CHAPTER VIII.

BUDDHISM
Buddhism was a decadent religion during the early Medieval period. It had almost disappeared from Gujarat, Rajasthan and other North-Western regions. It was fast disappearing from the rest of Northern India. Vajrayāna, Shajayana and Kālachakrayāna, the main offshoots of Buddhism had gradually captured the minds of the common people through the Tantric practices. Vajrayāna and Sahajayana offered an easy approach to salvation. Immersed deeply in the enjoyment of material pleasures of wine, wealth and woman, men could aspire for nirvāṇa which was made easily accessible to them. No shunning of the world, no austerities and no suppression of the senses was required. This new aspect of Buddhism had a wide appeal and could be easily followed by the uneducated masses of the lower castes in society. The doors of salvation were thrown open to them. There were no thorns to prick in the new and easy path. But this path was fraught with many dangers to the society at large and the following generations had to reap its consequences.

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.

(1) **Buddha:**

First to be described should naturally be the scene of the birth of the Buddha. In this Mayadevi is shown under a Sala tree with two worshippers on the pedestal and four in the Prabhāvali. Vishnu is also shown with his first hand pointing to Mayadevi and other having gada, chakra and kati pose. This perhaps signifies Buddha born to Mayadevi as an incarnation of Vishnu. Mayadevi 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**

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2. (Head br) Ajmer Museum; Mandap Vishnu T Kiradu; (Prabhāvali Vishnu image Vishnu T Kadwaha; Sanchi Museum, Vidisha Museum, Hindola Gyaraspur; Gwal
with his hands in Bhumisparsa\(^1\) mudra in vyakhyana\(^2\) mudra or in the dharmachakra\(^3\) mudra.

Other images of the Buddha show him in abbaya\(^4\), gana\(^5\) or varada mudra\(^6\). One image shows the Buddha overcoming\(^7\) Mara or Kāmadeva the god of love.

A standing image of the Buddha shows his first hand resting on a couchant elephant\(^8\) and second holding his Chīvara. The image signifies, Nalagiri, the subjugation of the elephant by the Buddha through love and beatitude.

Buddha is shown with the begging bowl\(^9\). A monkey also stands beside with a Bowl in his hands offering honey to the great master.

One image shows the Buddha\(^10\) seated on a lotus in Padmāsana. He is wearing Kirita but unfortunately his hands are broken. An elephant, a deep and a lion are also carved on the pedestal. Three seated Buddha images are in the Prabhavali 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 Panchamahābhikshus\(^11\) three on one side and two on the other of the Buddha image are also shown.

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1. Lucknow Museum; (Wearing ornaments and Kirita) 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; Sūmadhesvara T Chittor; Dhuleta Museum.
2. Lucknow Museum, Delhi Museum, (Standing image), Patiala Museum, Gwalior Museum.
4. Allahabad Museum (One male attendant on each side), Room 1 Bodh Gaya Museum; Main T Gate Bodh Gaya.
5. Room 1 Bodh Gaya Museum.
6. Outside Main T Bodh Gaya.
7. Delhi Museum.
8. Inside first floor Lt back Bodt Gaya T.
10. Room 1 Bodh Gaya Museum.
Budha is shown with three faced Brahma image on one side and with Sakra (Indra in Hindu mythology) on the other side. Here Budha is shown descending from the heavens to Sankasya a popular theme of Pala sculpture.

A Buddha image seated in abhyana mudra with Vishnu on top, Siva and Brahma on right and left in the Prabhavali has been found. The images of Varaha and Nrishma are also there.

The Buddha is lying in Mahaparinirvana on a bed in half reclining posture. A man is holding a Chhattr on his head. A stupa and five Dhyani Buddhas which represent the five cosmic elements - Rupa, Vedana, Sancha, Sanskara, and Vijnana (e.g. Form, Sensation, Name, Conformation and Consciousness respectively) are also shown. The sorrowing male figures perhaps Yasas and Anand, the two most loved disciples of the Buddha, are also depicted.

(ii) Bodhisatva.

Vajradhara in Buddhist mythology is the first Creative Principle. He sits in Padmasana holding vajra and ghanti in his two hands. Vajra represents the ultimate reality and bell represents Prajna or Wisdom the sounds of which travel far and wide. The Five Dhyani Buddhas begot through the Samdhki of Vajradhara represent the Five families e.g. (1) Vajraghraka of Devesha family, (2) Jinajika of Moha family, (3) Ratnadhraka of Chintamani family.

