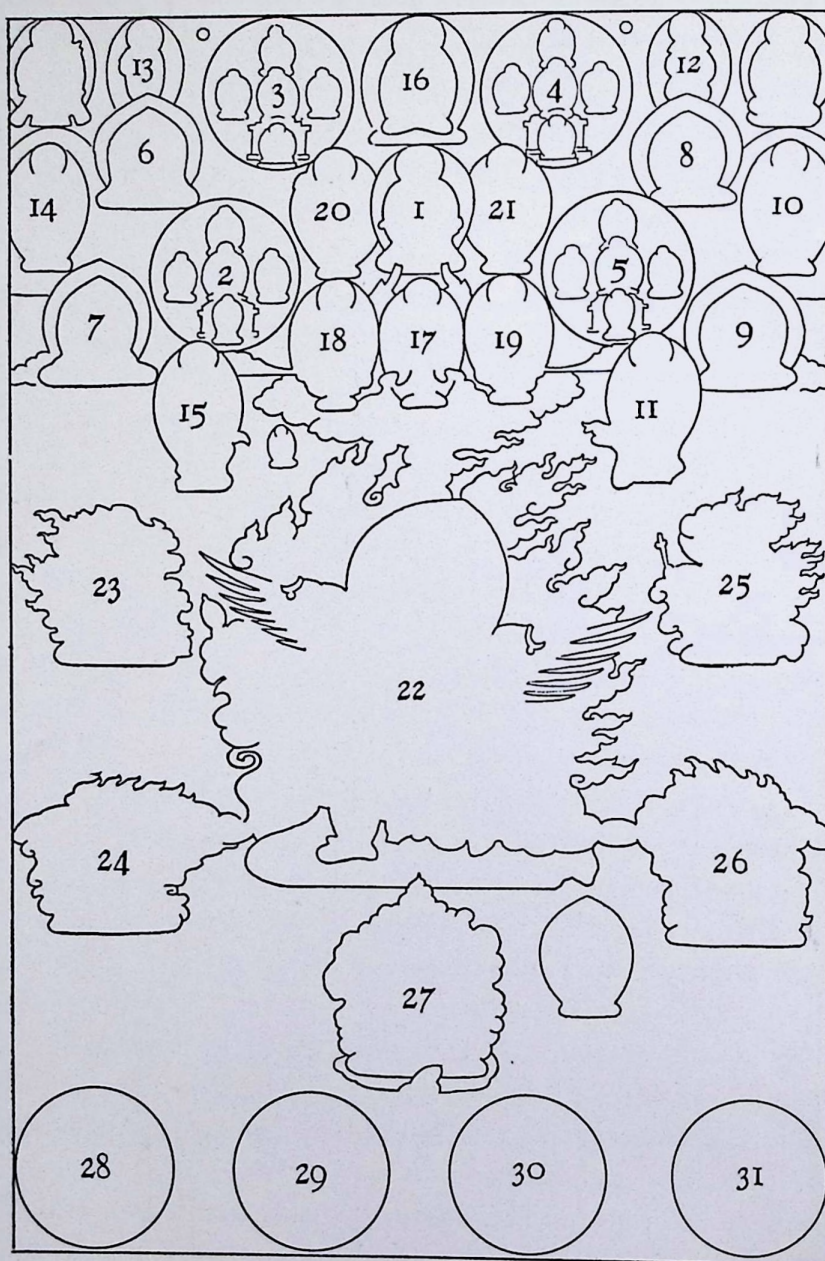
³ Amṛtadhara is a form of Amitābha.

Greater Maṇḍala of the Chönyid Bardo (*Continued*)

8. Hayagrīva and śakti (Doorkeeper of the West)
9. Vijaya and śakti (Doorkeeper of the East)
10. Buddha of the Naraloka (Region of Humans)
11. Buddha of the Narakaloka (Hell Region)
12. Buddha of the Asuraloka (Region of the Demi-gods)
13. Buddha of the Devaloka (Region of the Gods)
14. Buddha of the Tiryagloka (Region of the Beasts)
15. Buddha of the Pretaloka (Region of the Tortured Spirits)
16. Samantabhadra and śakti
17. Lotus Lord of the Dance with śakti; one of the Five Knowledge-holding Deities (white)
18. Knowledge-holding Deity and śakti (blue)
19. Knowledge-holding Deity and śakti (green)
20. Knowledge-holding Deity and śakti (yellow)
21. Knowledge-holding Deity and śakti (red)
22. Samantabhadra and śakti in wrathful aspect
23. Ratnaheruka and śakti (yellow)
24. Vajraheruka and śakti (blue)
25. Padmaheruka and śakti (red)
26. Karmaheruka and śakti (green)
27. Buddhaheruka and śakti (reddish brown)
28. Six of the twenty-eight Wang-chüg-mas
29. Six of the twenty-eight Wang-chüg-mas
30. Six of the twenty-eight Wang-chüg-mas
31. Six of the twenty-eight Wang-chüg-mas

The other figures surrounding the circles and the Herukas are the Eight Kerimas (human form); the Eight *Htamenmas*, the Four Yoginīs of the Door who belong to the Wang-chüg-ma group and the Four Female Doorkeepers, all of whom are bird- or animal-headed.

Just below to the right of Samantabhadra and śakti (in wrathful attitude) is the Green Tārā (Savioress). In the extreme upper right is a figure of Vajrasattva and in the extreme upper left a figure of Śadakṣarī, a form of Avalokiteśvara, the patron saint of Tibet, of whom the Dalai Lamas are the incarnations.





Greater Maṇḍala of the Chönyid Bardo



Yellowish White Caṇḍālī



Red Pukkasi



Red Makara-Headed
Peaceful Goddess



Dark Brown
Yak-Headed
Rākṣasi

Greater Maṇḍala of the Chönyid Bardo (*Continued*)

GODDESSES OF THE BARDO⁴

The Bardo or After-Death State is the state of transition between death and rebirth. During the second part of the Bardo (Chönyid), the soul has symbolic visions. Some of these visions are in the form of goddesses. These are often shown on thang-kas depicting the Bardo or the Judgment scene. Among these are:

The Eight Kerimas or Cemetery Goddesses

They have human shape, are of different colors, and carry various symbols; for example: the Red Pukkasi⁵; she holds intestines in her left hand and with her right hand holds them to her mouth (illustrated facing p. 101); the Yellowish-White Caṇḍālī;⁵ her left hand holds a heart, and in her right hand she holds a part of a corpse (illustrated facing p. 101).

