

ART. IV.—*The Indian Buddhist Cult of Avalokita and his Consort Tārā 'the Saviouress,' illustrated from the Remains in Magadha.* By L. A. WADDELL, M.B., M.R.A.S.

THE present paper brings the much despised Mahāyāna form of Buddhism fully home to the very cradle-land of Buddhism in India, and invests it with unexpected importance in the history of Indian Buddhism.

No one has yet realized the vast extent to which Mahāyāna and Tāntrik Buddhist remains cover India; nor sufficiently realized the leading part played by the Mahāyāna in Indian Buddhism during its most popular period.

These facts only dawned upon me when I found myself with official duties traversing the interior of the Buddhist Holy Land, after having studied 'Southern Buddhism' in Ceylon and Upper Burma, and 'Northern Buddhism' in Sikhim, British Bhotan, and latterly in Japan. On coming to Magadha, and following in the footsteps of the famous traveller Hiuen Tsiang, it was quite a revelation to find in the Buddhist Holy Land itself so much of the Lāmaist pantheon, including forms hitherto believed to be Tibetan in origin, represented in the hoary Buddhist images strewn over the old ruins throughout the country, or collected by pious Hindū hands at Brāhmanical shrines. Nearly every village throughout the Buddhist Holy Land contains old Mahāyāna and Tāntrik Buddhist sculptures, and I have also seen these at most of the old Buddhist sites visited by me in other parts of India.

Hitherto most of these allegorical images, strange and fantastic in form, have lain unrecognized and unheeded even by the Archæological Survey Department, in the

belief that they were uninteresting Hindū images, as many of them are worshipped as Brāhmanical gods at village shrines. Yet these neglected images, unlike Hindū idols, often possess artistic merit; and have only to be interrogated to yield a rich harvest of information regarding a most important, though obscure, phase of image-worship and theistic Buddhism, as yet but little studied. And they especially afford information for that dark period of Indian Buddhism subsequent to Hiuen Tsiang's visit.

The keys to unlock the mysteries of these allegorical images of extinct Indian Buddhism lie with the Lāmas, the jealous custodians of Indian Buddhist lore, tradition, and practice. Chinese Buddhists cared little for the symbolism and ritual of Indian Buddhism, and the Japanese, though much more materialistic, obtained their Buddhist symbolism through China, and have made it hopelessly chaotic. At the principal Buddhist centres in Japan I found both priests and artists generally ignorant of the most rudimentary symbolism, even such as is known to every lay Buddhist in Tibet. The Japanese Manual of the Buddhist Pantheon, entitled *Butsu-zō-dsui*, contains few forms of strictly Indian type, and even its own canons are not adhered to by the Japanese artists, who, I found, formed the images much according to individual caprice, and were often careless about the sex of the image, the number of its hands, or the symbols with which they invested it, or the left or right hand side, etc., etc. But what, indeed, can be expected from an artistic gleeful people whose piety sits so lightly on them that they take the greatest liberties even with their own Penates, 'the Seven Gods of Luck,' whom they represent in endless irreverent postures?

The Lāmas, on the contrary, craving after symbolism, seized upon every detail of the externals of Indian Buddhism, and rigidly stereotyped these as canons which they now slavishly follow to the minutest detail. And the profoundly accurate and scholarly nature of the Lāmaist translations of Sanskrit Buddhist books has excited the

admiration of all Sanskrit scholars who have looked into this subject—Csoma Körösi, Prinsep, Burnouf, Wassilief, Max Müller, Rhys Davids, etc. So that, in the absence of Indian sources of information, since it is clear that the Tāntrik and Mahāyāna features of Lāmaism were imported largely *en bloc* from Indian Buddhism, and received at the hands of the Lāmas but few important additions, it is to the Lāmas that we must chiefly look for the traditional explanations of the details of Indian Mahāyāna and Tāntrik Buddhism. And the novelty of the present paper in bringing much of the so-called 'Northern' Buddhism home to the Buddhist Holy Land, has been mainly obtained by utilizing Lāmaist sources of information. Here I would note that the use of the term 'Northern' Buddhism seems responsible for much of the existing confusion in Indian Buddhist history; as its loose use as a synonym for the Mahāyāna leads to the fact being so frequently forgotten that the Mahāyāna, not only in its origin, but even in its fully developed form, is as truly an indigenous *Indian* form of Buddhism as the Hinayāna itself.

In the present paper I deal only with my material bearing upon the genesis and worship of the Great Bodhisattva Avalokita—the key-stone of Northern Buddhism—and his *Śakti* Tārā, the Saviouress; and the illustrations are mainly drawn from the lithic remains in Magadha.

Avalokita, it will be remembered, is a purely metaphysical creation of the Indian Buddhists, who, in attempting to remedy the agnosticism of Buddha's idealism, endeavoured to account theistically for the causes lying beyond the finite, and so evolved the polytheistic Mahāyāna form of Buddhism: a polytheism which paradoxically is coupled with a nihilistic mysticism. In its materialistic features, and the easier 'conveyance' offered by it to Nirvāna, The Great *Vehicle*, or Mahāyāna secured ready popularity, and latterly its polytheism swung round almost into pantheism, single objects being separated out of the all-pervading Unity and treated almost as essentials in themselves. Thus

the metaphysical Bodhisattva Avalokita ultimately became so expanded as to absorb most of the attributes of each of the separate Buddhist deities, stretching out to the infinite and embracing most all of them. His different modes were concretely represented by images of different forms and symbols; and in the Tāntrik development his more active qualities were relegated to female counterparts (*Śaktis*), chief of whom was Tārā.