1. Patna Museum.
3. Samudranevara T Chittor Fort.
4. The Indian Buddhist Iconography - B. Bhattacharya, Chapter, II, p. 82-99.
(4) Arilok of Vajrarāga family and (5) Prajñāghraka of Samaya family.

Through his next Samādhi were begot the Five Saktis of the above, i.e. (1) Dvesharati (2) Kharati (3) Irshyārati (4) Nāgarati and (5) Vajrarati.

The four cardinal directions were also begot by Vajrapāni through his Samādhi and they are—(1) Yamāntakrīta (2) Prajñārāntakrīta (3) Pādamāntakrīta and (4) Vighnāntakrīta.

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

In the first Vajradhara is seated in Padmasana holding a vajra¹ in his right hand which is folded and 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 vajra² in right hand and Bell in the left which is resting on the knee.

Out of the Five Dhātūi Buddha (Amitāmbha) only two have Akshobhya, Vairochana, Amaghesiddhi and Ratna Sambhava) only two have been found.

(1) Akshobhya is second in the list and he should be Blue in colour having elephant, vahana, bhūsparsha mudra and vajra for his symbol. Image of Akshobhya³ has been found in Delhi Museum.

1. Nalanda Museum.
2. Calcutta Museum.
3. Delhi Museum.
Vairochana the third Dhyāni Buddha is white in colour, has dragon yahana, dharmachakra mudra and chakra symbol.

Vairochana has been found seated under Maha 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 another because of their different colours (which is not to be found in sculpture) and because of their symbols which vary from those of the other. The twenty-five Bodhisattvas are:


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

1. Sāmantabhadra is yellow or Blue in colour and holds vajra, kartrī, parasu, ghanta and kanala as well as the severed head of Brahma 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.

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1. Room I Bhuvalaśana Museum.
2. According to Kalichakramandal of a Buddhist text Māhāpanna Yagvalī.
stands on his left in Shikhuni's garb (Chīvara covers her body. She has lotus in hand."
well. Vairochana is shown in his jata (Fig. 151).

(2) **Avalokiteśvara** is white in colour and has lotus symbol.

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

The four handed Avalokiteśvara image has varada¹, abhaya with akhandāla, kamal and asoka in the third hand and ghata in fourth.

His six handed images have varada², abhaya, abhaya with akhandāla, pustak, kamal and ghata. The other image has varada³, abhaya, akhandāla, pustak hand broken and kamal. The third image of six handed Avalokiteśvara has varada⁴, the second hand is blessing a lady, and other hands have akhandāla, rasi pasa, kamal and ghata.

(3) **Maitreya** has golden yellow colour and Nīga Keśara flower as his symbol. He bears a small Chaitya in his crown which distinguishes him from Padmapāni.

Maitreya is shown with first hand in varada⁵, mudra, and the other three are holding three kamals. He is wearing Kīrītī and a female attendant stands beside him.

2. Patna Museum.
4. Delhi Museum.
5. Room 1 Bodh Gaya Museum.
Another image shows him seated in Archaparyaśāsana with abhaya and a bunch of lotuses held by their stalks in the second hand.

\[(4)\] Manjusri is golden in colour and his symbols are khadga and pustak or a ākāsha.

Two handed images of Manjusri show him seated in Lalitāsana with hands in dharmachakra mudra.

He is shown holding kamal and pustak, or an akabamāla and kamal with pustak kept on it.

Seated in Lalitāsana his first hand is in varada mudra, 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 which is about to roar. The god's hands are in dharmachakra mudra and a kamal is shown on either side of him.

A four handed image identified with Manjusri depicts him

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1. Bodh Gaya Museum
2. Calcutta Museum
3. Asutosh Museum Calcutta.
5. Room 1 Nityananda Museum, Calcutta.
6. Room 1 Nalanda Museum.
with two attendants one is boar faced and another holds a _gada varada_, _abhaya_ and _akshamala_. _kamal_ and _ghata_ are in the hands of the god (Fig.152).