The Eight *Htamenmas*⁵

These are animal- or bird-headed goddesses holding corpses or skeletons, and so forth (illustrated facing p. 100).

The Four Female Doorkeepers

Animal-headed goddesses (illustrated facing p. 100).

The Wang-chüg-mas⁵

Twenty-eight Various-headed Mighty Goddesses. These are animal- or bird-headed goddesses holding various symbols; for example: the Brown Yak-Headed Rākṣasī Goddess holding a pointed stake (illustrated facing p. 100); the Red Makara-Headed Peaceful Goddess (illustrated facing p. 100).

The Four Yoginīs of the Door

They are also animal- or bird-headed goddesses and hold various symbols. These four Yoginīs belong to the Wang-chüg-ma group.

⁴ According to Evans-Wentz, many of these deities are pre-Buddhistic or Pön.

⁵ Tibetan names.

Local Gods

Wealth Gods

Kubera (see Dharmapāla chart, p. 89)

Jambhala (see Yi-dam chart, p. 85)

Mahākāla; form of Gom-Kar (see Dharmapāla chart, p. 90)

Kurukullā (see Tārā chart, p. 76)

Yama; form of Sang-dup (see Dharmapāla chart, p. 91)

Ganeśa (Tibetan, Tshö-day ser-po) or (Tshö-chi dag-po); elephant-headed.

Four arms. He is in dancing attitude on a rat vomiting jewels. His right hands hold paraśu and triśūla; left hands hold a radish and a bowl of jewels.

Four arms. He is seated on an animal. His right hands hold flower and cintāmaṇi; his left hands hold mālā and paraśu.

Twelve arms. He is in dancing attitude on a rat. His hands hold karttṛkā, kapāla, cintāmaṇi, aṅkuśa, mālā, paraśu, cāpa, śara, vajra, cakra, phurbu, and flower. The symbols may vary.

Earth Gods

Earth demons are under the control of Old Mother Khön-ma. She rides on a ram, holds a golden pāśa, and her face has eighty wrinkles.

Sky demons are under the control of Old Father Khen-pa. He has white hair and is dressed in white. He rides a white dog of the sky, and carries a crystal wand.

House God

He has the head of a pig. He holds a long banner and a staff. He wanders about the house, being in a different room or location each month. Special restrictions and rules must be observed in the room or location where the God happens to be temporarily.

Local Gods (*Continued*)

Personal Gods

They are six, of whom the chief is Da-Lha. He is white with golden mail and flies on a white horse. He holds a whip with three knots in his up-lifted right hand. In his left hand he holds a spear with silk streamers of five colors. The blade of the spear is bordered with blue flame and has two divine eyes at the base. A ring of yak hair is below the blade. He holds a quiver of tiger skin; has a sword at his waist; and has a lion and a tiger on his shoulders. A mirror hangs from his neck. He is accompanied by a black dog, a bear, a monkey, and birds. By worshipping him enemies may be overcome. The other personal Gods are: Pho-lha, Ma-lha, Shang-lha, Yul-lha, and Nor-lha. The worship of these personal Gods secures long life, wealth, and many other benefits.

Deified Mountains¹

The spirits of deified mountains are usually shown as warriors in Tibetan costume, riding on lions or horses and holding banners of victory. They are:

Thang-lha (Thaṅ-lha), North

Ku-lha sha-ri (sKu-lha kha-ri), South

Yar-lha shang-po (Yar-lha sam-po), East

Ha-wo gang-zang (Ha-ho gaṅs-bzaṅ), West

The Five Sisters of Mt. Everest (Tse-ring chhe-nga)

They are usually shown in a sort of temple enclosure. The sister in the center holds a golden staff and a bowl of jewels. The others hold a spear, a sun, and jewels. They wear flowing white robes.

The Five Brothers of Kanchenjunga

They ride on horses or lions, wears warrior's costume and high helmets, and carry banners and flags. They are the guardians of the repositories of the Gods of gold, jewels and treasures.

Kinnara. Heavenly Musicians are usually playing lutes (vīṇā).

Apsaras. Angels are usually pictured flying through the clouds.

Yakṣa and Yakṣinī are male and female genii.

More detailed descriptions are not available, as these are purely local divinities, and their characteristics vary in different localities.

¹The Tibetan names and the descriptions of the Local Gods are taken from Waddell's *Lamaism*, pp. 371 *et seq.*

Historical Persons Deified

FIVE DISCIPLES OF GAUTAMA

The two disciples often seen one on each side of Gautama are Śāriputra and Maudgalyāyana, called "the Model Pair." They wear monk's garments; have the shaven head; and generally hold the pātra and the khakkhara; or their hands may be in devotional attitude.

Kāśyapa, Ānanda, and Upāli are the three disciples of Gautama to whom, before his Parinirvāṇa, he entrusted the propagation of Buddhism. They wear monk's garments, usually have the head bare, and carry the pātra.

THE SIXTEEN ARHATS AND TWO RELIGIOUS SUPPORTERS

The name "Arhat" is applied to members of the Buddhist Order who have advanced so far along the Path to Nirvāṇa that they were subject to no more rebirths. Their duty on earth is to preserve and preach the Law of the Buddha. The Arhats wear monk's garments; the head is usually bare, and they have various attributes. They are:

- Aṅgaja; holds a fan and an incense burner
- Ajita; is in meditation mudrā, his head covered
- Vanavāsi; holds a fan or a camara; his left hand in tarjanī mudrā
- Kālīka; holds two golden trinkets
- Vajrīputa; holds a fan or a camara; his right hand in vitarka mudrā
- Bhadra; holds a pustaka in dhyāna mudrā; his right hand in vitarka mudrā
- Kanakavatsa; holds a jeweled pāśa
- Kanakabhāradvāja; is in meditation mudrā and holds a dhvaja
- Bakula; holds a mongoose vomiting jewels
- Rāhula; holds a crown
- Cūḍapanthaka; is meditating
- Piṇḍolabhāradvāja; holds a pustaka and a pātra
- Panthaka; holds a pustaka
- Nāgasena; holds a kalaśa and a khakkhara
- Gopaka; holds a pustaka
- Abhedā; holds a stūpa



Gautama Buddha

Gautama is the central figure. At the top are three Dhyānibuddhas-Ratnasambhava, Akṣobhya, and Amoghasiddhi. At the bottom are four Dhyānibodhisattvas Ākāśagarbha, Maitreya, Kṣitigarbha, and Sarvanivaraṇaviṣkambhin. On the left are three Arhats Abhedha, Rāhula, and Bakula. And at the right, three Arhats Bhadra, Piṇḍolabhāradvāja, and Dharmatāla.



