CHAPTER VIII

BUDDHISM

The Buddhist Triad consists of the Buddha, Dharma and the Saṅgha. For a number of centuries after his death images of the Buddha were not made. He was represented symbolically through the Bodhi tree; two feet; Deer, Horse, Lion, the Bull or Elephant symbols. But later Buddha images were also made.

Ω Buddha - First to be described should naturally be the scene of the birth of the Buddha. In this Māyādevi is shown under a Śāla tree with two worshippers on the pedestal and four in the Prabhāvali. Vishnu is also shown with his first hand pointing to Māyādevi and others having Gaṇa, Chakra and Kati pose. This perhaps signifies Buddha born to Māyādevi as an incarnation of Vishnu. Māyādevi stands nude under the tree. On a five storied pedestal is the baby Buddha, signifying perhaps the seven steps he is said to have taken just after his birth.

Buddha is generally shown dressed in Chīvara and seated in Padmāsana with his hands in Bhumisparsaṇa.

2. (Head br) Ajmer Museum; Mandap Vishnu T Kiradu; (Prabhāvali Vishnu image) Vishnu T Kadwahā; Sanchi Museum; Vidisa Museum; Hindola Gyaraspur; (Seated and standing images) Gwalior Museum; Fort.
3. Lucknow Museum; (Wearing ornaments and Kirtī) Bodh Gaya Museum; (Under the Bodhi tree) Room 1 Bodh Gaya Museum; Main T Bodh Gaya; Nalanda Museum; (Under Bodhi tree) Patna Museum; Bangiya Sahitya Parishad Museum Calcutta; Sāmīdhesvara T Chittor; Dhubela Museum.
Mudra, in Vyakhyana Mudra or in the Dharma Chakra Mudra.

Other images of the Buddha show him in Abhaya, Gyana or Varada Mudra.

One image shows the Buddha overcoming Mara or Kama Deva - the god of love.

A standing image of the Buddha shows his first hand resting on a couchant lion and the second holding his Chivala. The image signifies, perhaps, that he had conquered man and beast through love and beatitude.

Buddha is shown with the begging bowl. A monkey faced Yaksha also stands beside with a bowl in his hands.

One image shows the Buddha seated on a Lotus in Padmasana. He is wearing Kirti but unfortunately his hands are broken. An Elephant, a Deer and a Lion are also carved on the pedestal. Three seated Buddha

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1. Lucknow Museum; Delhi Museum; (Standing image)
   Patiala Museum; Gwalior Museum.
2. Lucknow Museum; Patna Museum; (Wearing Kirti) Calcutta Museum; Baroda Museum.
3. Allahabad Museum; (One made attendant on each side)
   Room 1 Bodh Gaya Museum; Main T gate Bodh Gaya.
4. Room 1 Bodh Gaya Museum. Outside Main T Bodh Gaya.
5. Delhi Museum. Inside 1st floor It back Bodh Gaya.
images are in the Prabhāvali while two standing male
and one female figures are at the bottom. On top is
shown the Buddha lying in Mahāparinirvāṇa (the Great
passing away of the Buddha).

The Pañohamahābhikṣhus three on one side and
two on the other of the Buddha image are also shown.

2. Buddha is shown with three faced Brahmā image
on one side and with Śakra (Indra in Hindu mythology)
on the other side.

A Buddha image seated in Dhyāna Mudrā with
Vishnū on top, Śiva and Brahmā on right and left in the
Prabhāvali has also been found. The images of Varāha
and Mṛśīṣṭha are also there.

3. The Buddha is lying in Mahāparinirvāṇa on a
bed in half reclining posture. A man is holding a
Chhattra over him. A stūpa and five Dhyāni Buddhas
which represent the five cosmic elements—Rūpa, Vedanā,
Sānjña, Sansakāra, and Viññān (e.g. Form, Sensation,
Name, Conformation and Consciousness respectively) are
also shown. Two sorrowing male figures perhaps Yaśā
and Ānand, the two most loved disciples of the Buddha,
are also depicted.