One three faced and six handed image of Manjusri has also been found with _varada_, _bana_, _khadga_, _pustak_, _kamal_ and _dhanusha_, in complete accordance with the text _Nispamayogavali_.

(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 _dharmanachakra 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 (1) _Vajrara_, (2) _Dharmadhutavagisvara_, (3) _Manjugoshah_, (4) _Siddhihikavira_ (5) _Vajranaga_, (6) _AmbasangItimanjushri_, (7) _Vagisvara_, (8) _Manjuvara_, (9) _Manuvajra_ (10) _Manjukumara_, (11) _Arapachana_, (12) _Sthirachakra_ and (13) _Vadirata_.

Out of the above thirteen only one has been depicted and that is _Siddhihikavira_.

_Siddhihikavira_ should be white in complexion with _varada mudra_ and lotus symbol.

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6. Room 1 Shivanavara Museum.
7. The Indian Buddhist Iconography - S. Bhattacharya, Chapter III, Page 100-123.
The image found is shown with varada\textsuperscript{1} mudra and kasal in its two hands. A worshipper is also shown below on whose jata a small Buddha image is shown to signify that the image belongs to Buddhist icons.

The bodhisattva Avalokites\v{s}vara has fifteen different forms — (1) \textit{Shadakshari} Lokesvara, (2) Si\={s}han\={a}da (3) Khasarpana, (4) Loken\={a}tha, (5) Hal\={a}hala, (6) Padman\={r}tesvara (7) Hari-Hari Hari Va\=hana, (8) Trailokyave\={a}sankara, (9) Raktalokesvara (10) My\={a}j\={i}lakrama, (11) \={M}ilaka\={s}tha (12) Sugatisandar\=sana, (13) Pretasantarpita, (14) Sukh\={a}vatilo\=kesvara and (15) Vajradharma.

1. \textit{Shadakshari} Lokesvara:

He is white in complexion having four arms. He is shown in \textit{anjali} mudra with \textit{sakshamala} and \textit{kasan} as his symbols and Manidhara and Shadakshari Mah\={a}vidya\={a} as his two companions.

The image of this god is found with his two companions Manidhara and Shadakshari Mah\={a}vidya\={a}.

Another image of Lokesvara shows the god standing under \textit{naga} canopy with varada\textsuperscript{3}, kasal, kasal and shata in his hands.

2. \textit{Si\={s}han\={a}da} Lokesvara:

He has a lion for his vahana and his symbols are khadga on kasal and trisula entwined by a snake.

\begin{itemize}
\item 1. Calcutta Museum.
\item 2. Sarnath Museum.
\item 3. Asutosh Museum, Calcutta.
\item * The Indian Buddhist Iconography - B. Bhattacharya, Chapter IV, Page 124-144.
\end{itemize}
Image of Sīkṣatāta Lokesvara is shown seated on a lion with akṣamala in first hand second hand is holding kamaḷa. A snake is entwined on the trisūla which is kept behind the god (Fig.153).

3. Khaśarpāna

He is white complexioned shown in varada mudra, having lotus symbol with Tārā and Bhūrutu as well as Sudhanakumāra and Hayagrīva as his companions.

Khaśarpāna is shown four handed having varada, abhaya with akṣamala, kamaḷ and ghata in his hands. His two consorts Tārā and Bhūrutu are shown on the pedestal. A female devotee and a Sūchimukhī Yaksha is also shown praying for mercy. Two Buddha images are shown on top.

Two more Khaśarpāna images are found. One shows him standing on a lotus with abhaya and vrahvayana mudra. Two lotuses are shown behind his hands. A male and a female figure standing on either side of him may be those of Tārā and Sudhanakumāra.

Another image shows him with Hayagrīva and Bhūrutu on the left and Tārā and demon faced dwarf Sudhanakumāra on the right of him.

Five Dhyāni Buddhas are also shown.

1. Lucknow Museum.
One image identified as Khasarpana, seated in Padmasana with first hand in Bhuparsaṇa mudra and second kept on the left foot has also been found (Fig. 154).

4. Lākanātha:

He is white complexioned, having varada mudra.

His image is found seated having varada pose and kamal in his hands.

Another image shows him seated in Ardhasaparyāṅkāsana with varada mudra and kamal. Two Mālādhāris, two female attendants and a guard with Sword and Rope pasa is also shown.