Tsong-kha-pa, and Two of His Disciples

The scenes in the lower part of the thangka are episodes of his life and preaching. In the upper section, are scenes from the celestial regions and various deities from whom he received the teachings and inspiration for his doctrines.

Historical Persons Deified (*Continued*)

TWO RELIGIOUS SUPPORTERS

Hva-sang; a preacher of Mahāyāna Buddhism. He holds a mālā and a śaṅkha. He is fat and happy, and is usually surrounded by children.

Dharmatala; a celebrated doctor of Hīnayāna Buddhism. He has long hair, carries a fan and a vase, from which incense rises and in which is an image of Amitābha. He has a tiger at his side. Sometimes he holds an umbrella.

These Two Religious Supporters are often included in a list of Eighteen Arhats, but strictly speaking, they are not Arhats, but Religious Supporters. Their dress differs from the Arhats. Hva-sang wears a shawl draped over his shoulders and leaves his belly exposed. Dharmatala wears an elaborate robe and has his hair partly done up into a high chignon on top of his head. He often carries on his back a case or framework containing books.

AŚVAGHOṢA

He lived in the latter half of the first century A.D. and was considered by some sects to have been the real founder of the Mahāyānist system. He is the author of a book on the life of Buddha. He wears monk's garments.

NĀGĀRJUNA

Second century. He was a disciple of Aśvaghoṣa, and was a great Buddhist philosopher. He claimed to have received the teaching and sacred books of the Mahāyāna from Nāgarāja, the King of the Nāgas. He wears monastic garments like a Buddha and has the ūrṇā and the uṣṇīṣa. His hands are in dharmacakra mudrā and he has an aureole of seven nāgas. He is white.

ŚĀNTARAKṢITA (ĀCĀRYA BODHISAT)

A.D. 705-762. He was the first abbot of the first monastery Sam-yas and taught the Tantric doctrine. He wears monk's garments and a flat monk's cap. His hands are folded on his lap.

Historical Persons Deified (*Continued*)

PADMASAMBHAVA (THE LOTUS BORN)

He came to Tibet in A.D. 747 at the invitation of King Ti-song de Tsen. He taught the Tantric doctrine. He is shown seated on a lotus throne, dhyānāsana, holding a vajra and a pātra and the khatvāṅga, the magic wand which he invented. He wears a red garment and a peaked cap ending in a half vajra. The lappets over the ears are turned back. He is the original founder of Lamaism and is worshipped as a saint by the Tibetans, particularly by the Nying-ma-pa, or Sect of Red Caps, which he founded. On thang-kas, he is often shown surrounded by the demon kings and Tan-ma she-devils whom he subdued. He has many manifestations, some pacific and some demonic, depending on the deity which he invokes and with whom he identifies himself. In bronzes he is often shown with his two wives, one on each side of him.

ATĪŚA

A Hindu priest who came to Tibet in A.D. 1040. He founded the Ka-dam-pa sect. He is the author of many well-known books on Buddhism. He died A.D. 1058. He stressed meditation and discipline in the monasteries. He wears monk's garments and a high peaked cap. Usually he has a caitya as a symbol. His hands are in dharmacakra mudrā.

MAR-PA

Eleventh century. He was the predecessor and teacher of Mi-la re-pa and was the founder of the Kar-gyü-pa sect. He was a disciple of Atiśa. Usually he has a pustaka in the left hand and a kapāla in the right hand.

MI-LA RE-PA (THE COTTON CLAD)

Twelfth century. He was a disciple of Mar-pa. He is the "Mighty Saint" and is revered by all Tibetans, regardless of sect or school. He was a hermit monk and a great poet. He wrote "The Hundred Thousand Songs." His life and teachings are the subject of many Tibetan books. He is usually shown seated on a lotus throne on a gazelle skin. He had curly hair, sometimes in ringlets over his shoulders, and he holds his right hand behind his ear, as if listening. His left hand holds the pātra. He wears the monastic robe.



Padmasambhava



Padmasambhava



Atiśa



Tsong-kha-pa



Lob-zang chhō-chi gyal-tshan

He was the eleventh Pan-chhen Rin-po-chhe. He lived *A.D.* 1569-1662. At the upper left is Sitaśamvara in yab-yum with his śakti. At the upper right is Ka-dup sen-ge ye-she, the lama who ordained Lob-zang in 1572. In the corner below Lob-zang is Kubera; and in the other corner Beg-tse. In the circle opposite Lob-zang is Maitreya, the Coming Buddha.

Historical Persons Deified (*Continued*)

TSONG-KHA-PA

Born in 1357; died in 1419. He was a follower of Atīśa and a great reformer. Through his reforms and teachings the Ka-dam-pa sect became the Ge-lug-pa or Yellow Cap sect, the chief sect of Tibet. He wrote many books on Buddhism. He was deified and is considered an incarnation of Mañjuśrī. He is shown seated on a lotus throne or cushion. His hands are usually in dharmacakra mudrā. He holds stems of lotuses, from which come a khaḍga and a pustaka at shoulder level. He wears red garments and a yellow cap.

DHARMARĀJA

Seventh century. The Tibetan King Song-tsen Gam-po, through whose wives Buddhism was brought to Tibet, was called Dharmarāja, King of the Law or Doctrine. He is shown seated. He wears flowing garments and a high turban-shaped headdress with three peacock feathers in it. He holds a long staff with ribbons hanging from it.

DALAI LAMAS AND TASHI LAMAS

The Dalai Lama is the spiritual and temporal ruler of Tibet and is the head of the Ge-lug-pa (Yellow Cap Sect) which is the dominant sect. The Dalai Lamas are regarded as "Living Buddhas," that is, successive incarnations of the Dhyāni-bodhisattva Avalokiteśvara, the God of Mercy. When a Dalai Lama dies ("retires to the Heavenly fields"), his soul is incarnated again in the body of a child who is born within a certain period of time after his death and whose identity is determined by the State Oracles and Astrologers. They discover the locality and family where the child is to be found and then examine him to see if his body shows any of the marks which distinguish him from ordinary mortals and give him tests which would establish his relationship to the late Dalai Lama. When his identity is proven, he is taken to Lhasa and brought up by the Lamas until he is of the age to assume full power.