On the general history of Avalokita, the best published summary is that by Dr. Eitel in his *Handbook of Chinese Buddhism*. On the general history, therefore, my notes are here restricted to those points on which the Tibetan accounts differ from the Chinese accounts summarized by Dr. Eitel; though I also utilize the data given by Buniyo Nanjio, often different from, and apparently more reliable than, that of Eitel, for fixing approximately the dates in the development of these cults. But as regards the Indian forms, and the genesis of Avalokita's and Tārā's images forming the main topic of this paper, scarcely anything has been published; and even the corresponding forms found in the 'Northern' Buddhism of Tibet, China, and Nepal, have, with the exception of a very few,¹ remained hitherto undescribed.

Avalokita is primarily regarded as personified pity. The Tibetan translation of Avalokita is *sPyan-ras-gzigs*² (pronounced Ché-ré-si), meaning 'the se-er with bright eyes,' or 'the se-er clad with bright eyes'; and as he is essentially celestial and his shrines are especially situated on hills—his especial shrine being on Mount Potala in Southern India³—the name *Avalokiteśvara* is paraphrased into 'The Lord who looks down from on high.' His other common

¹ For Nepal, Pandit BHAGVANLĀL INDIRAJI in *Archæological Surv. Rep. of Western India*, No. 9, Bombay, 1879. For China and Tibet, PANDER's *Das Pantheon des Tschangtscha Hutuktu*, Berlin, 1890.

² Tibetan names are Romanized as in Csoma de Kőrös's system, where the silent consonants are italicized; while the pronunciation is given orthographically in the Lhāsa dialect according to the 'Hunterian' Oriental system which is practically identical with that of Monier-Williams, where the vowels are generally sounded as in Italian.

³ H. TSIANG's *Si-yu-ki* (BEALE's transl.) ii. p. 232; also J.R.A.S. (N.S.) XV. p. 339.

titles being 'The Great Pitier'—*Mahā Karuṇa*, and 'The Lotus-handed'—*Padma-pāṇi*.

The extant literature throws little light on the precise mode and time of Avalokita's appearance in Buddhism, and on the development of his legend. His worship probably dates from the Mahāyāna epoch of Kanishka's Council in the first century A.D., but only a strict search for the earliest of his dated images is likely to determine this point.

The Lalita Vistara, or Romantic Biography of Buddha, translated into the Chinese in 221 A.D.,¹ is usually stated to contain no reference to Avalokita; but in the introductory chapter in the list of the great Celestial Bodhisattvas, is specified Mahākaruṇa, a common title of Avalokita, and also Dharaṇīśvararājā, a common title of Mañjuśrī. Rājendra Lāl Mitra gives the word as 'Maha-Karuṇa-chandri,'² but Baniyo Nanjio states³ that R. L. Mitra's edition is not very accurate; and the Tibetan text, I find, gives 'snying-rje-chher-sems,' which may be translated 'The Great Souled Pitier.'⁴

In the Lotus of the Good Law (*Saddharma Puṇḍarīka*),⁵ which was translated into Chinese in 265 A.D.,⁶ Avalokita forms a chief topic as one of the greatest Bodhisattvas.

In 400 A.D. Fa Hian found Avalokita and Mañjuśrī popular objects of worship, and so did Hiuen Tsiang in the seventh century. Both Fa Hian and the Lotus of Good Law mention Mañjuśrī before Avalokita; but this does not necessarily imply the subordination of Avalokita to Mañjuśrī even at that period; for Mañjuśrī is the expressed inspirer of the *Saddharma Puṇḍarīka*, and as personified wisdom and the propagator of The Law, he even now is first invoked in many Mahāyāna books and

¹ BANIYO NANJIO'S *Catal.* p. 51.

² *Bibliotheca Indica*, n. 455, p. 2, Calcutta, 1881.

³ B. N. *Catal.* p. 51.

⁴ The modern Tibetan Mahākaruṇa is 'thugs-rje' where thugs, while more honorific has identically the same meaning as 'snying.'

⁵ See BURNOUF'S *Lotus de la bonne Loi* and KERN'S transl. in *Sacred Books of the East*, vol. xxi. p. 4.

⁶ B. N. *Catal.* pp. 44-45.

services; and he is first named in reciting the Lāmaist *Trimurti*, though the Lāmas consider him inferior to Avalokita, who is given the central position in the *Trimurti*.

Subsequent to the seventh century the only information regarding the worship of Avalokita and other celestial Bodhisattvas in India is found in stray passages in Dr. Buchanan-Hamilton's Survey of Bihār,¹ and other Indian Archæological Reports,² on some images and paintings believed to belong to Tāntrik Buddhism, but of which no serious identification was attempted. The remaining literature on the subject consists chiefly of Georgi's and Csoma Körösi' and Schiefner's and Schlagintweits' notices on the prominence of Avalokita in Lāmaism and his incarnation in the person of the Dalai Lāma; Hodgson's notes on his identity with Padma-pāṇi,³ and the blending of Sivaic and Buddhist symbolism in Nepalese Buddhism; Burnouf's extracts from the Nepalese Sanskrit Scriptures;⁴ and the curious confusion amongst the Chinese and Japanese in regard to his sex as summarized by Eitel.⁵

In order to form a distinct conception of Buddhist mythology, it should be borne in mind, as will presently be shown, that the Indian Buddhists formed the Images of their deities generally upon the model of a Brāhmanical god possessed of somewhat similar attributes; but so altered the appearance of the god, according to a well-defined conventional canon, that there never is any difficulty in distinguishing a Buddhist image, even of the most Tāntrik type, from a Brāhmanical or Jaina image. And the Name of the Buddhist deity is usually quite unknown to Brāhmanic mythology. The Buddhist pantheon is elaborately graduated, and the manifold forms of the same deity are concrete

¹ *Eastern India*, i. 1838.