6. Padmanātesvara:

He should be eighteen handed with double Lotus in all hands and should be shown dancing or in Ardhasaparyāṅkāsana.

Padmapāṇi or Padmanātesvara is shown with kamal or its bud in one of his hands, the other is broken. He is wearing Kirita, Kundalas and Yajnopavita.

1. Bodh Gaya Museum.
4. Bodh Gaya Museum Campus;
   Room 1 Bhuvanesvara Museum.
With open Jata wearing Kirita on head he has varada\(^1\) mudra and kama in his two hands.

He is also shown with kama\(^2\) in both his hands and has Five Dhyani Buddhas in the Prabhavali.

The image seated on a lotus shows him holding kama\(^3\) in first hand and second resting on Lotus. Two Lotusas are shown at his back (Fig. 155).

His six koval armed image shows akshamala\(^4\), varada and kama in three hands while the remaining three are broken.

3. Trailokyavijaya - He should be red coloured seated in Vajraparyasakasana.

Images of Trailokyavijaya or Trailokyasankara show the god\(^5\) trampling on Siva and Parvati who are lying prostrate below his feet. Siva is shown with vajra and trisula while Parvati has vajra in her first hand and trisula and Naramanda both in the second. The god is shown pulling a horse from his tarakasa with his right hand, holding rassi paga in the left.

Trampling Siva and Parvati again the second image of the god is shown three faced\(^6\) and six handed. His hands are however broken.

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1. Nalanda Museum.
2. Calcutta Museum.
3. Lucknow Museum.
4. Srinagar Museum.
5. Patna Museum.
9. Bodhisattva Raktalokeśvara:

He is red in colour and has Tārā and Bhrkuti as his companions.

Raktalokeśvara\(^1\) is shown with his two companions Tārā and Bhrkuti.

(iii) Miscellaneous Deities:

Besides the Hinayāna and the Mahāyāna and the Mahāyāna Sekhū in Buddhism gradually a third branch called the Vajrayāna also developed. The Vajrayānists\(^2\) 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 kārtr and kāpala; when four armed khadga and khatvanga are also added; the six handed image of Mahākāla carries kārtr, akshamala, daśarū, kāpala, sūla and vajrapaśa; are also added; the six handed image. Sixteen armed image of Mahukala is eight faced and four legged and it has kārtr, vajra. Elephant skin, mudgara, trisūla, khadga, danda, kāpala, Elephant skin, ghanti, aksaṣa, chowrie, daśarū and human head or naramunda, his remaining two hands are embracing Prajñā.

Image of Mahākāla 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 mushtika\(^2\), vajra, khadga with double edges, naramunda, bowl and pāsa held with suchihasta mudra in the hand.

\(^1\) Srinagar Museum.
\(^2\) Nalanda Museum.
* Indian Buddhist Iconography- B. Bhattacharya, Chapter XIII, page, 344-383.
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 ankusa and gada and should have man as his vahana.

But the images of Jambhala found, show him seated on lotus in Lalitāsana with Bowl¹ in one hand and with the second hand broken.

Jambhala is shown seated on Ashtakala² signifying Ashtanidhi. His first hand is broken and the second has a nakula.² The nakula holds a garland in its mouth.

Seated Jambhala image holds a Bowl³ and nakula while an upturned pot is kept below.

One image shows Uchchushna Jambhala⁴ with his consort Vasudharī. He is the god of wealth and she the goddess of plenty. Their hands are not in tact.

Nāgārjuna⁵:

One image of Nāgārjuna⁵ has also been found. It shows him seated on lotus in Lalitāsana. The seven hooded Nāga canopy is shown over his head while there is snake symbol on the pedestal below the lotus Seat.

* "Buddhist Iconography" B. Bhattacharya, Chapter, XIII, P. 344-353.
1. Room 1 Both Gaya; Patna Museum.
Hārjuna xīlūn 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 Khasapa—the third Bodhisattva Avalokitesvara. His images found are generally for armed. But the greatest identifying factor is his horse-face 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 horse, all the rest of the body is human.

Four handed images of Hayagrīva depict in his hands—

Varada\(^1\), kāmā, sarpa and ghata.

Varada\(^2\), saktī, pustak and ghata.