The Tashi Lama, or Pan-chhen Rin-po chhe, as he is called in Tibet, is the incarnation of the Dhyānibuddha Amitābha, the Buddha of Infinite Light. The domain of the Tashi Lama is purely spiritual. He does not concern himself with temporal affairs.

There are many other Avatars or incarnations. The abbots of large mon-

Historical Persons Deified (*Continued*)

asteries are often incarnations of Indian or Tibetan saints. These incarnate Lamas are widely worshipped and frequently are deified. They are often shown on thang-kas or sculptured in metal or clay. They are usually seated on cushions, dressed in the monastic robes and caps of their sect. Sometimes they are attended by their disciples, and in the thang-kas they are often shown surrounded by scenes from important episodes in their earthly lives or previous existences. Their Tutelary Divinities are usually shown with them and the Buddha or Bodhisattva who was the source of their inspiration.

There are three important schools of Tibetan philosophy: the Ādi-Yoga School, whose founder was Padmasambhava (eighth century) and whose adherents, known as the Nying-ma-pa, or Red Cap Sect, belong to the orthodox, or unreformed, church; the Mahāmudrā School, whose apostle was Mi-la re-pa (twelfth century) and whose adherents are known as the Kar-gyü-pas, a semi-reformed sect; and the Madhyāmika or "Middle Way," whose adherents are the Ge-lug-pa, or Yellow Cap Sect, founded by Tsong-kha-pa in the fifteenth century. This is the reformed sect, whose head is the Dalai Lama, the "King-Priest" of Tibet.



Nag-dbañ Blo-bzañ rgya-mtsho



Pañ-chen Blo-bzañ ye-śes dpal-ldan



Gahu



Dharmapāla

The Narthang Series of Thirty-one Thang-kas

IN THE early part of the eleventh century, a Kashmirian poet, Kshemendra, wrote a poem entitled "The Avadanakalpalatā" (a group of stories relating to the former lives of the Buddha). His son, Somendra, completed the poem, making it 108 chapters, a sacred number. (The Buddhist rosary, for instance, has 108 beads¹ and Avalokitesvara, the God of Mercy and Compassion, has 108 forms.) The incidents illustrate events in the former lives of Gautama Buddha and his disciples; the various acts of self-sacrifice and discipline, which after many lives, led to his enlightenment and Nirvana. In India, stories of former lives of Buddha are known as "Jataka Tales." These have always been considered part of the earliest canonical tradition of Buddhism. No doubt Kshemendra based his stories upon that more ancient tradition.

The stories always point a moral and show the results of the law of Karma. Such a story is the well-known Tibetan tale of "The Patient One." A King "Quarrelsome" met a hermit in the hills who practised patience. The king, annoyed by the hermit's attainments, asked him whether he had reached knowledge of the Transcendental Truth. The hermit replied he had not, but simply practised patience. The king then to test him, cut off his hands and feet. When the limbs were suddenly restored to the hermit, the king grew fearful. The hermit then explained to him, "While you use the sword to injure me, I will, when I become the Buddha, use the sword of knowledge to cut off "The Three Poisons" (Lust, Anger and Ignorance). This hermit was the Buddha Gautama himself in a previous existence.²

Kshemendra's poem was later translated into Tibetan (*dPag sam 'khri sin*) and had great influence on its art and literature. At an early date (ninth century), the incidents were painted on the walls of caves, monasteries and temples. Later, woodcuts were carved at the Nar-thang Monastery and these woodcuts served as the models for painters, who copied them in tempera on canvas and put in

¹ See L.A. Waddell, *Buddhism of Tibet*. For chapter on rosaries see also, Rev. Herbert Thurston. S.J., "History of the Rosary in all Countries": *Journal of the Society of Arts*, Vol. 4, 1902. pp. 261-76.

² Gordon, A. K. *Tibetan Tales*, London, 1953. pp. 61-67.

The Narthang Series (*Continued*)

the colors.³ In all of these thang-kas, the Buddha Gautama is the central figure. He is surrounded by deities, disciples and teachers. Many incidents in his former lives (the approximate number is five hundred) are shown on these thirty-one thang-kas. The central thang-ka is the Gautama Buddha who is the Manusi, or mortal Buddha, of this, the fourth world cycle. During this period of his final illumination under the Bodhi tree, he saw all of his former incarnations and spiritual trials leading up to his Enlightenment. The thirty thang-kas, fifteen on either side, radiate around this central thang-ka.

This set is beautifully painted and in fine condition—it came from the famous collection of Baron A. von Stael-Holstein of Peking, China.

³ Gordon, A. K. *Tibetan Religious Art*, New York, 1952. pp. 72-75.



Center: Gautama with his two favorite disciples, Sariputra and Maudgalyayana. Some of the great Indian and Tibetan teachers are shown in the top portion, and divinities with their offerings below.



1-R: Gautama Buddha in symbolic hand gesture called dharmacakra mudrā, "turning the Wheel of the Law." Story of King Prabhasa and the elephant. How the king by discipline and charity finally achieved enlightenment.



2-R: Gautama Buddha in the symbolic hand gesture called "earth-witness mudrā." This symbolizes his calling the Earth Spirit to witness that he has overcome the temptations of Mara, the tempter. The story is that of Manicuda, the king who had a gem in the center of his head.



3-R: Gautama Buddha. In "meditation mudrā." The story of his journey to the island, Vadaradvipa. His generosity and final reward.



4-R: Gautama Buddha. In "meditation and teaching mudrās." The story of Jyotiska: his past existences and his admittance into the Buddhist community.



5-R: Gautama Buddha. "Earth-witness and meditation mudrās." The story of Hariti, the ogress who devoured children, and how she was finally saved.



6-R: Gautama Buddha. "Mudrā of turning the Wheel of the Law." The story of Maitreya's prophesy.