² GEN. CUNNINGHAM'S *Archæol. Surv. Repts.*; BURGESS' *Arch. Surv. Rep. West India*; ANDERSON'S *Arch. Catalogue, Indian Museum*. This last work has most fully recognized the Buddhist nature of many of the Indian images in the Calcutta Museum.

³ *Lang. and Lit. of Nepal and Tibet*, supplemented by KERN in his *Der Buddhismus*, etc., and in *Amsterdam Roy. Soc. Jour.* 1888, and as regards Java by Dr. J. GRONEMAN in *Dutch Asiatic Soc. Jour.* for 1893.

⁴ *Loc. cit.*

⁵ *Loc. cit.*

personifications of his or her different modes, or different attributes, somewhat analogous to the Roman deification of the moral qualities *Virtus*, *Pax*, *Fortuna*, etc. The titles of Avalokita and Tārā, and some other of the chief divinities, are extended to reach the mystic number of 108, but only a few of these are separately delineated.

Avalokita, being a purely mythological creation, is seldom, like Buddha, represented as a mere man; but is invested usually with monstrous and supernatural attributes.

The earliest images of Avalokita yet found by me date only to about the fifth century A.D., but they clearly show that Avalokita's image was modelled after that of the Hindū Creator, *Prajapati* or *Brahmā*; and the same type may be traced even in the monstrous images of the later Tāntrik period. This observation is important with reference to the original functions attributed to the god Avalokita as a *Lokēśvara* or 'Lord of the World,' and *Prajapati* or 'Lord of animals' and active creator of the Universe, both being titles of *Brahmā*. Though the ordinary function of Avalokita is more strictly a preserver and defender like Vishṇu, his image, excepting the presence of a lotus which is common to *Brahmā* and many other Hindū gods, has nothing in common with that of Vishṇu; nor did he seem to be in any way related to Surya or Solar myths.

The earliest forms of Avalokita's image represent him in active mood, *vide* Plate II. fig. 1, in standing posture with four arms, and these carry three out of the four ordinary insignia of *Brahmā*, namely, a Lotus (symbolic of purity and divine birth, and often bearing a book, the 'Veda' of *Brahmā*), a Rosary (emblematic of pious repetition of the Scriptures), and a jug of life-giving Amṛita (the Life-giver and Creator); and the fourth hand is in 'the bestowing attitude.'

When represented in strictly human form with one pair of hands, the ordinary forms show the right hand holding a lotus, and the left is in the 'bestowing' or in the 'blessing' attitude, often with a rosary superadded, and occasionally also the jug. This is the typical *Padma-pāṇi*, or Lotus-

holder, which is also a title of Brahmā; and variants of this title are Padma-hasta, P—kara, Kamala-pāṇi, K—hasta, K—kara. This form is found represented at nearly every Buddhist site in India. The Buddhist artists, in representing the God Brahmā himself as an auditor and servitor of the Buddha, give him the same form as this type of Avalokita, but add three more faces, and he is given a red complexion, while this form of Avalokita is white.

Another standing single-handed form (? without the Lotus-symbol) is Avalokita as 'The Defender from the Eight Dreads,' usually executed as a painting, as in the Ajanta fresco identified and fully described by me in the *Indian Antiquary*, 1893, pp. 9-10.

A less common form of the same type, with six arms, as in the photograph exhibited, is called 'Avalokita of Paradise' (Sukhāvati Avalokita).

In all of these the god is represented as a Lokeśvara or Loknatha, in the form of a handsome prince with hair plaited up into a high jewelled chignon, the later images replacing this by a crown (*mukuta*), and amid the hair is usually seated a figure of his spiritual father, Amitābha Buddha. He stands upon a lotus thalamus in an easy, graceful posture, and usually below his right hand, which is 'the bestowing attitude,' there kneels a hungry emaciated figure, with a long proboscis, 'the Queen of the Pretas,' drinking the nectar flowing from the bestowing hand of 'The Great Pitier.'¹

In the Tāntrik type of these forms Avalokita is attended by several forms of Tārā, usually the typical and so-called 'Green' Tārā and Bhrikuti, and other divinities as in Plates II. and III. When representing the wealth-god Amogha-vravritāvalokita, Plate II. fig. 3, he is attended by the wealth divinities Vasubhadra and Nāgas.

