1. **Abhaya mudrā** : Abhaya mudrā is the gesture of assurance or protection. For exhibiting this mudrā the righthand should be bent in acute angle and the palm facing upward with the finger should be elevated.

**Ādi Buddha** : According to the Mahāyāna concept Ādi Buddha is but the primordial Buddha who has no beginning nor end. All the Buddhas are considered to be the emanations of the primordial or Ādi Buddha who is regarded to the 'The Body of Essence.'

**Ākṣamātā** : It is a garland of beads. The priests generally carry this kind of garland of beads. The beads are of a kind of dried fruit, called Rādākṣa in Sanskrit. It may sometimes be made by crystal, sandal wood or other material.

**Ālidha** : This a peculiar āsana or posture of sitting. In this attitude the right leg is outstretched while the left leg is slightly bent.
Amida Triad

Amitābha (Amida in Japanese) with his two attendants is called Amida Triad. Amitābha in Japan is usually flanked by his attendants Mahāsthāmaprāpta (Seishi in Japanese) and Avalokiteśvara (Kannon in Japanese).

Anjali Mudrā

This mudrā or gesture is also known as Aṃsāṅgialī mudrā. In this posture the hands are clasped against the chest and placed palm to palm. Both the palms are elevated upward, but slightly bent.

Ankuśa

Elephant goad. When this goad is summounted by agra, it is called Vajráṅkusa.

Ashcharyākāsana

It is also called Mahārajalīṭā āsana. It is an unusual peculiar āsana or posture of sitting. Both the legs are placed on the same pedestal. One of the knees is raised while the other is bent in the usual position of a Buddha.
Asana

Asana means seat in Sanskrit. While used as an iconographic term, the word Asana means any attitude exhibited in the lower limbs. There are several types of asanas viz. Jalitasana, Padmasana, Arsha-narasamhasana, Vajrasana, Sukhasana etc. The images are depicted as seated in different asanas as prescribed in the texts.

Bhaiṣajya - Guru

Yaōbushi Nyorai in Japanese. He is regarded to be the healer of all diseases, including the spiritual ones, which cause hindrances to the paths of attainment of Enlightenment. He is depicted as holding a medicine pot in one of his hands, usually in the left one. He is seen flanked by two Bodhisattvas (Bosatsu in Japanese), Nikko and Gokka (Suryaprabha and Chandraprabha respectively). The attendant on his right is Gakko, while Nikko is to be seen on his left. He is also seen as attended by twelve guardian devas known as Juni-Shinsho, who are also called twelve generals.
Shūmisparsa Mudrā: In this mudrā the deity should sit in the Vairapravādika attitude. The palm of the left hand should turn upward and rest on the lap. The palm of the right hand should turn inward and placed over the knee, while the fingers of his right palm should touch the earth or ground.

Bija Mantra: Bija means seed and Bija mantra means seed syllable. In Tantra it signifies the Goma-syllable which takes the form of deity in the course of meditation.

Biwa: A musical instrument introduced into Japan from China. Although it looks like a mandoline, Biwa is an attribute of Japanese Benzai-ten or Sarasvati. The word Biwa is said to be derived from Sanskrit word Vīṇā.

Sodai Daruma: See Chapter III, of the present work.

Bodhidharma: Bodhidharma is an Indian priest who stayed in China from c. 527 and practised meditation staring blank at a wall for about nine years. It was Bodhidharma who introduced the Zen school of Buddhism based on Shōryō. During his long
meditation he seated cross-legged. As a result of this the lower limbs of his body became stiff and inactive and he lost all power of movement.

Bodhisattva: Bodhisattvas are Enlightened Beings. In Buddhist hierarchy, Bodhisattvas occupy second position next to the Buddha.

Bosatsu: Bodhisattva in Sanskrit (see Bodhisattva in the Glossary).

Buddha: One who attains the enlightenment. He is the Supreme Being in Buddhism. The Buddha images should be depicted with certain characteristic iconographic features. These feature are given shape and form following the signs and marks of greatness that prince Siddhartha possessed.

Butsu: Buddha is Sanskrit (see Buddha in the Glossary).

Candi: Candi is one of the epithets of the Mother Goddess Durgā. In Buddhist literature the daughter of Virūpākṣa is known as Candi. Her original name is Kalakṣyā.
Candra-prabha: Candraprabha is the deified form of the rays of 
moon. In Japan Candraprabha is known as Gekko 
Bosatsu. He is to be seen as one of the attendants 
of Yakushi Nyorai (Buddha Bhaṭṭajñayaguru) and 
also of Fūkū-Kensaku-Kannon (Amoghapāsa Avalok-
itesvara). 

Cakra: Wheel or disc is known as Cakra in Sanskrit. It 
is one of the important attributes of Hindu God 
Viṣṇu. Some Buddhist divinities also from time to 
time hold the same attribute. 

Caturmudrā: This is also called as Saṃmudrā or six-mudras. 
Mudrā generally means mystic gesture. But these six 
mudrās are ornaments which represent the six- 
pāramitās. 