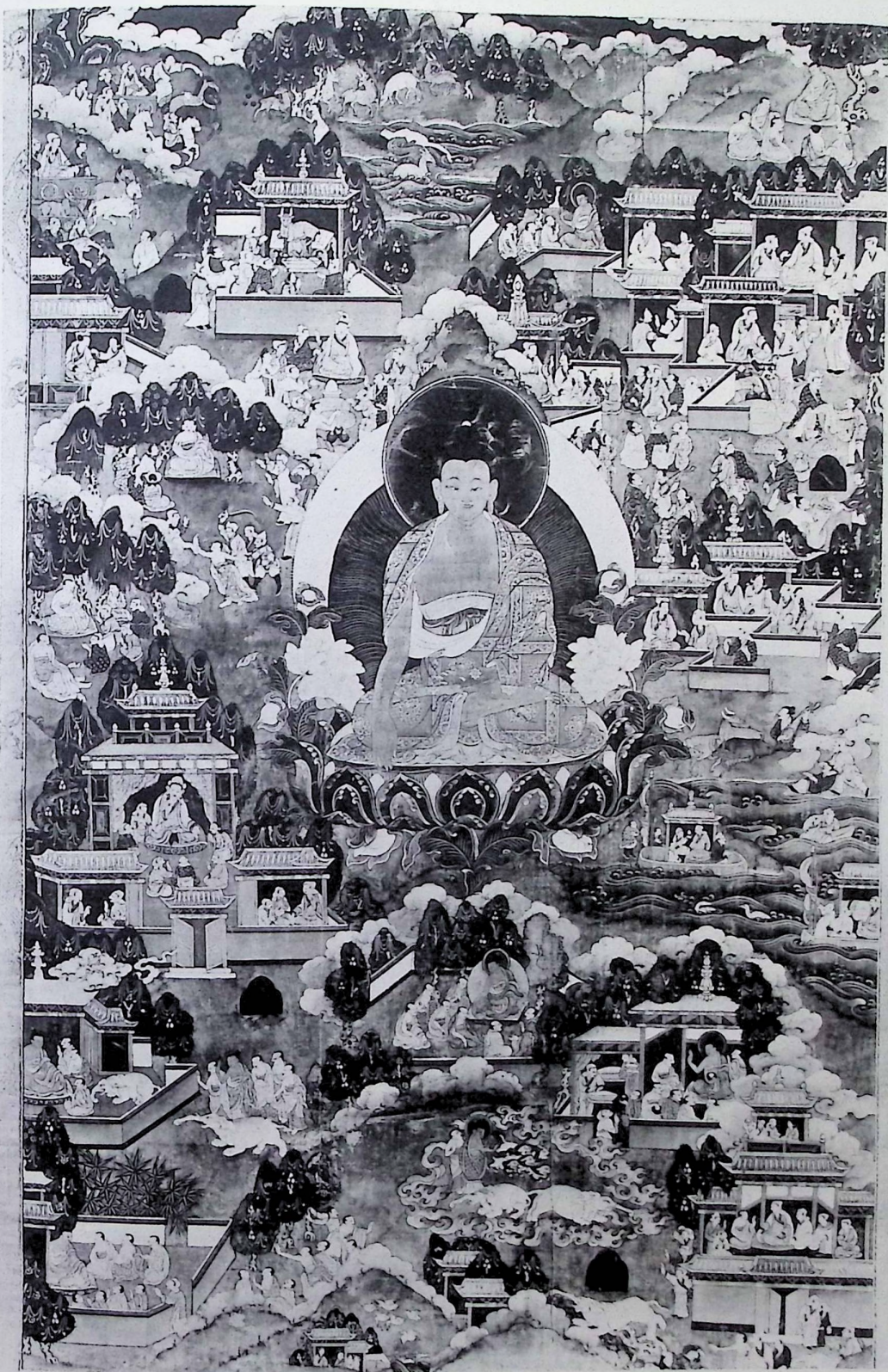
7-R: Gautama Buddha. "Meditation and charity mudrās." The story of Sronakotikarna. He of the miraculous earrings. His attainment of sanctity.



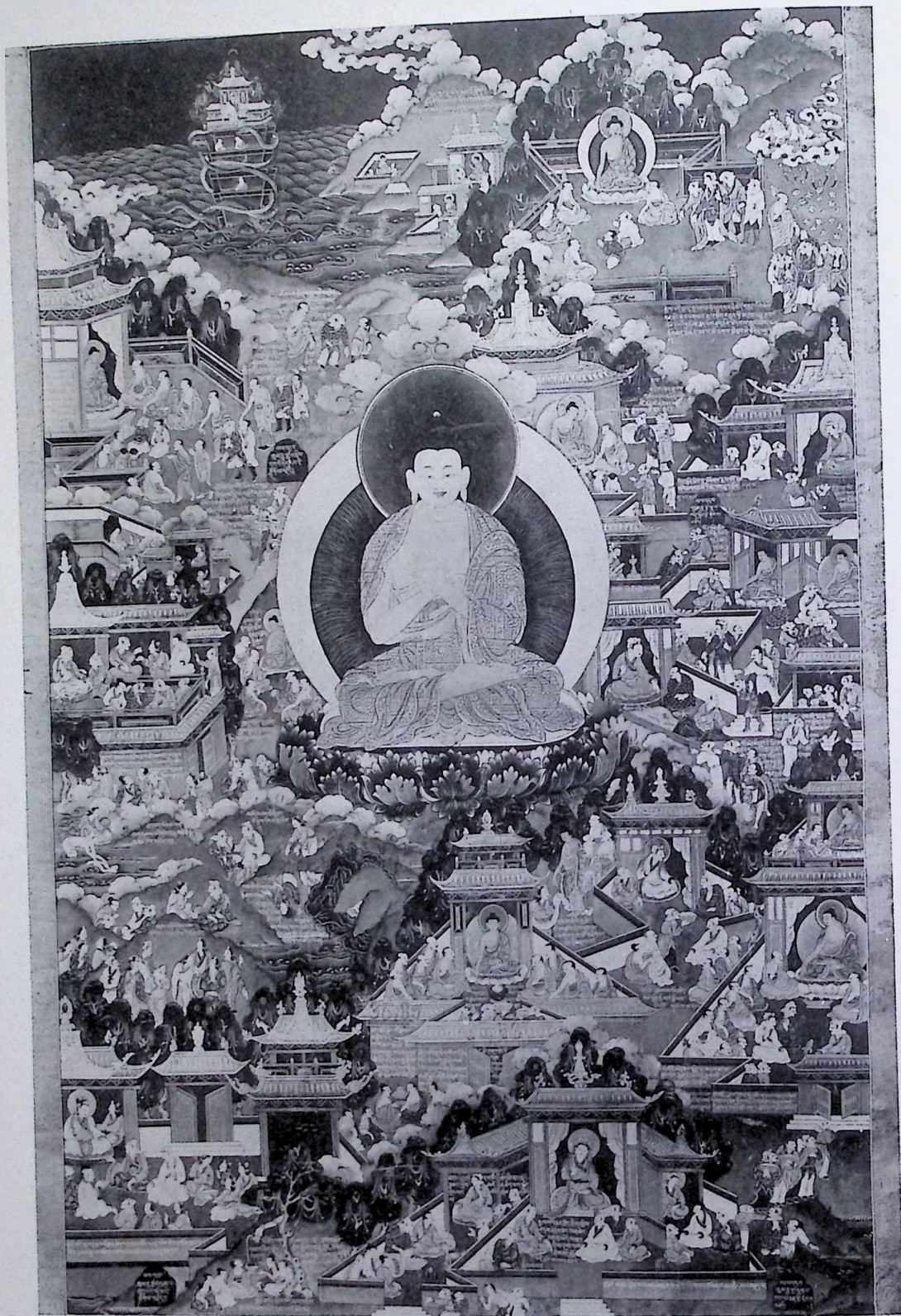
8-R: Gautama Buddha. "Meditation mudra." The conversion of the Sakya clan.