4. Sammīdhesvara T Chittor Fort.
BODHI-EATVA.

Vajradhara* in Buddhist mythology is the first Creative principle. He sits in Padmāsana holding Vajra and Ghanti in his two hands. Vajra represents the ultimate reality and Bell represents Prajñā or Wisdom the sounds of which travel far and wide. The Five Dhyanī Buddhas begot through the Samādhi of Vajradhara represent the Five families e.g. (1) Vajraghraka of Dvesha family, (2) Jinajika of Moha family, (3) Ratnadhra of Chintāmani family, (4) Arilok of Vajrarāga family and (5) Prajñāgraha of Samaya family.

Through his next Samādhi were begot the Five Saktis of the above i.e. (1) Dvesharati (2) Moharati (3) Ṭṛṣhyarati (4) Rāgarati and (5) Vajrarati.

The four cardinal directions were also begot by Vajrapāni through his Samādhi and they are - (1) Yamāntakṣṭa (2) Prajñāntakṣṭa (3) Padmāntakṣṭa and (4) Vighmāntakṣṭa.

Two images tallying with the description of Vajradhara given above, have been found.

In the first Vajradhara is seated in Padmāsana holding a Vajra in his right hand which is folded and

1. Nalanda Museum.

* The Indian Buddhist Iconography - B. Bhattacharya, Chapter II, p.82
kept near the chest. In the left hand he holds a Ghanti with its handle. The Bell is lying upturned near his knee.

The second image also shows god seated with Vajra in right hand and Bell in the left which is resting on the knee.

Out of the Five Dhyāni Buddha (Amitābha, Akshobhya, Vairochana, Amoghasiddhi and Ratna Sambhava) only two have been found.

(1) Akshobhya is second in the list and he should be of Blue colour having Elephant Vahana, Bhūsparsha Mudrā and Vajra for his symbol. Image of Akshobhya has been found in Delhi Museum.

(2) Vairochana the third Dhyāni Buddha is white in colour, has Dragon Vahana, Dharmachakra Mudrā and Chakra symbol.

Vairochana has been found seated under Nāga canopy with the Chakra on the pedestal.

Just as there are twenty-four minor forms of Vishnu similarly Buddhism has the twenty-five Bodhisattvas. Bodhisattvas can be distinguished from one


Of these twentyfive Bodhisattvas only five have been found whose description follows:

(1) Sāmantabhadra is yellow or Blue in colour and holds Vajra, Karṇi, Parasu, Ghanṭā and Kapāla as well as the severed head of Brahmā in his six hands.

One image of Sāmantabhadra has been found with three Dhyāni Buddhas in the aureole. A female attendant with Lotus in her right hand stands on his left in Bhikshuni's garb (Chīvara) with Akshamāla in her left hand. Her Chīvara covers her body well. Vairochana is shown in his jata (धतान).

1. According to Kalachakramandal of a Buddhist text Nishpanna Yogavali.

2. Nalanda Museum
Avalokitesvara is white in colour and has a Lotus symbol.

Six handed images of Avalokitesvara that have been found depict him very much like Hindu god Brahmā of both Ayudhas as their. But the four handed image is different.

The four handed Avalokitesvara image has Varada, Abhaya with Akshamālā, Kamal and Akkuśa in the third hand and Ghata in fourth.

His six handed images have Varada, Abhaya, Abhaya with Akshamālā, Pustak, Kamal and Ghata. The other image has - Varada, Abhaya, Akshamālā, Pustak hand broken and Kamal. The third image of six handed Avalokitesvara has - Varada, the second hand is blessing a lady, and other hands have Akshamālā, Rassī Pāda, Kamal and Ghata.

Maitreyana has golden yellow colour and Nāga Kesara flower as his symbol. He bears a small Chaitya in his crown which distinguishes him from Padmapāni.

Maitreyana is shown with first hand in Varada, Mūdra and the other three holding three Kamala. He is

1. Asutosh Museum Calcutta; (Hand not clear) Bangiya Sahitya Parishad Museum, Calcutta.
2. Patna Museum.
4. Delhi Museum.
5. Room 1 Bodh Gaya Museum.
wearing Kirita and a female attendant stands beside him.