Varada\(^3\), kāmā, pustak and ghata.

Hewajra:

Two of the Buddhist icons are also depicted with consorts.

According to the text Hewajra\(^2\) has Two, Four, Six and Sixteen arms. But here Hewajra is shown seated in Padasana 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 alingana mudra\(^4\) rest hold Flower, pasa, rassi, vajra and two hands are not clearly shown.

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1. Room 1 Kota Museum.
2. Room 1 Kota Museum (on top of Suryanarayana image, hands not clear) Jhalawad Museum (All broken) Islamagar Exhibits (Kāmā in fourth hand all other three are broken) Dhubela Museum (First hand in Varada rest broken) Allahabad Museum.
His consort has khadga in one hand and the other is in alingana mudra.

Another image of sixteen handed Hevajra and consort in alingana shows bowl in all the fifteen hands of the god, one has is in alingana pose. This too is an divergence from the text.

One unidentified image of a Bhuddhist god and goddess shows the god seated in Lalitaśana. He holds phala and kamsa in his two hands. One of the hands of the goddess is broken while the first hand holds phala like her male consort.

(iv) 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 Lalitaśana shows his hands in varada, abhaya with akshamala, 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 Prajnaparamita. But the details of the hands do not tally with the text.

Two six handed images of the god are shown standing on a lotus with varada, mudra, abhaya with akshamala, kamas, pustak, kamas and ghata in his hands. These two images may be those of Arapachana, the eleventh Bodhisattva given in Bodhisattva Manjusri.

2. Calcutta Museum /
2. Vidisha Museum.
3 & 4. Main T Bodh Gaya.
The four handed god has varada\(^1\), abhaya with akshamala, kamal and ghata in his hands.

A three faced twin armed pot-bellied god, with left hand holding ghata\(^2\) right and with his hand broken, has two male attendants. One stands to his left and the other to right.

Another three faced ten armed god seated in Padmānsana over a lotus has varada\(^3\) with akshamala, sakti, trisula, kamal, damaru, serpa and phala, one hand is not clear, and two hands are broken.

A twelve armed god standing under the nine hooded Māga Canopy shows phala\(^4\), kamal in eight of his hands, two arms are blessing two male figures and the twelfth hand holds a Sākha.

A Bodhisattva, may be Sarvanivāranavishkambhīna, sitting in Lalitāsana with one hand touching the earth\(^5\) and another resting on his knee.

Image of a goat faced Yaksha is also found with Sword\(^6\) in right hand while the left hand hangs beside him.

(v) **BUDDHIST GODDESSES.**

Buddhist iconography has developed mainly around the Five Dhyāni Budhas. Besides these Five Dhyāni Budhas we find the Twentyfive Bodhisattva images, but all the large number of remaining gods and

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1 & 2. Main T. Bodh Gaya.
5. Room 1 Bodh Gaya Museum.
goddesses spring forth as the Emanation of one of the Dhyāni Buddhas, besides some of the minor Hindu deities that have been adopted by the Buddhists.

1. **Parnaśabari**

As a goddess, Emanating from Akshobhya, Parnaśabari stands fifth in the list. She has three faces, three eyes and six arms carrying vajra, parasu, bana, pasa. Cluster of leaves and Dhanusha.

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

Fourth right hand is in Dance pose, and the left ones have ankusa, dhanusha and kamal.

2. **Marichi**

Marichi is mentioned as the first goddess (though one god Emanating from Vairochana is on top of the list) emanating from Vairochana. She rides in a chariot drawn by seven Pigs with Rahu 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 aṣṭāṅgas. These she carries in her hands to sow up the mouth and eyes of the wicked.

Right handed Marichi, riding on a chariot the seven pigs of which are shown on the pedestal, has two of her hands broken, rest carry bana, vajra, khadga, dhanusha, kamal and ankusa.

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3. The Indian Buddhist Iconography - B. Bhattacharya Chapter VII pp. 183-205
4. Calcutta Museum (All hands broken) Sarnath Museum;
   (Only three hands with dhanusha, bana and khadga in tact rest broken) Nalanda Museum.
2. Room Bodh Gaya Museum.
Goddess Mārichi is of six varieties and the fourth of these in Ubbhayavarāhānā. She has three faces two of which are cow faces and twelve arms carrying Needle(Sūchi), askusa, sakti, khadga, kārtr, danda varjānti pose, Bough of Aśoka tree, vajraskusa, kapala of Brahmā who has four faces and a Pātra or pot.