The four-handed sedent form, and the most common form in Tibet, seems to be of somewhat later origin, and is much less common in India, though I have noticed several

¹ For Avalokita's descent into the preta world and hell, see *Kāraṇḍa-vyūha*, translated into Chinese in the tenth century, A.D.; BURNOUF's *Intro.* pp. 220, etc.; and ETEL's *Diet*.

specimens at Bodh Gaya, and in the interior of Magadha (see Plate II. fig. 2), and in the Calcutta Museum, some of which date, probably, to the eighth or ninth century A.D. This sedent form represents Avalokita in a less active and more meditative mood; more in the normal *Dhyāni* state of Brahmā. He is white in colour, with the front pair of arms joined in devotional attitude, while the other pair bear aloft Brahmā's insignia, the left bearing a lotus, and the right a rosary. This devotional attitude of the hands also seems identical with that named *Brahmananjale*,¹ and peculiar to Brahmā when repeating the Vedas. And in many of the Tibetan images of this form this front pair of hands are made to clasp a *jewel* symbolic of the *maṇi* in his mystic mantra, 'Om mani, etc., and it is interesting to note that in the Indian sculptures his right-hand attendant is Prince Manidhara clasping a jewel, see Plate II. fig. 2 (a).

When in the latter Tāntrik period the powers of Avalokita became multiplied, and his forms increased, many arms are given to certain forms which bear, amongst other weapons, the remaining implements of Brahmā, namely his sceptre, his bow (*Parivita*), his axe or mallet (*Drughana*), and the Veda.

The polycephalic aspect of Brahmā only crops out in Avalokita's image in the very latest Tāntrik stage, and I have not yet found any polycephalic images of Avalokita in India. A figure of the eleven-headed Avalokita (Kwan-yin) in the Baisō Temple at Akasaka, in Japan, is said to have been brought from India to China by the Ceylonese pilgrim, Amōgha, and thence to Japan in 743 A.D. by Kwanshin Daishi,² but there seems nothing to support this bare legendary tradition. However, in Lāmaism, Nepalese, Chinese, and Japanese Buddhism, such monstrous forms are very common, and here, again, I think the relation to the Brahmā type is very evident.

In the legends of Northern Buddhism it is related how Maha Karuna, the 'Great Pitying' Lord Avalokita, looked

¹ APTR's *Sanskrit Dict.* p. 611.

² CHAMBERLAIN'S *Handbook for Japan*, p. 20.

down during his meditations on our world of woe, and was so saddened by the sight that his head split into eleven pieces. And one of his most popular forms represents him accordingly with eleven heads. No one seems to have attempted accounting for so curious a number being arrived at, and the Lāmas have no theory on the subject. But this seems to me probably only another coarse reversion to the Brahmā type. Brahmā, with his five heads, corresponding to his five-fold world of meditation, on his heads becoming 'split,' there resulted ten pieces (according also to Brāhmanic mythology, Brahmā produced ten *prajapati* sons), and the extra or eleventh head of Avalokita is always that of Buddha Amitābha, his spiritual father, who ordinarily is figured amid Avalokita's hair. Another possibility is, that as Avalokita was the patron of animals, and latterly introduced into each of the five worlds of re-birth, the five may have reference to these worlds; though this is unlikely, as those 'Northern' Buddhists who possess this polycephalic form account these worlds to be *six*. It is also possible that this eleven-headed form was instituted in Tibet to incorporate an eleven-headed deity already existing in the Bonpo, or pre-Lāmaist pantheon, but if this is so, it is remarkable to find this form so widespread, not only in Lāmaism, but in Nepalese and Chinese Buddhism, and also in Japan, where Lāmaist influence is almost unknown.

The form of Avalokita with a thousand eyes, which is usually associated with the eleven-headed form, is merely a concrete materialistic expression of the name Avalokita—'the Keen Looker'—and the number 'a thousand' has no precise numerical signification, being merely expressive of multitude; but unlike the thousand-eyed god of Brāhmanic mythology (Indra), Avalokita's extra eyes are on his extra hands, most of which are stretched forth to save and help the wretched and the lost. The eye, which is ever on the outlook to perceive their distress, carries with it a succouring hand, altogether a most poetic symbolism. And a form of Avalokita's Charm is a print of a hand with an eye in the palm (as in the print exhibited).

The other chief forms of Avalokita's image are of the type of Siñhanada or 'The Roaring Lion,' Plate I., Lokesvara, and Halahala; and in the Tibetan history named the Mani-*ḅkha-ḅbum* it is stated that Sarvanivaraṇa Vishkambin is a reflex of Avalokita.

The detailed descriptions of Avalokita's images from the Tibetan translations, by Zhalu and Tārānātha from the Sanskrit are given in the appendix to this paper. These images, like, indeed, all other Buddhist images, may conveniently be grouped into the three types of—

- I. *Non-Tāntrik*, from first century, A.D.
- II. *Early Tāntrik*, from sixth century, A.D.
- III. *Later Tāntrik*, from tenth century, A.D. onwards, embodying the *Kālacakra* creations.

During the Tāntrik period several images of the essentially non-Tāntrik forms have *Śaktis* allotted them as attendants. Thus, in the list appended, Nos. 1 to 6 are non-Tāntrik in type, Nos. 7 to 16 are early Tāntrik, and Nos. 17 to 22 late Tāntrik form of Avalokita's image.

The Lāmas, strictly following the Indian Buddhists, never confuse the sex of Avalokita, nor the etymology of his name so as to translate the *isvara* (lord) by *svara* (voice), as do the Chinese, and following them the Japanese. The transfer of Avalokita's attributes to the female Kwan-yin, seems, as surmised by Beale and others, to have arisen by this confusion of homonyms, for the majority of the Chinese forms of Kwanyin are clad in Chinese dress and attributes, and sit in un-Indian attitudes. The confusion is also in great measure between Avalokita, and his *śakti* Tārā.