Another image shows him seated in Ardhabaryāṣāna with Abhaya and a bunch of Lotus held by their stalks in the second hand.

(4) Manjusri is golden in colour and his symbols are Khadga and Pustak or a Sañgha.

Two handed images of Manjusri show him seated in Lalītāsana with hands in Dharmachakra Mudrā.

He is shown holding Kamal and Pustak, or an Akshamala and Kamal with Pustak kept on it.

Seated in Lalitāsana his first hand is in Varada Mudrā, second is touching his leg.

He is also shown with Varada pose holding Kamal by its stalk in second hand.

A most impressive two handed image of Manjusri shows him seated on a ferocious lion who is about to rear. The god's hands are in Dharmachakra Mudrā and a Kamal is shown on either side of him.

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1. Bodh Gaya Museum.
2. Calcutta Museum.
3. Asutosh Museum Calcutta.
5. Room i Bhuvarasvarna Museum.
A four handed image identified with Manjusri depicts him with one boar-faced attendant and another holds Gada. Having Varada, Abhaya and Akshamala, Kamal and Ghata are in his hands (Fig. 176).

One three faced and six handed image of Manjusri has also been found with Varada, Baja, Khadga, Pustak, Kamal and Dhanusha, in complete accordance with the text Nishpannayogavali.

(5) Vajrapani is white in colour and has Vajra symbol. Seated on a Lotus held by two Lions Vajrapani is shown in Padmasana with his hands in Dharmachakra Mudra.

Standing image of Vajrapani holds a Kamal on which Vajra is placed. Gada and Pustak too are shown resting on the head of an attendant Yaksha.

The Bodhisattva Manjusri gives a list of thirteen Bodhisattvas: The first in the list is


142. Calcutta Museum.
4. Room 1 Bhuvanesvara Museum.

* The Indian Buddhist Iconography - B. Bhattacharya, Chapter III, Sec. 13
Out of the above thirteen only one has been depicted and that is Siddhākaviṇa.

Siddhākaviṇa - should be white in complexion with Varada Mudrā and Lotus symbol. The image found is shown with Varada Mudrā and Kamal in its two hands. A worshipper is also shown below on whose Jātā a small Buddha image is shown to signify that the image belongs to Buddhist icons.


1. Shadakshari Lokeshvara - white in complexion having four arms. He is shown in Anjali Mudrā with Akṣamāla and Kamal as his symbols and Mapidhara and Shadakshari Mahāvidyā as his two companions.

2. The image of this god is found with his two companions Mapidhara and Shadakshari Mahāvidyā. Angūlah

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2. Sarnath Museum.

*The Indian Buddhist Iconography - B. Pahattacharya, Chapter II, P144-145*
Another image of Lokesvara shows the god standing under Nāga Canopy with Varada, Kamal, Kamal and Ghata in his hands.

2. Siṃhanāda Lokesvara:—has a Lion for his Vāhana and his symbol are Khadga on Kamal and Trisūla entwined by a Snake.

Image of Siṃhanāda Lokesvara is shown seated on a Lion with Akṣamālā and Trisūla in first hand second hand is holding Kamal. A snake is entwined on the Trisūla (Fig. 176).

3. Khasarpana:—is white complexioned shown in Varada Mudrā having Lotus symbol with Tārā and Bhṛjukti as well as Sudhanakumāra and Hayagrīva as his companions.

Khasarpana is shown four handed having Varada, Abhaya with Akṣamālā, Kamal and Ghata in his hands. His two consorts Tārā and Bhṛjukti are shown on the pedestal. A female devotee and a Śūlimukha Yaksha is also shown praying for mercy. Two Buddha images are shown on top.

Two more Khasarpana images are found. One shows him standing on a Lotus with Abhaya and Vyākhyāna.

1. Asutosh Museum Calcutta.
2. Lucknow Museum.
4. Room 1 Bodh Gaya Museum.
Mudrā, two lotuses are shown behind his hands. A male and a female figure standing on either side of him may be those of Tara and Sudhanakumāra.