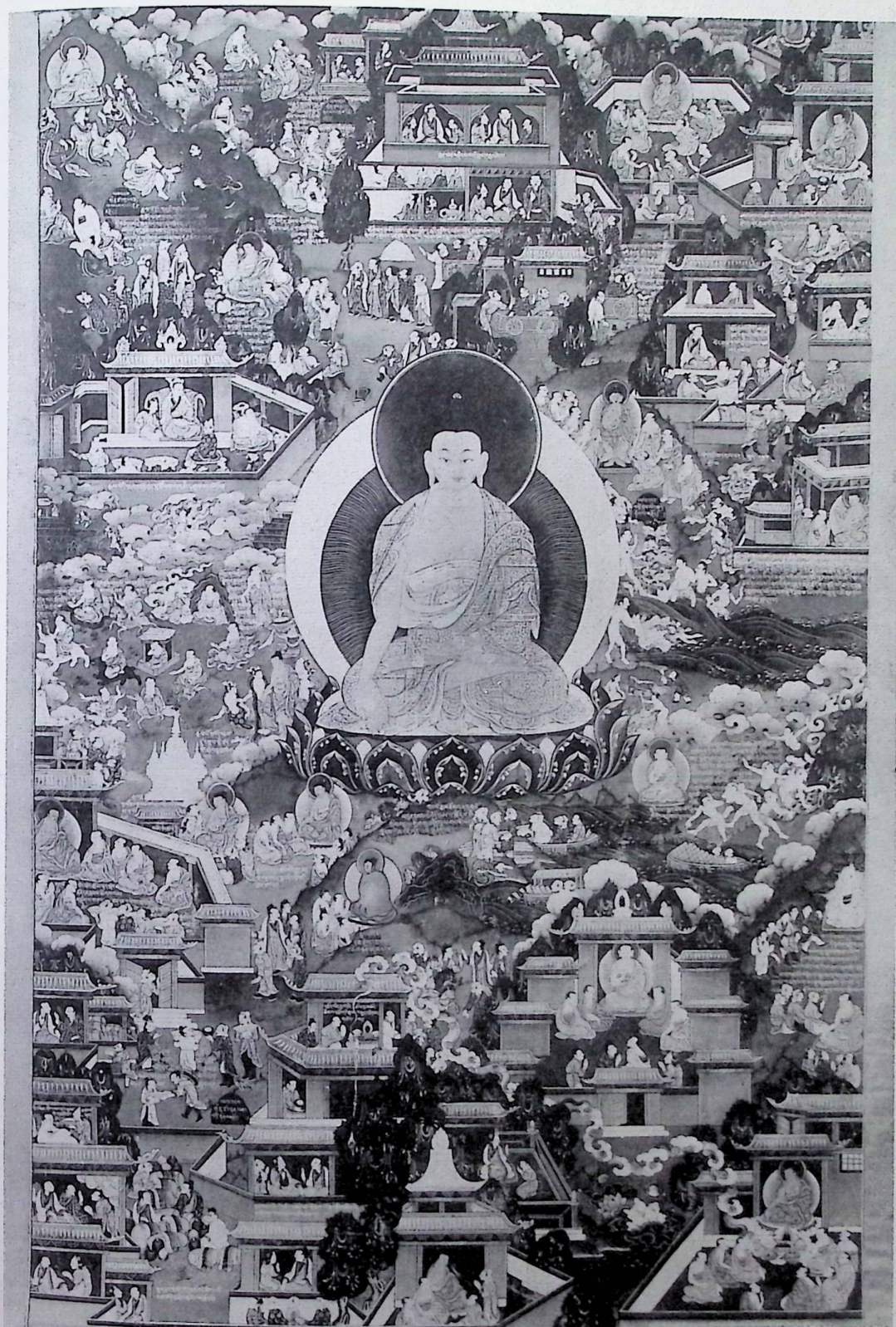
9-R: Gautama Buddha. "Meditation and teaching mudrās." The Abhinishkramana. Summary of the life of Buddha and the Great Renunciation.



10-R: Gautama Buddha. "Meditation and earth-witness mudrās." The story of the elephant Dhanapala and his cousin Devadatta's enmity.



11-R: Gautama Buddha. "Mudrā of turning the Wheel of the Law." The story of the conversion of the two serpents, Nanda and Upananda.