The grafting of the Avalokita-incarnation theory upon the Dalai-Lāmas at Lhāsa does not deserve the antiquity usually accorded it. From a study of Tibetan history, I am of opinion that the fiction which credits King Srongtsan Gampo and the Dalai Lāmas with being the incarnations of Avalokita dates no farther back than 1640 A.D., and was the invention of Ngag-wang Lō-tsang, the first Grand Dalai Lāma. I have not space here to detail my reasons for this

belief. I can only now say that I believe that this crafty Grand Lāma, in order to consolidate his freshly acquired rule and that of his order in the Priest-Kingship of Tibet, did himself invent the theory of his being the incarnation of Avalokita, the president and protector of the creatures in each of the six worlds of re-birth, and also the Controller of Metempsychosis, the Dread Judge of the Dead, before whose tribunal all mortals must appear. Posing in this way as the God-of-Gods incarnate, he built himself a palace-temple on a hill near Lhāsa, which he named Potala, after the mythic Indian residence of his divine prototype 'The Looking-down Lord,' whose symbols he now invested himself with. And he invented legends magnifying the powers of Avalokita, and wrote amongst others fictitious histories, as I believe the *Mani-bkah-kbum*,¹ a work which is usually treated as historical, and dated a thousand years earlier, and attributed to Srong-tsan-gampo, whose autobiography it claims to be. Eitel states² that Avalokita is 'the first male ancestor of the Tibetan Nation'; but the Tibetans have no such belief. Their first male ancestor they believe to be a monkey, but it has not led to the monkey becoming in any way a totem. They regard Avalokita merely as having especially patronized them in having, for the general good of the world, incarnated himself in their country, thus making it the hub of the universe.

The cult of Avalokita brought with it organized worship, litanies, and pompous ritual. Hiuen Tsiang noted his own flower-offerings. The style of the worship for Avalokita is generally similar to that of his *Śakti Tārā*, which I illustrate presently in some detail.

His special *mantra* is the well-known six-syllabled *Om mani padme Huñ*, and his special rosary is made of Conch-shell or Crystal, as detailed in my article on Lāmaist Rosaries in the Bengal Asiatic Society's Journal.³ His *vija*, or mantragerm, is *Hri*, a contraction for Hridaya or (Sacred) Heart.

¹ This *Mani* refers to Avalokita as 'The Jewel' in the Tāntrik six-syllabled mantra *Om-ma-ni pad-me Huñ*, the miraculous history of which is a chief theme in the book here named.

² *Diet.* p. 23.

³ *Ibid.* p. 24.

TĀRĀ.

The introduction of the goddess Tārā into Buddhism seems to date from about the sixth century A.D., when Tāntrik ideas began to tinge Indian Buddhism. Hiuen Tsiang, in the first half of the seventh century A.D., incidentally refers to her image being worshipped at a few Buddhist shrines¹ in India; but her worship must soon thereafter have developed rapidly, for her inscribed images, dating from the eighth to the twelfth centuries A.D., are numerous at old Buddhist sites throughout India, and in Magadha—the birthplace of Buddhism. Nearly every Buddhist site visited by me contains Tārā's images in a variety of forms, testifying to the popularity of her worship by Indian Buddhists. Amongst 'Northern' ultra-Indian Mahāyāna Buddhists, Tārā is the most popular of all the deities, even more so than Avalokita himself, and a large proportion of the Tibetan laity, as well as all the Lāmas, can repeat her services by heart.

The genesis of the name 'Tārā' for this great Buddhist *Mātri*, one of whose titles is "Mother of Buddha," it seems to me was probably suggested by the Hindū myth of Budha, or the planet Mercury, whose mother was Tārā; and, either by wilful or accidental confusion, the idea got transferred to Buddha, who also not long afterwards received a place in the Hindū Pantheon. And her relatively milder nature better adapted her as a female energy, or *Śakti*, to the Buddhas and Bodhisattvas than her fierce counterpart in Hindu Tāntrism—the dread Durgā—who is given a much lower position in Indian Buddhism. In the *Mūla Tantra* the word *Tārā* is used synonymously with 'wife' or 'queen,'² like *Devi* amongst the Hindūs.

¹ BEAL'S *Si-yu-ki*, 11. 103, 174.

² Csoma de Kőrös' Grammar, p. 193.

The Tibetan translation of the name Tārā shows that it is derived from the Sanskrit *Tāra* for *tarikā* = 'Deliveress' or 'Saviouress.' The Tibetan translation, namely, *sGro-l-ma*, pronounced 'Dö-ma,' is interpreted as meaning 'The Unloosener (of difficulties),' 'The Saviouress' or 'Deliveress.' And it is to this attribute of being ever ready to help and easily approachable that she owes her popularity; for most of the other deities of 'Northern Buddhism' cannot be approached without the mediation of a Lāma,¹ while the poorest layman or woman may secure the immediate attention of Tārā by simply appealing to her direct.