Another image shows him with Hayagrīva and Bhūtākuti on the left and Tara and demon faced dwarf Sudhanakumāra on the right of him. Five Dhyāni Buddhas are also shown.

One image identified as Khasarpapa, seated in Padmāsana with first hand in Bhūṣparśa Mudrā and second kept on the left foot has also been found (Fig. 177).

4. Lokanātha :- is white complexioned having Varada Mudrā.

His image is found seated with Varada pose and Kamal in his hands.

Another image shows him seated in Ardha-paryamāsana with Varada Mudrā and Kamal. Two Maleḍhārīs, two female attendants and a guard with Sword and Rope Pada is also shown.

6. Padmaṃtesvara :- should be eighteen handed with double Lotus in all hands and should be shown.

1, 3, 4. Nalanda Museum.
2. Bodh Gaya Museum.
dancing or in Ardhabaryamāsana.

Padmapāri or Padma-pāriśvara is shown with Kamal or its bud in one of his hands, the other being broken. He is wearing Kirīṭa, Kundalas and Vajnopavīta.

With open Jata wearing Kirīṭa on head he has Varada Mūdrā and Kamal in his two hands.

He is also shown with Kamal in both his hands and has Five Dhyāni Buddhas in the Prabhāvali.

The image seated on a Lotus shows him holding Kamal in first hand and second is resting on Lotus. Two lotuses are shown at his back (Fig.178).

His six armed image shows Akṣamālā, Varada and Kamal in three hands while the remaining three are broken.

8. Trailokyavijaya: should be red coloured seated in Vajraparyamāsana.

Images of Trailokyavijaya or Trailokyavijayānaka show the god trampling on Śiva and Pārvatī who are

1. Bodh Gaya Museum Campus; Room 1 Bhuvanesvara Museum.
3. Calcutta Museum; Sanchi Museum; Dhubela Museum.
lying prostrate below his feet. Śiva is shown with Vajra and Trisūla while Pārvatī has Vajra in her first hand and Trisūla and Narmunda both in the second. The god is shown pulling a Bāla from his Tarakaśa with his right hand, holding Rassī Pāda in the left.

Trampling Śiva and Pārvatī again the second image of the god is three faced and six handed. His hands are however broken.

9. Bodhisattva Raktalokesvara — is red in colour and has Tārā and Bhūkutū as his companions.

Raktalokesvara is shown with his two companions Tārā and Bhūkutū.

(iii) Miscellaneous Deities:

Besides the Hinayāna and the Mahāyāna Śākhā in Buddhism gradually a third branch called the Vajrayāna also developed. The Vajrayānists adopted a large number of Hindu gods and goddesses. One of these gods is the Mahākāla.

Mahākāla can be two, four, six and sixteen armed. He is blue in colour and in his two arms he holds Karttikeya and Kapala; when four armed Khadga and Khatvanga are also added; the six handed image of Mahākāla carries Karttikeya, Akshamālaka, Damadī, Kapala, Śūla and Vajrapāda; Sixteen armed image of Mahākāla is eight faced and four

1. Patna Museum.
2. Srinagar Museum.

* Indian Buddhist Iconography - B. Bhattacharya, Chapter XXX, P344-383
logged and it has Kartti, Vajra, Elephant skin, Madgara, Trisula, Khadga, Danda, Kapala, Elephant skin, Ghanti, Amkuja, Chowrie, Damard and human head or Naramunda, his remaining two hands are embracing Prajnā.

Image of Mahakala found, shows him standing with his right leg bent at knee and left one resting on the head of his Buffalo Vahana. In his six hands he holds Mushtkā, Vajra, Khadga with double edges, Naramunda, Bowl and Pāsa held with Suchihasta Mudrā in the hand.

The Eight Dikpālas of the Hindus have also been adopted by the Buddhists after raising their number from eight to ten, like the Jains. But the one who is most commonly depicted is Kubera the Hindu god of North, known to the Buddhists as Jambhala. According to the text he should be yellow in colour, twin armed carrying Amkuja and Gada, and should have Maṇ as his Vahana.