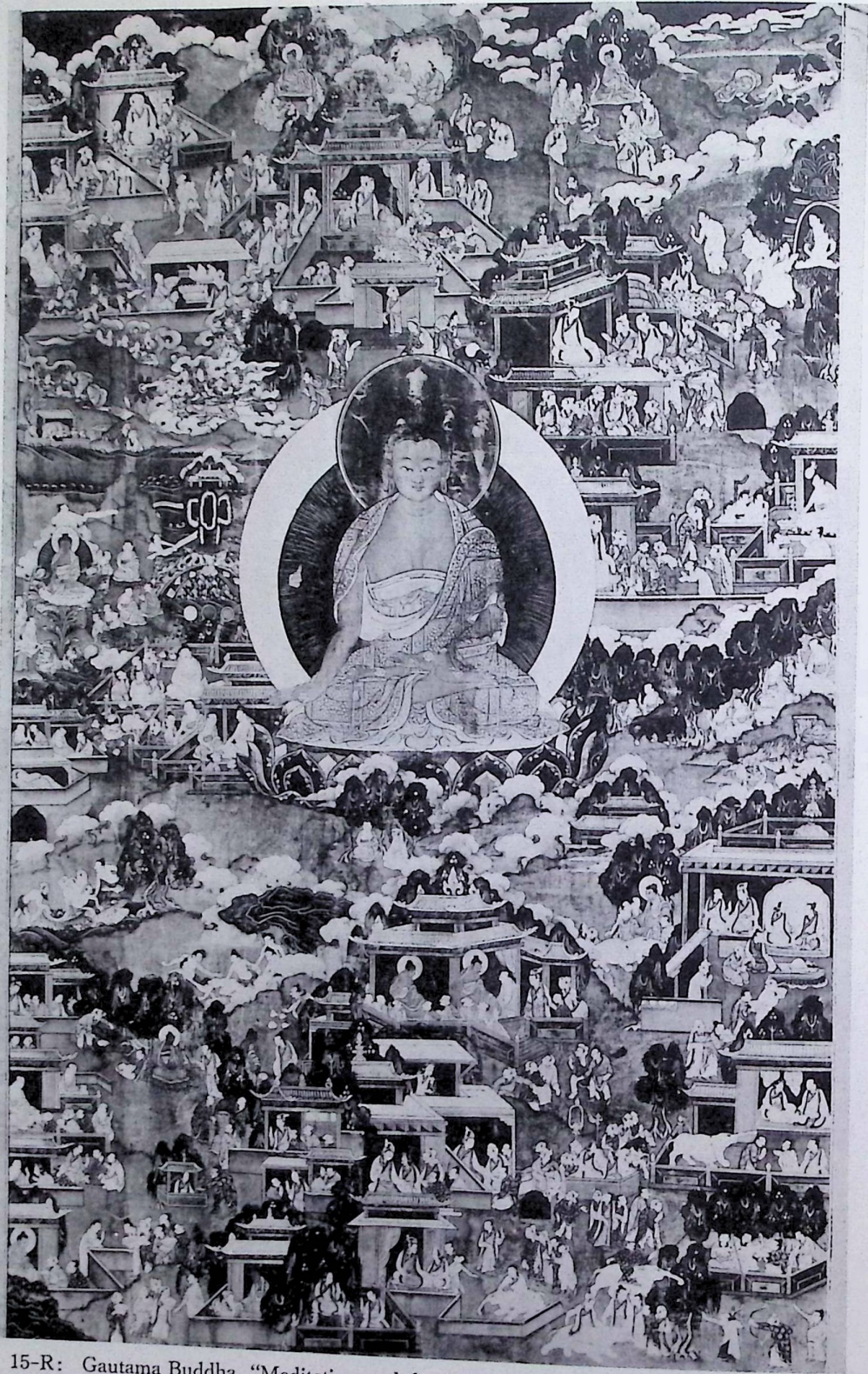
12-R: Gautama Buddha. "Meditation and charity mudrās." Purna and his meritorious acts and conversion to Buddhism.



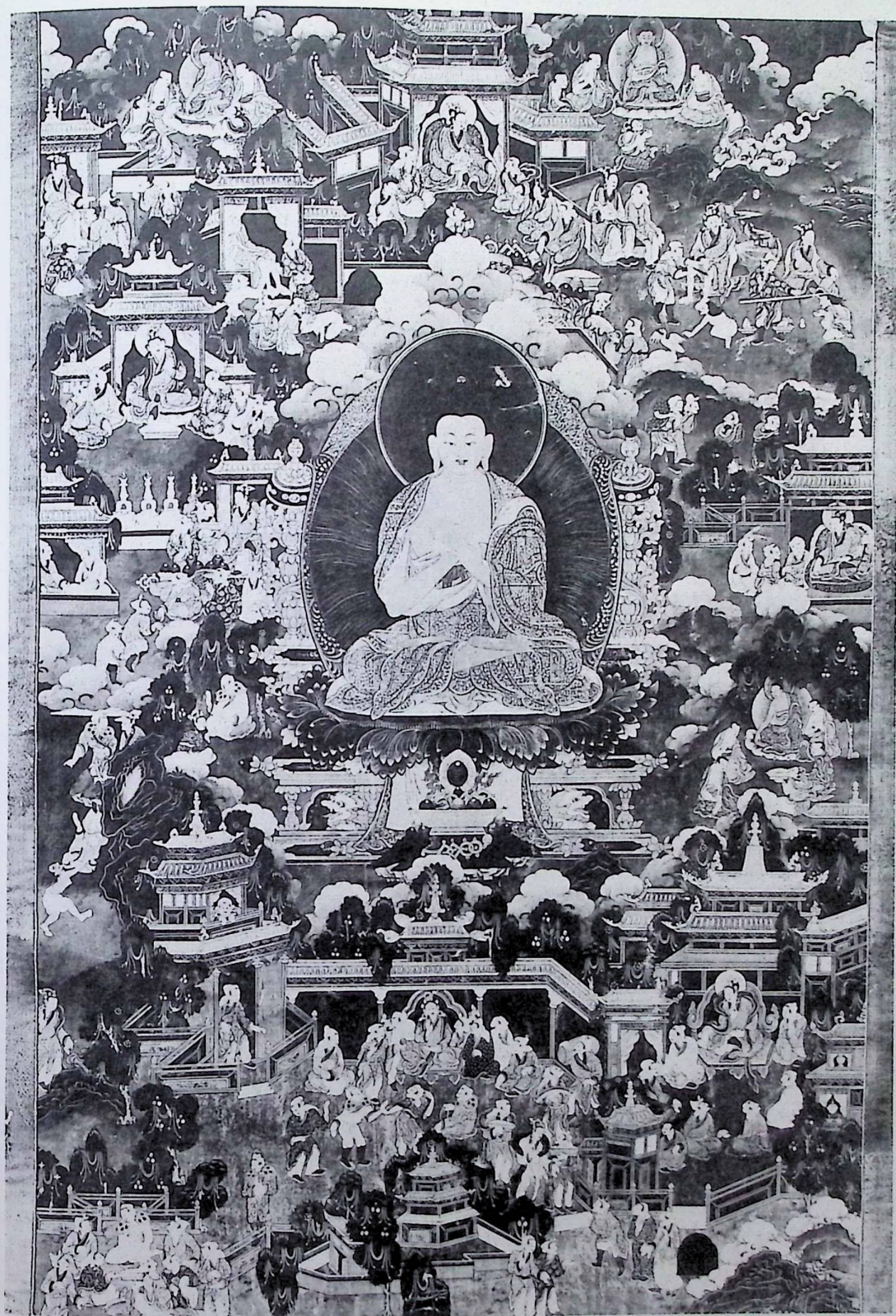
13-R: Gautama Buddha. "Meditation mudrā." The story of King Ndrāyana. Incidents of his life.