Image of Ubbhayavarāhānā found has- vajrā, askusa, khadga, dhanushta, damaru. Bough of Aśoka in upper two hands, trisula, pasa, kapala or Brahmā, pātra and ghanti. Here her youthful body with undeveloped breasts makes it difficult to identify her as a goddess, 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- vajrā, ghanti, khadga, parasu, damaru. Bough of Aśoka tree in upper two hands, khatvange with three skulls, pātra, pasa and Brahmā's head.

Eight handed Ubbhayavarāhānā (with only one Varṇa face) shows the Seven pigs on the pedestal, carrying in her hands- Thread, visva vajrā with Double ends, bana, vajrā, dhanushta, kasā, suchi or needle. Three Varṇa faced females are shown near her legs.

Another image with eight hands and only one Varṇa face has suchi, vajrā, dhanushta, kapala, pasa and suchi pose in the six hands which are in tāvst while remaining two are broken.

Goddess Tārā emanates from the Dhyāni Buddha Amoghasiddhi. She has six different varieties but the most common of these is the two

1. Patna Museum.
2. 263. Calcutta Museum.
3. Lucknow Museum.
4. The Indian Buddhist Iconography, B. Bhattacharya, Chapter II, P. IX P. 226/236.
handed variety called Khadirvanī Tārā whose first hand is in varada pose and the second holds Utpala or kamal flower.

Many standing images of Khadirvanī Tārā with varada and utpala have been found.

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 Mahāsūryātāta, stands Aśokākāntā. She has vajra in right hand and ākṣaśākāsa Asoka flowers in left.

But a four handed goddess having phala, akshamala, Branch of Aśoka tree and kamal with a phala placed on it may be identified with Aśokakāntā who carries the bough of Aśoka tree probably to justify her name. She can be identified with Mṛīchi 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 Mahāmayūri. She should carry peacock feathers and a chowrie in her two hands.

The image of Mahāmayūri is shown with the neck and head of a peacock. Her three hands are broken but the fourth one has

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1. Room 1, Bodh Gaya Museum; Patna Museum; Asutoch Museum, Calcutta; Bangiya Sahitya Parishad Museum Calcutta; Room 1 Bhuvanesvara Museum; Allahabad Museum (hand broken) Delhi Museum.
2. Room 1 Gaya Museum; Allahabad Museum; Main T Bodh Gaya.
4. The Indian Buddhist Iconography - B. Bhattacharya, Chapter II, 226-236.
peacock feathers¹ which help her identification beyond doubt.

Sixth in the list of Emanations of the Dhyāni Buddha Ratnasambhava², is Aparājitā. She has four hands holding danda, aṅkusa, ghamti and pāsa and is shown trampling upon Ganesa — the Hindu deity.

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

The two handed image of Aparājitā³ shows the goddess trampling upon the crouching image of Ganesa with her right foot. Her right hand is raised and left is in tārijana pose. An attendant deity holds a Chhattra over her head.

The so called Philosophical deities⁴ enumerate the Twelve Pāramitās. The Dharma dhātu Vāgīśvaramāndala of the Viṣhṇavayogīvalī gives their names as Ratna, Bīna, Śīla, Kshānti, Vīrya, Dhīna, Prajñā, Upāya, Prāṇidhāna, Bala, Jñāna and Vajrakarmapāramitās. All these have the Chintamani Dhāraṇī or Banner marked with the Chintamani jewel in their right hands while the svādha in their left hands are chakra, kamāla, book, vajra, khadga, visavajra etc. placed on kamāla and so on.

¹ Nalanda Museum.
² The Indian Buddhist Iconography-Bhattacharya, Chapter, XI, P. 237-250.
³ Gaya Museum, Patna Museum (Trampling on Ganesa with left foot) Nalanda Museum.
⁴ The Indian Buddhist Iconography—Benoytosh Bhattacharya, Chapter, XII, P. 322-343.
The image of a two handed goddess—holding dupatta\(^1\) in her right hand and a banner of dhyaja in left with bells hanging from it can only be identified as one of the Pāramiṣṭis.