She has thus the attributes of a female Avalokita, and in Tibet she is expressly regarded in her most popular forms as the *Śakti*, or female energy (or *Saṅghā-prajñam-nāya*) of Avalokiteśvara, and named *spyān-ma* (=Skt. *Lochanā*), etc. Her birth story in this latter form, as related in the *Maṇi-bkaḥ-ḥbum* (The Hundred Thousand commands of the Maṇi) and elsewhere, is that Avalokiteśvara, 'rich-in-power and the storehouse-of-pity,' on looking down upon the world, shed tears for the human beings miserably immersed in miry ignorance. The tear from the left eye falling on the earth formed a lake, on which instantly, like a lightning flash, appeared floating on a lotus flower the goddess Tārā, whom Avalokita then commissioned to soothe human suffering. And the Lāmas complete this picture by stating that 'The White Tārā' originated from the tear of Avalokita's right eye. Tārā's appearance is quite Indian, and entirely different from that of the female Avalokita, or 'Kwanyin,' of the Chinese and Japanese Buddhists—the idigenous Chinese 'Queen of Heaven.'

It may be that the invention of such a mode of birth for Tārā was partly suggested by the Brāhmanical myth of Lakshmi, to whom Tārā bears some resemblance in form and attributes, Lakshmi being also water-born (from the

¹ According to the current Tibetan saying, 'Without a Lāma in front God is not.'

froth of the ocean), and she appeared bearing a lotus in her hand. And Lakshmi, like certain forms of Tārā, has the Snake or Nāginis as attributes, apparently on account of this watery origin and association with wealth like the Nāgās. But the especial Lakshmi of Buddhism is Vasudharā.

The striking similarity between Tārā and 'The Virgin Mary' of Roman Catholicism has excited comment. Tārā bears a maternal relation to the divine Buddhas of 'Northern Buddhism,' somewhat like the Virgin to Christ, and is called 'Mother of God.' Tārā is also an intercessor, a ready hearer of prayers, easily approachable, and able and willing to relieve or soothe petty troubles. Her name, I may add, is a favourite personal name for women; and her *vija* charm, together with that of Avalokita, is used like 'The Sacred Heart,' indeed, Avalokita's *vija* literally means 'heart.'

The numerous forms of Tārā's image are concrete objective representations of the modes and titles of that goddess, thus: Sītātārā, Ugratārā, Ratnatārā, Bhrikutitārā, Visvatārā, Pushpatārā, Dīpatārā, Dhupatārā, Sragdhārā, Lochanā, etc. Some of her names are identical with those of the Jaina Yakshinis assigned to the several Tīrthaṅkaras in the Tāntrik Jaina cult, which bears some analogy to the Buddhist.¹ And her titles have been extended to reach a hundred,² and even the mystic number of 108.³ Of Tārā's image over thirty specific forms are categorically described and pictured by the Lāmas, but descriptions of only three, and the pictures of two only of the forms, seem to have hitherto been published in European literature, although several of the forms are to be found amongst the Buddhist lithic remains in India.

The several forms of Tārā's image are grouped by the Lāmas into two classes, namely, those of (a) *Tārā*-proper,

¹ For detailed list of the Jaina Yakshinis see BURGESS' List from the *Ratna-sāra* (Bhāg. 2, pp. 706 ff.) in *Indian Antiquary*.

² *Tārā Satnāma*—an Upadesa Dhārānī—HODGSON'S *Lang. and Lit. Nepal and Tibet*, reprint, p. 19.

³ Analysis of Kah-gyur by CSOMA DE KÖRÖS, *Asiatic Researches*, xx. p. 534.

or The Green Tārā ('Dö-jang' or Dö-ngön), comprising all the Tārās except two or three, and (b) *Sitatārā*, or The White Tārā ('Dö Kar'), consisting of the two or three only.

But this division, it seems to me, is probably another instance¹ of a mistaken or twisted translation by ignorant Lāmas striving after a coarse materialism. For Tārā's *Manual of Worship* gives her title as 'sGrol-dkar-sngon,' which, though really meaning 'The Pure Original Tārā,' is commonly interpreted by the Lāmas as 'The White-Green Tārā,' and thus held to include their presently recognized classes of Tārā's images and pictures. But the word 'dkar,' though commonly meaning 'white,' is the recognized classical word for 'moral purity.' While the word 'sngon' can only have the sense of 'original or ancient'; as the word for 'green' is spelt 'sngo' without a final *n*, and the *n* is only added to it in the Tibetan colloquial. Under such circumstances, coupled with the latter-day Lāmas' ignorance of Sanskrit, it seems probable that the title 'green' was thus applied to Tārā by a false rendering of the word 'sngon' or 'The Original.'

Following, however, the Lāmaist classification we find that the so-called *Green Tārā* (Tib.—sGrol-ma ljangs-khu or sngon-ma²) is the typical and most common style of Tārā's image both in India and Tibet, and also as the *śakti* of Avalokita. It is in this form also that the Lāmas have incarnated the Nepalese Buddhist Princess 'Bribsun,' the daughter of the Newār King, Ansu Varman, circa 630 A.D., and wife of Srong-tsan-gampo, the first Buddhist King of Tibet, when they canonized her for aiding in the establishment of Buddhism in Tibet,³ and it is customary for the Lāmas to regard saintly women as incarnations of this

¹ For a somewhat similar instance of Lāmaist mistaken translation, see my article on *The Buddhist Pictorial Wheel of Life*, Jour. Bengal As. Soc. lxi. p. 154.

² sngon is Old Tibetan, and seldom used in Modern Tibetan, where sngo with an added *n* in colloquial means both *green* and *blue*; while ljang-khu is a less ambiguous word for 'green.'