But the images of Jambhala found, show him seated on Lotus in Lalitāsana with Bowl in one hand, with the second hand broken.

Jambhala is shown seated on Ashtakalaśa signifying Ashtanidhi. His first hand is broken and the second has

1. Nalanda Museum.
2. "Buddhist Iconography"-B. Bhattacharya, Chapter XIII, P.344-353.
3. Room 1 Bodh Gaya ; Patna Museum.
a Nakula. The Nakula holds a garland in its mouth.

Seated Jambhala image holds a Bowl and Nakula while an upturned Pot is kept below.

One image shows Uchchusma Jambhala with his consort Vasudhara. He is the god of wealth and she the goddess of plenty. Their hands are not in tact.

Nāgarjuna :

One image of Nāgarjuna has also been found. It shows the god seated on a Lotus in Lalitāsana. The seven hooded Nāga canopy is shown over the head of the god while there is Snake symbol on the pedestal below the Lotus Seat. Nāgarjuna was a famous Buddhist monk and he has been depicted with Snake symbol and Snake Canopy only to illustrate his name.

Hayagrīva :

Hayagrīva is the attendant of Khasarapa – the third Bodhisattva Avalokiteśvara. His images found are generally four armed. But the greatest identifying factor is his horse-faced after which he is named. His name means the Horse necked and true to it, the god's face

and neck alone are those of a horse, all the rest of the body is human.

Four handed images of Hayagrīva depict in his hands -

1. Varada, Kamal, Sarpa and Ghata.
2. Varada, Sakti, Pustak and Ghata.
3. Varada, Kamal, Pustak and Ghata.

Hevajra

Two of the Buddhist icons are also depicted with consorts.

According to the text Hevajra* has Two, Four, Six and Sixteen arms. But here Hevajra is shown seated in Padmāsana with his Sakti Nairatmā. They are in yab-yum (close embrace with each other as if about to kiss).

The eight handed god has two hands in Ālingana Madrā rest hold Flower, Pāda, Rassī, Vajra and two hands are not clearly shown. His consort has Khadga in one hand and the other is in Ālingana Madrā.

Another image of Hevajra and consort in

1-2. Room 1 Kota Museum.
3. Room 1 Kota Museum; (On top of Suryanārāyana image, hands not clear) Jhawalad Museum; (All broken) Islannagar Exhibits; (Kamal in fourth hand all other three are broken) Dhudela Museum; (First hand in Varada rest broken) Allahabad Museum.
4. Indian Buddhist Iconography - B. Bhattacharya, Chapter 5, P148-153
Álingana shows Bowl in all the fifteen hands of the god, one hand being in Álingana pose. This too is a divergence from the text.

One unidentified image of a Buddhist god and goddess shows the god seated in Lalitásana. He holds Phala and Kamal in his two hands. One of the hands of the goddess is broken while the first hand holds Phala like her male consort.

Doubtful Gods:

Some of the Buddhist icons which could not be definitely identified are also described here.

One six handed image of a god seated in Lalitásana shows his hands in Varada, Abhaya with Akshamālā, Pustak, hand is broken, the fifth hand rests on the earth and the sixth is not clearly depicted. It may be Manjusri with his Book Prajñāpāramitā. But the details of the hands do not tally with the text.

Two another six handed images of the god are standing on a Lotus with Varada Mudrā, Abhaya with Akshamālā, Kamal, Pustak, Kamal and Ghata in his hands. These two images may be those of Arapatana, the eleventh Bodhisattva given in Bodhisattva Manjusri.

2. Vidisa Museum.
3. Main T Bodh Gaya.
The four handed god has Varada, Abhaya with Akshamāla, Kamal and Ghata in his hands.

A three faced twin armed pot-bellied god, with left hand holding Ghata, right being broken, has two male attendants. One stands to his left and the other to right.

Another three faced ten armed god seated in Padmāsana over a Lotus has - Varada with Akshamāla, Śakti, Tridūla, Kamal, Damarū, Sarpa and Phala, one hand is not clear, and two hands are broken (Fig.179).