Dhyāna: Dhyāna means meditation. It refers to that portion 
of Sadhana in which instruction is given as to the 
description of deity with whom the worshipper is to 
identify himself. 

Dhyānāmudrā: Dhyāna is a particular portion of Sadhana. In 
this particular posture the hands with palm upwards 
lie one upon the other on the lap with all fingers 
stretched. This is also called Samadhimudrā. This 
is the characteristic mudrā of Amitābha Buddha.
Dharmacakrapravartana mudrā: This is one of the particular hand-gestures associated with Lord Buddha. Buddha exhibited this gesture while preaching his first sermon at Sarnath. In this gesture the hand of a deity should be slightly elevated. The thumbs should touch the index finger while the other three fingers are stretched outward. Buddha is depicted in several representations showing this mudrā.

Emma Ten Yama in Japan is known as Emma-ten or Emma-ten Gakko or Gakko Bosatsu or Candraprabha (see also Candraprabha in the Glossary).

Gandharva: Gandharvas are the mythical beings. They are regarded to be the celestial singer and generally depicted on a form as they are playing on Vina. The Gandharvas are hybrid in form—the upper portion of their body is like that of a human being with two wings on their shoulder whereas the lower limbs of their body looks like that of a bird. They are also sometimes depicted as garland bearer.
Garuḍa: Garuḍa is the mythical bird. He is regarded to be the destroyer of all serpents and Vahana of Viṣṇu. Iconographically, he is represented peculiarly. He has a huge human body with a sharp beak. Generally he is represented with hands clasped against his chest.

Gaṅgā: Gaṅgā is known as bell in English. The symbol of Vajrasattva is Vajra-Gaṅgā. In this type the bell is surmounted by Gaṅgā. Vajra.

Geibei-ten: Geibei-ten is the Japanese god of art and music.

Hanka-Shiyui: This is a peculiar posture of sitting. In this posture the deity sits in such a manner so that his right finger touches the cheek. The left leg is pendent and the right leg is placed over the right leg.

Hārīti: Hārīti, the Buddhist goddess, protects the children from evil beings and harms. She can be compared with Hindu goddess Saśṭhī. In Japan Hārīti is known as Kariteimo or Kishimo-ji.

Indra: Indra is one of the gods of eight directions. He is presiding over the Eastern region. In Japan his name is Taishaku Ten.
Jatamukuta: Jatamukuta is the crown of white hair. The hair is tied up above the head in such a way as to resemble a crown or a tiara.

Jikoku-ten: Dhṛtarāṣṭra is known as Jikoku-ten in Japanese. He is one of the four guardian deities or Shi-tenno of Japan.

Jūni-Shinsho: Jūni-Shinsho are the twelve guardian deities of Yakushi Nyorai. These deities are derived from the twelve vows of Yakushi Nyorai (Buddha Bhaiṣajyaguru).

Jūni-ten: Jūni-ten are the twelve protector gods of Bhūdussn. They are different from the Jūni-shinsho group. Jūni-ten are originally Brahmanical deities and assimilated in Buddhism in India. Jūni-ten is the Japanese transliteration of the twelve guardian kings.

Juntei-kannon: In Sanskrit Čandi.

Kalasa: It is the ordinary water vessel of earth or metal. It is different from Kamandalu, which is used by Brahmā as one of his attributes.

Kamandalu: It is a pitcher of smaller size and is provided with a projecting pipe for discharging water.
Kapāṭa: Generally it means a cup made of skull. But head of a man and a bowl is also sometimes known as Kapāṭa.

Karana mūdrā: This is one of the important hand gestures of different deities. In this posture the hand is outstretched with the index and little fingers erect. The other two fingers are pressed by the thumbs against the palm.

Kariteimo: Kariteimo is the Japanese transliteration of sanskrit Hārītī.

Kārtṛi: Kārtṛi signifies a small knife when it is surmounted by a Vajra it is called Vajrakārtṛi.

Karunā : Japanese transliteration of Indian Garuḍa.

Khaḍga: Khaḍga is sword. Prajñākhaḍga is one of the important emblems of Mañjuśrī, which is believed to destroy the darkness of ignorance.

Khatvāṅga: A straight stick, which is usually slender. It is sometimes surmounted by a skull.

Kichijōka: Pomegranade. It is one of the symbols of Japanese counterpart of Indian Lakṣāmi i.e. Kichijōten.
Kishimojin: Kishimojin is the Japanese transliteration of Sanskrit Hariti. She is differently known as Kariteimo in Japan.

Kṣitigarbha: One of the important Bodhisattvas in Indian Buddhism. In Japan he is known as Jizo Bosatsu.

Lakṣanas: The thirty two auspicious marks of Buddha is generally known as Lakṣanas. Dharmasangraha of Nāgārjuna describes these Lakṣanas.

Mālā: Mālā is kind of string of beads or flowers generally used during the time of worship. The string of beads are used by the priests during the time of meditation.