³ SCHLAGINTWEIT (*Buddhism in Tibet*, p. 66) has transposed the Nepalese and Chinese wives of Srong-tsan-gampo when speaking of them in relation to Tārā's two forms.

form of Tārā. She is represented as a comely and bejewelled Indian lady with uncovered head, and of a green complexion, seated on a lotus with her left leg pendant, and holding in her left hand a long-stemmed lotus flower. From this Tārā-mother are evolved 'The Twenty-one Tārās'—sGrol-ma gnyi-shu rtsa-gchig, each of whom is specially addressed in the hymn which here follows. The details of these forms are given in the appendix.

These Twenty-one Tārās are also used amongst Tibetans for divination purposes, as detailed in my *Lāmaism in Sikkim*, p. 111.¹

Additional forms of this Tārā are: *Mrityu bāchnā Tāranī*—'The Tārā who saves from death,' a form not uncommon in Indian Buddhist sculptures (photograph here exhibited); *Khadirayana Tārā*, or 'The Sandal-grove Tārā: this refers to the Sandal-grove of the Indian Potala mountain.

In the form of the *śakti* of Avalokita, Tārā is also represented as the female 'Defender from the Eight Dreads'; and this series seems to have suggested the eight fierce Tārās of Nyi-ma sbas-pa (Suraj-gupta) [picture exhibited].

Of the white forms of Tārā, that named *Sītātārā pradhan trimandala*, or 'The Triad Group of the excellent White Tārā,' is found amongst Indian Buddhist sculptures: see Plate III. The form named 'The seven-eyed White Tārā'—sGrol-dkar spyān-bdun-ma—is seldom worshipped in Tibet, but is more commonly met with in Chinese and Mongolian² Lāmaism; and the Chinese 'Princess (Konjo) Wenching,' the chief wife of King Srong-tsan-gampo, is held to be an incarnation of this form of Tārā. And Pander notes³ that 'The White Czar' is believed by the Buräten and Mongols to be her incarnation. She has a white complexion and is seated Buddha like, with the soles of the feet directed upwards, and the left hand holding a long-stemmed lotus flower. She has

¹ Part ii. *Sikkim Gazetteer*, Calcutta, 1892.

² As '*Dara-Eke*.' See KÖPPEN, ii. 65.

³ *Das Pantheon des Tschangtscha Hutuktu*.—Königliche Museum für Volkerkunde, Berlin, 1890, i. 78.

seven eyes, the eye of fore-knowledge being in the forehead in addition to the ordinary facial pair, and one in each palm, and in the sole of each foot. This form, but apparently without the extra eyes, is found in India: see Plate III. *b*.

The Manual of Tārā's worship is one of the commonest booklets in Tibet, and is in the hands of nearly all laymen, most of whom can repeat her hymn and chief service by heart. The book is entitled 'sGrol-ma dkar sngon-gyi bstod-pa gzungs,' or 'The praise and spells (*Dhāraṇī*) of The Pure Original Tārā.' And in some editions she is termed 'Mother of the *Jinas*'¹ (*rgyal-yun*), also 'Mother of the Tathāgathas.' The manual extends to thirty-eight or forty pages of five lines each. The greater portion, including 'The Exhortation' and 'The Hymn,' is alleged internally to have been composed by 'The Great Vairochana-Buddha of The Ultimate Perfection,'² and usually interpreted by the Lāmas as referring to Vairochana, the first of the mythical Jina-Buddhas; but it may probably be the Indian (Kāśmir) Monk Vairochana, of the 'Great Ultimate Perfection (*Maha-utpanna*)' form of the Buddhist doctrine, who lived in the eighth century, A.D., and a notable translator of Sanskrit Scriptures into the Tibetan. An appendix is signed by Gedun Dūb, The Grand Lāma, who built Tashil-lunpo Monastery *circa* 1445, A.D.

Tārā's worship, like that of most of the Mahāyāna and Tāntrik deities, is divided into seven stages (Tib—Yan-lag-*bdun*), namely:—

- (1) The Invocation—calling her to come.
- (2) Presentation of offerings of sacred food, rice, water, flowers, incense, lamps, and music of cymbals, and occasionally a *maṇḍala* or magic-circle offering, for which there is a special *maṇḍala* manual.
- (3) Hymn in her praise.

¹ In Tibetan works the Celestial Buddhas are called *Jina*—the term Dhyani Buddha of the Nepalese Buddhists seems unknown to the Lāmas.

² *rdsogs-pahi sangs-rgyas rnam par snang-mdsad ehhen-po.*

- (4) Repetition of her spell or *mantra*.
 (5) and (6) Prayers for benefits present and to come.
 (7) Benediction.

The service is chanted in chorus, and the measure used in chanting the hymn, namely trochaic in eight-syllabled lines, I have indicated in a footnote to the Hymn.

The Manual is here translated—

EXHORTATION TO TĀRĀ'S WORSHIP.

“If we worship this high and pure-souled goddess when we retire in the dusk and arise in the morning, then all our fears and worldly anxieties will give way and our sins be forgiven. She—the conqueror of myriad hosts—will strengthen us. She will do more than this! She will convey us directly to the end of our transmigration—to Buddha and Nirvāna!

“She will expel the direst poisons, and relieve us from all anxieties as to food and drink, and all our wants will be satisfied; and all devils and plagues and poisons will be annihilated utterly; and the burden of all animals will be lightened! If you chant her hymn two or three or six or seven times, your desire for a son will be realized! Or should you wish wealth, you will obtain it, and all other wishes will be gratified, and every sort of demon will be wholly overcome.”

I.

INVOCATION.