A twelve armed god standing under the nine hooded Nāga Canopy shows Phala, Kamal in eight of his hands, two arms are blessing two male figures and the twelfth hand holds a Śālikha.

A Bodhisattva, may be Sarvamāraṇavishkambhīna, sitting in Lalitāsana has one hand touching the earth and another resting on his knee.

Image of a goat faced Yaksha is also found with Sword in right hand while the left hand hangs beside him.

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1&2. Main T Bodh Gaya.
5. Room 1 Bodh Gaya Museum.
Buddhist iconography has developed mainly around the Five Dhyāni Buddhas. Besides these five Dhyāni Buddhas we find the Twentyfive Bodhisattva images, but all the large number of remaining gods and goddesses spring forth as the Emanations of one of the Dhyāni Buddhas, besides some of the minor Hindu deities that have been adopted by the Buddhists.

1. Parpaśabarī: As a goddess, Emanating from Akshobhaya, Parpaśabarī stands fifth in the list. She has three faces, three eyes and six arms carrying Vajra, Parājū, Bāna, Pāda, Cluster of leaves and Dhamsha.

A three faced and eight handed image of Parpaśabarī has been found whose three right hands and one left one are unfortunately broken. The remaining four hands in tact have:

Fourth right hand is in Dance pose, and the left ones have Amṛtadā, Dhamsha and Kamal.

2. Māriki: Māriki is mentioned as the first goddess (though one god Emanating from Vairochana is on top of the list) emanating from Vairochana. She

3. Room 1 Bodh Gaya Museum.

1 i.e. The Indian Buddhist Iconography - B. Bhattacharya, Chapter VII p 188-206
2 " 
3 " 

rides in a chariot drawn by Seven Pigs with Rāhu whose head only is shown or a goddess (without legs) as her charioteer. She can have two, eight, ten or twelve arms and one, three, five or six faces. She has a sow face generally and has needle and string as her symbolic Āyudhas. These she carries in her hands to sow up the mouth and eyes of the wicked.

Eight handed Mārīchī, riding on a chariot the seven pigs of which are shown on the pedestal, has two of her hands broken, rest carry Bāpa, Vajra, Khadga, Dhamisha, Kamal and Amukuda.

Goddess Mārīchī is of six varieties and the fourth of these is Ubbhayavarāhanana. She has three faces two of which are sow faces and twelve arms carrying Needle (Sūhi), Amukuda, Sakti, Khadga, Kartra, Danda, Tarjani pose, Bough of Adoka tree, Vajradhaka, Kapāla of Brahma who has four faces and a Pātra or pot.

Image of Ubbhayavarāhanana found has - Vajra, Amukuda, Khadga, Dhamisha, Damarū, Bough of Adoka in upper two hands, Tridūla, Pāda, Kapāla of Brahma, Pātra and Chanti. Here her youthful body with undeveloped breasts makes it difficult to identify her as a goddess.

1. Calcutta Museum; (All hands broken) Sarnath Museum; (Only three hands with Dhamisha, Bāpa and Khadga intact rest broken) Nalanda Museum.

2. Patna Museum.
for she can be mistaken for a male god.

The three faced goddess here has flames around her head and she holds in her twelve hands - Vajra, Chanti, Khadga, Paraju, Damara, Dought of Aoka tree in upper two hands, Khatvanga with three skulls, Pata, Pasa and Brahma's head.

Eight handed Udbhayavarahanana (with only one Varaha face) shows the Seven pigs on the pedestal, carrying in her hands - Thread, Visva Vajra with Double ends, Baga, Vajra, Dhanusha, Kamal, Suchi or needle. Three Varaha faced females are shown near her legs.

Another image with eight hands and only one Varaha face has Suchi, Vajra, Dhanusha, Kamal, Pasa and Suchi pose in the six hands which are in tact while remaining two are broken.