14-R: Gautama Buddha. "Meditation and teaching mudrās." Story of Ajatasatru, who kills his father—then repents and seeks the aid of Buddha.



15-R: Gautama Buddha, "Meditation and fearlessness mudrās." Story of Hastaka and the elephant with the golden tusks.



1-L: Gautama Buddha. "Mudrā of turning the Wheel of the Law." Story of King Subhasitayavesin and the "precious necklace."



2-L: Gautama Buddha. "Meditation and charity mudrās." The conversion of the serpent Gopāla.



3-L: Gautama Buddha. "Meditation mudrā." The story of Sudhana and his conversion to Buddhism.



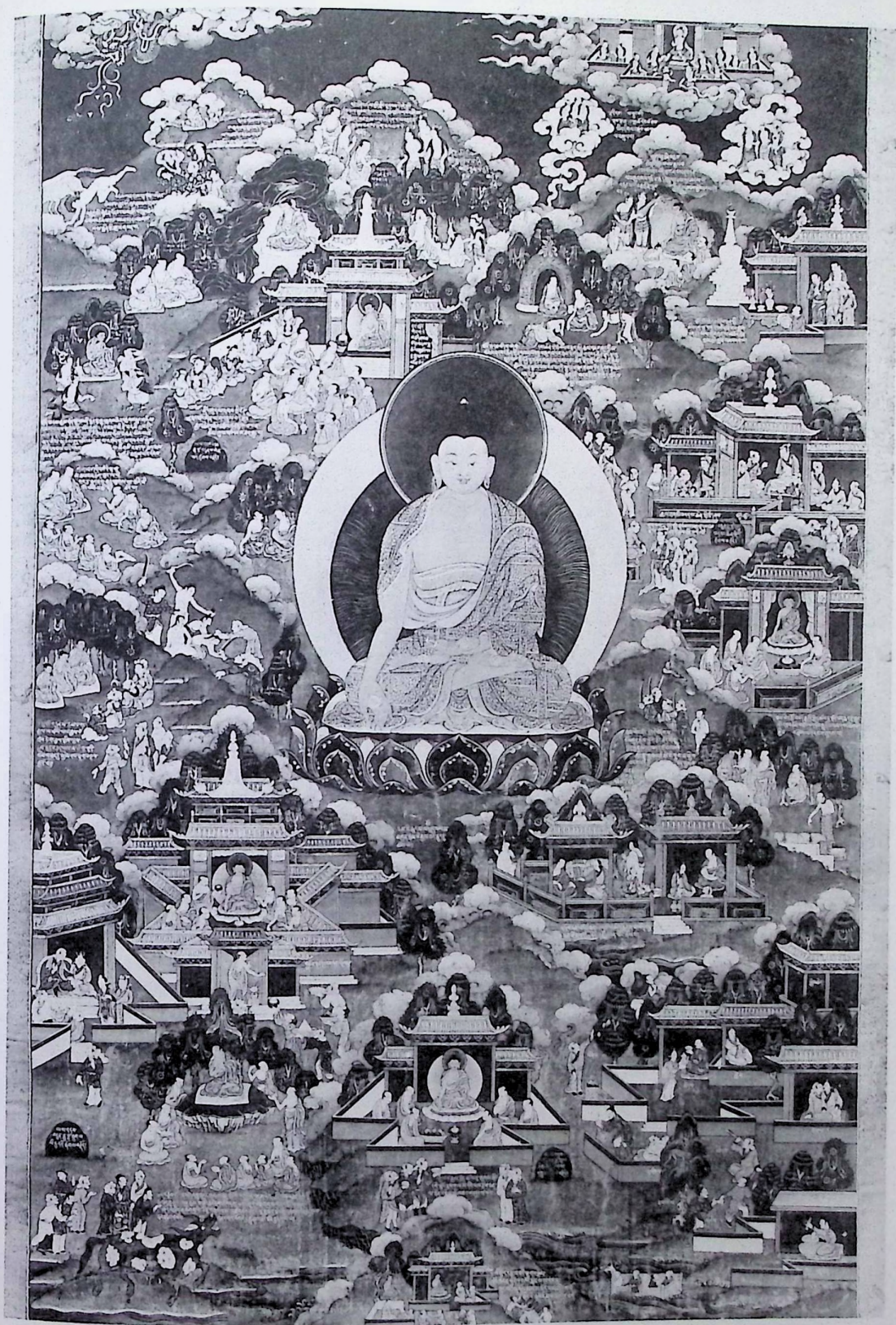
4-L: Gautama Buddha. "Meditation and teaching mudrās." The story of Sudhana and the Kinvara, a heavenly musician.



5-L: Gautama Buddha, "Earth-witness and meditation mudrās." The story of Sangharsakṣita and the sacrifice of his life to save the serpents.



6-L: Gautama Buddha. "Meditation and charity mudrās." The story of Madhyantika subduing the serpents.



7-L: Gautama Buddha. "Meditation and charity mudras." The sins and punishments of Vidura.



8-L: Gautama Buddha. "Meditation mudrā." The story of Subhadra: the flowering of the tree and subsequent enlightenment.



9-L: Gautama Buddha. "Meditation and teaching mudrās." The story of the reward of merits in the former lives of Madhurasvara.



10-L: Gautama Buddha. "Earth-witness and meditation mudrās." The sermon and conversion of Citra.



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12-L: Gautama Buddha. "Charity and meditation mudrās." The story of the tortoise who offers his body to the starving merchants.



13-L: Gautama Buddha. "Meditation mudrā." The story of the King Punyaprabhasa and his enlightenment.



14-L: Gautama Buddha, "Preaching and meditation mudrās." Story of the advice of the talking hare.



15-L: Gautama Buddha. "Preaching and meditation mudrās." The sacrifice of Jumu-tavahana to the Garuda and his revival.

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