Miscellaneous Goddesses:-

(vi) Some of the Hindu gods and goddesses have also been adopted in Buddhism and they are Mahākāla, Gaṇapati, Sarasvati, Dīkṣāla and others. Here we would discuss the goddesses alone.

Sarasvati—

Sarasvati in the Buddhist pantheon has five forms\(^2\)–

Mahāsarasvati, Vajravīṇā, Vajrāśardā, Aśvajñāvaraṇavijaya, and Vajrasarasvatī. Of these five, Mahāsarasvati and Vajrāśardā only been depicted.

The goddess Vajra Sārdā is shown seated cross-legged 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 varadā mudrā\(^3\). Two male attendants are shown on either side of her (Fig. 156).

Gajalakṣmi—

Gajalakṣmi—though unwarranted by the text, has also been found a place amongst the Buddhist goddesses.

One image shows the goddess seated on a lotus in Paṃsāsana.

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1. Room 1 Bodh Gaya Museum.
2. The Indian Buddhist Iconography—B. Bhattacharya; Chapter, III, p. 344–363.
Two elephants are shown pouring water over her. Her first or right hand is in the Pradarsana mudra, and the left one holds kamal.

The other image shows Gajalakshmi combined with Sarasvati seated in Lalitasana with one of her feet resting on a rat-like animal. Two elephants are pouring water over her. In her four hands she has varada pose with akshamala, veena held in two hands, pustak and kamal. Her ayudhas here are those of Sarasvati but elephants pouring water over her signify her as Gajalakshmi.

One of the Tantric goddesses is Hārīti who stole children.

Two images of Hārīti have been found. One shows her seated in Lalitasana on an upturned lotus and shate which are perhaps her inauspicious symbols as they are upturned (A Fūnakumbha 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.

The second image shows Hārīti seated on a Lion (the symbol of Sākya clan). On her Jāti is carved a small bodhisattva image to show that it is a Buddhist goddess. She has four hands having varada pose, khadga, khetak and the fourth hand is supporting a Baby on her knee. She resembles very much the Siñhavāhini Ambikā.

1. Room 1 Bodh Gaya Museum.
4. Patna Museum.
5. Patna Museum.
A small number of images given here can not be definitely identified due to the peculiar *ayudhas* given in their hands.

**Vajra-Tārā.**

The two handed goddess has *kāsam* in both her hands. On her right is a female attendant with *vajra* and on the left is a dwarfish *lakṣhipi* with *khadga* in her hands. According to the text Vajrāṭārā should be eight handed and her attendants carry *dhūpa* sticks, torch or *samkha*.

**Jānguli.**

The goddess is seated in Ardhaparyāṇakāsana under a five hooded Nāga Canopy. In her four hands she has *phala* Double edged *khadga*, *Pārasu* and *pasa* in the third while the fourth hand is in *bhūmisparśa mudra*. *Phala* and *Pārasu* in her hands do not tally with the text. Jānguli is said to cure Snake bite like *Mānasī* the Hindu goddess.

**Emanation of Ratnasambhava.**

A four handed Buddhist goddess is shown seated on a lion in Lalitāsana (the *vahana* of Ratnasambhava). She holds *chhurika* and *aksahāsa* in two of her hands, remaining two are broken.

A Bull-faced goddess is seated on a lion. She has *phala*, *ghata* and *khatvānga* in three of her six hands, other three hands are broken. On the pedestal are shown the consorts of Gāptā and Vārāni. Due to her lion *vahana* this may also be treated as an emanation of Ratnasambhava.

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1) Calcutta Museum.
2) Nalanda Museum.
3) Calcutta Museum.
Vajravairini.

A twelve armed goddess is shown seated on a lotus in Lalitasana with the samha kept on a ghata, 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, other are in varada pose, have phala, bana, vajra, akshamala, kanal dhanusha, kartr, pasa and ghata.

The attendants, a female and a male are also shown. The female is four handed and has varada, parasu in two of her hands, 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-kanal², chakra, bana, kartr, ghza, danda and pustak.

(viii) Saptaratna :-

The Saptaratna³ 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 Pratihari 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 mala or garland in between.

1. Patna Museum.
2. Main T Beoh Gaya.
3. Room 1 Beoh Gaya Museum.