Goddess Tara emanates from the Dhyani Buddha Amoghasiddhi. She has six different varieties but the most common of them is the two handed variety called Khadirvan Tara whose first hand is in Varada and the second holds Utpala or Kamal flower.

Many standing images of Khadirvan Tara with Varada and Utpala have been found.

Room 1 Bodh Gaya Museum; Patna Museum; Asutosh Museum; Calcutta; Bangiya Sahitya Parishad Museum Calcutta; Room 1 Bhanavesvara Museum; Allahabad Museum (2 hands broken); Delhi Museum.

The Indian Buddhism Iconography - B. Bhattacharya, Chapter IX, P 226-236.
Some seated images of Tārā in Lalitāsana were found with first hand in Varada, second placed on knee and Kamal shown behind the shoulder whose stalk is held in her hand.

As an emanation of Amoghasiddhi and as a form of Mahāśrītārā, stands Aśokakāntā. She has Vajra in right hand and Aśoka flowers in left.

But a four handed goddess having Phala, Akshamālā, Branch of Aśoka tree and Kamal with a Ghata placed on it may be identified with Aśokakāntā who carries the bough of Aśoka tree probably to justify her name. She can also be identified with Mārichi the first companion of Sitatārā who also carries the bough of Aśoka tree.

The second companion of Sitatārā, the seventh goddess who emanates from Amoghasiddhi is - Mahāmāyūrī. She should carry Peacock feathers and a Chowrie in her two hands.

The image of Mahāmāyūrī is shown with the neck and beak of a peacock. Her three hands are broken but the fourth one has peacock feathers which help her identification beyond doubt.

Sixth in the list of Emanations of the Dhyāni
Buddha Ratnasambhava, is Aparājita. She has four hands holding Danda, Aukuda, Ghanti and Pāda and is shown trampling upon Ganesa—the Hindu deity.

Some wicked and ferocious looking gods hold a Chhattra over her head. When two handed she has first hand raised as if to slap and holds Pāda in the second which is also in Tarjāni pose.

The two handed image of Aparājita, shows the goddess trampling upon the crouching image of Ganesa with her right foot. Her right hand is raised and left is in Tarjāni pose. An attendant deity holds a Chhattra over her head.

The so called Philosophical deities enumerate the Twelve Pāramitās. The Dharmadhūtuvāgiśvaramandala of the Nishpannayogavali gives their names as Ratna, Dāna, Śila, Kāhānti, Vīrya, Dhyāna, Prajñā, Upāya, Praṇidhāna, Bala, Jñāna and Vajrakarmapaṇḍitās. All these have the Chintāmaṇi Dhvajā or Banner marked with the Chintāmaṇi jewel in their right hands while the Āyudhas in their left hands carry—Chakra, Kamal, Hook, Vajra, Khadga, Viśvavajra etc. placed on Kamal and so on.

2. Gaya Museum; Ratna Museum; (Trampling on Ganesa with left foot) Nalanda Museum.

3. The Indian Buddhist Iconography—Benoytosh Bhattacharya, Chapter XII, P.322-343.

The image of a two handed goddess - holding Dupatta in her right hand and a banner or Dhvaja in left with bells hanging from it can only be identified as one of the Paramitas.

Miscellaneous Goddesses-

Some of the Hindu gods and goddesses have also been adopted in Buddhism and they are Mahakala, Gajapati, Sarasvati, Dikpala and others. Here we would discuss the goddesses alone.

Sarasvati: - Sarasvati in the Buddhist pantheon has five forms - Mahasarasvati, Vajravina, Vajradi, Aryasarasvati and Vajrasarasvati. Of these five, Mahasarasvati alone has been depicted.

The goddess is shown seated crosslegged on a full blown Lotus which is resting on a Ghata. Behind the Lotus is shown a Snake hood. The goddess has two hands only and one of these is broken. Her right hand is in Varada Mudra. Two male attendants are shown on either side of her.

Gajalakshmi: - Gajalakshmi - though unwarranted by the text, has also found a place amongst the Buddhist goddesses.

One image shows the goddess seated on a Lotus.