Mandala: Maṇḍala is a magic circle containing different gods and goddesses. It is generally done in a rectangular piece of silk cloth. In Japan and China Mahāvaśrācana (Dainichi Nyorai in Japan) is regarded to be the central deity of the Maṇḍala or Mandara. There are two basic forms of Maṇḍalas Garbhadhātu maṇḍala and Vajradhātu maṇḍala.

Mudrā: The mystic pose or hand gesture. Some of the gestures are shown by one hand only while some require both the hands. Different mudrās differently identifies the various gods and goddesses.
Namaskāra: The mudrā or hand-gesture of paying homage. In Buddhism Bodhisattvas are sometimes represented as showing Namaskāra mudrā to the Buddhas or Tathāgatas.

Naśṭi: Rākṣasas. Indian Buddhist texts describe the deity Nīspannayogāvatī describes the deity as having two arms and blue colour. His vehicle is corpse.

Nyorai: Nyorai is the Japanese transliteration of Sanskrit Buddha, who is regarded to be the supreme being in Buddhism.

Padma: Padma is Sanskrit meaning of the word 'Lotus'. But blue lotus is known as Nilotpala. In Tantric texts Padma is regarded as the day lotus, whereas Nilotpala is regarded as night lotus.

Pāśa: Pāśa is called noose or lasso. In Buddhist faith lasso is used to bind the 'Māras' or the wicked beings, who caused destruction to the Buddhism.

Pātra: Begging bowls are known as Pātra. Sometimes the Kapāl or bowl made of skulls are also known as Pātra. The images of Buddhas sometimes hold Pātra in their hands.

Paryānkāsana: Paryānkāsana can be understood in the sense of a sitting posture in which both the legs are hanging down from the seat.

Ratna: Ratna is the jewel. The word Triratna signifies the three jewels, Buddha, Dharma and Sāṅgha.
Ryokai Mandara: When the Taizokai Mandara (Garbhadhatu Mandala) and Kongokai Mandara (Vairadhaut Mandala) are united together then it is called Ryokai Mandara.

Ryu: In Japanese Mäca is known as Ryu. Ryu is one of the eight demigods of the eight demigods or Hachi-bushu of Japan.

Sadhana: Procedure of worship of gods.

Sakti: The female counterpart of any deity. In Buddhism they are also known as Prajña.

Sakyamuni: Sakyamuni is the historical Buddha Gautama.

Samikha: Samikha is the conch shell. It is especially given as a symbol to the gods.

Sapmudrā: It is a mudrā which is quite different from the meaning mystic gestures. Generally six auspicious ornaments are known as Sapmudrā. Those six ornaments are as follows:

i) The bracelet, ii) The torqu,

iii) The girdle, iv) The jewel,

v) The ashes, vi) The sacred thread.

Seed Syllable: Seed syllable is known as Bija-mantra in Sanskrit.
Shaka : Sākyamuni is known as Shaka in Japanese.

Suci Mudra : Generally used in dancing. Generally the fingers are stretched with the lips joining at end, which resembles a needle.

Tarjanjī Mudrā : The post of the raised index finger in a menacing attitude. In the hand showing this mudrā, the index finger only is raised, while the other fingers are locked up in the fist.

Trisūla : Trident is known as Trisūla in Sanskrit. Lord Śiva holds a trident as his emblem.

Tusita heaven : The residence of the Buddha. Here he lives as a Bodhisattva. Then he is requested by the other gods to come down to earth for the welfare of mankind.

Utpala : Blue lotuses are known as utpala.

Vāc : Sarasvatī is also known as Vāc or the goddess of speech.

Vāhana : The vehicle or the mount of gods.

Vajra : Thunderbolt is known as Vajra in Sanskrit. The double vaira is known as Viśva-Vajra.
Vajraḫuṅkara Mudrā: In this gesture the two hands hold both Vajra and bell in his two hands. The wrists of the hands are crossed at the chest.

Varada Mudrā: The boon giving gesture. The palm of the hand is bent and stretched outward.

Vasu: 'Vasu' is a group of god. There are eight Vasus in the Hindu or Brahmanical pantheon. They personified eight different natural phenomena. Indra is regarded as the Chief of eight Vasus.

Vidyādharas: Vidyādharas are the attendant deities of main deities. They are also regarded as the garland bearer. But they have no wings like the Gandharvas.

Vitarka Mudrā: A hand gesture, that assumed discussion. The right arm should be bent and all fingers are erect. But either the index or the ring finger should touch the thumb.

Vyākhyāna Mudrā: Same as Dharmacakra Pravartana Mudrā.

Yab-Yum: It is a Tibetan word means the honourable father and 'honourable mother'.

Yaksas: Yaksas are the attendants of Kubera, the God of wealth. They are also the guardian of the Northern Mountain.
Zushi : Miniature or portable shrine. It looks like a temple and it is but a container for the images of Buddhist gods and goddess.