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1. Room 1 Bodh Gaya Museum.
3. The Indian Buddhist Iconography - B. Bhattacharya, Chap. XIV, Para-383.
in Padmāsana. Two elephants are shown pouring water over her. Her first or right hand is in the Bhūmisparsha Mudrā, and the left one holds Kamal.

The other image shows Gajalakshmi combined with Sarasvati seated in Lālitāsana with one of her foot resting on a rat-like animal. Two elephants are pouring water over her. In her four hands she has Varada² pose with Akṣhamālā, Veṇṇā held in two hands, Pustak and Kamal. Her Āyuḥas here are those of Sarasvati but Elephants pouring water over her identify her as Gajalakshmi.

One of the Tantric goddesses is Hārīti³ who stole children.

Two images of Hārīti have been found. One shows her seated in Lālitāsana on an upturned Lotus and Ghata which are perhaps her inauspicious symbols as they are upturned (A Pūrgakumbha i.e. Water-pot full of water, is considered to be a very auspicious symbol amongst the Hindus even to this day. But an upturned one is considered to be just its opposite). She has her first hand in Varada pose while the left one supports a baby on her knee.

1. Room I Bodh Gaya Museum.
4. Patna Museum.
The second image shows Hariti seated on a Lion (the symbol of Sakya clan). On her Jata is carved a small Bodhisattva image to show that it is a Buddhist goddess. She has four hands having Varada pose, Khadga, Kheltak and the fourth one is supporting Baby on her knee. She resembles very much the Siňhavähini Ambikā.

Dubtful Images.

A small number of images given here can not be definitely identified due to the peculiar Āyudhas given in their hands.

Vajra-Tārā. The two handed goddess has Kamal in both her hands. On her right is a female attendant with Vajra and on the left is a dwarfish Yakṣiṇī with Khadga in her hands. According to the text Vajratārā should be eight handed and her attendants carry Dhūpa sticks, Torch or Saṅkha.

Jānuli. The goddess is seated in Ardhaparyasākasana under a five hooded Nāga Canopy. In her four hands she has Phala, Double edged Khadga, Parasu and Pāśa in the third while the fourth hand is in Bhumisparsha Mudrā. Phala and Parasu in her hands do not tally with the text.

1. Patna Museum.
2. Calcutta Museum.
Jënguli is said to cure Snake bite like Maanasâ the Hindu goddess.

**Emanation of Ratnasambhava.** A four handed Buddhist goddess is shown seated on a Lion in Lalithâsana (the Vahana of Ratnasambhava). She holds Chhurika and Akshamâlî in two of her hands, remaining two are broken.

A Bull-faced goddess is seated on a Lion. She has Phala, Chhata and Khatvânga in three of her six hands, other three hands are broken. On the pedestal are shown the consort of Ganâda and Vârâhi. Due to her Lion Vâhena this may also be treated as an emanation of Ratnasambhava.

**Vairavârini.** A twelve armed goddess is shown seated on a Lotus in Lalithâsana with the Sudhikha kept on a Chhata, both of which are kept on a Lotus, as her symbol. Her first and last hands are folded on foot and a bowl is kept on them, others are in Varada pose, have Phala, Bûna, Vajra, Akshamâlî, Kamal, Dhamusa, Kartri, Pûda and Chhata. Two attendants, a female and a male are also shown. The female is four handed and has Varada,

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142. Calcutta Museum.

Parasu in two of them, fourth is broken and third is indistinct.

A sixteen handed goddess has also been found. All her right hands and one left hand are broken. In the remaining seven she holds - Kamal, Chakra, Bāpa, Karti, Ghata, Danda and Pustak.

Saptaratna :- The Saptaratna symbol of the Buddhists which is considered to be sacred and is often shown in Buddhist shrines, consists of a Horse, A couple seated together, Chakra, a Pratihāri or attendant with baton, palm leaf on pedestal and an Elephant.

Triratna :- The Triratna, another auspicious symbol of Buddhists consists of two deer seated with a Chakra and mālā or garland in between.

1. Main T Bodh Gaya.
2. Room 1 Bodh Gaya Museum.