“Hail! O! verdant Tārā!
 The Saviour of all beings!
 Descend, we pray Thee, from Thy heavenly mansion, at Potala,
 Together with all Thy retinue of gods, titans, and deliverers!
 We humbly prostrate ourselves at Thy lotus feet!
 Deliver us from all distress! O Holy Mother!

II.

PRESENTATION OF OFFERINGS (Sacrificial).

We hail Thee! O Rever'd and Sublime Tārā!
 Who art adored by all the kings and princes
 Of the ten directions and of the present, past and future.
 We pray Thee to accept these offerings
 Of flowers, incense, perfumed lamps,
 Precious food, the music of cymbals,
 And the other offerings!
 We sincerely beg Thee in all Thy divine Forms¹
 To partake of the Food now offered!
 On confessing to Thee penitently their sins
 The most sinful hearts, yea! even the committers of the
 Ten vices and the five boundless sins,
 Will obtain forgiveness and reach
 Perfection of soul—through Thee!
 If we (human beings) have amassed any merit
 In the three states,²
 We rejoice in this good fortune, when we consider
 The unfortunate lot of the poor (lower) animals
 Piteously engulfed in the ocean of misery.
 On their behalf, we now turn the wheel of religion!
 We implore Thee by whatever merit we've accumulated
 To kindly regard all the animals.
 And for ourselves!
 When our merit has reached perfection
 Let us not we pray Thee,
 Linger longer in this world!

¹ The polymorphism already referred to.

² Kāma, Rupa, and Arupa.

III.

HYMNS IN TĀRĀ'S PRAISE.¹

(Each separate stanza is addressed to a special one of Tārā's
Twenty-one forms—the name of the special form being
given here by me in the margin for reference.)

- (Tārā, the Mother.) Ārya Tārā! Hail to Thee!
Our Deliveress sublime!
Avalok'ta's (messenger)
Rich in power and pity's store!
- (1. Tārā, the
Supremely
Courageous.) Hail O Tārā! quick to Save!
Lotus-born of pitying tear
Shed down by The Three-World-Lord,
Grieving sad for sunken souls.
- (2. Tārā, of
White - moon
Brightness.) Hail! to Thee with fulgent face,
Bright as hundred harvest moons
Gleaming in the tribute light
Brought by hosts of sparkling stars.
- (3. Tārā, the
Golden-
Coloured.) Hail! to Thee whose hand is decked
By the lotus golden blue.
Eager soother of our woe,
Ever tireless worker, Thou!

¹ As this hymn is so popular amongst Lāmaist people in Tibet, Sikkim, etc., I give here in the Lhāsa dialect its second stanza, which is the proper commencement of the hymn, in order to show its metre.

Chhag ts'hal | Dō-mā | nyur-mā | pāh-mō |
Chen-nī | kē-chig' | log-tang | tā-mā |
Jig-ten | sum gön | chhu kyé | zhal-gyi |
Kē-sar | che-wā | lē-nī | jung-mā | .

- (4. Tārā, the Grand Hair-piled.) Hail to Thee with grand piled-up hair,
Shrining there Tathāgata,
Victor¹ of the universe.
Thou a saintly victor too!
- (5. Tārā, the 'Hung' Shouter.) Hail to Thy 'tut-tāra-hung'²
Piercing realms of earth and sky,
Treading down the seven worlds,
Bending prostrate everyone!
- (6. Tārā, the best Three-World Worker.) Hail! adored by mighty gods,
Indra, Brāhma, Fire and Wind,
Ghostly hordes and *Gandharvas*
All unite in praising Thee!
- (7. Tārā, the Suppressor of Strife.) Hail! with Thy dread 'tre' and 'phat'³
Thou destroyest all Thy foes.
Striding out with Thy left foot
Belching forth devouring fire!
- (8. Tārā, the Giver of Supreme Power.) Hail! with awful word 'tu-re'
Banishing the bravest fiends,
Vanquishing the troops of foes,
Even by Thy merest frown!
- (9. Tārā, the Best Bestower.) Hail! O emblem Trinital!
Charming with Thy breast-posed hand,
And Thy halo dazzling bright
Enemies all puts to flight!
- (10. Tārā, the Dispeller of Grief.) Hail! in Thy most placid mood,
Beaming brighter in Thy gems,
Gaily laughing 'tū-tu-ra'
Thou enslavest men and fiends!
- (11. Tārā, the Cherisher of the Poor.) Hail! Sole Owner of the Earth!
Rich and Mighty bend to Thee,
Quaking 'neath Thine angry gaze;
But, the poor Thou cherishest.

¹ rgyal-wa = Sanskrit *Jina*.

² This is a portion of Tārā's mystic spell, for which see p. 74.

³ Mystic spells used by wizards—*phat* = break or smash!

- (12. Tārā, the
Brightly
Glorious.) Hail! with moon as diadem,
Amitā, the Boundless Light,
Seated midst Thy plaited hair
Ever shedding glory bright.
- (13. Tārā, of the
Universal Mature
Deeds.) Hail! O Worker wreath'd in flames
Glowing as the *Kalpa* fire;
Striding out with Thy right foot
Routing all foes utterly.
- (14. Tārā, with
the Frowning
Brows.) Hail! with frown and angry eyes
Beating ground with fist and feet
Uttering the mystic '*Hung*'
Conquering the seven-fold foe.
- (15. Tārā, the
Giver of
Prosperity.) Hail! O happy Kindly One
Active soother of our woe
Spotless Thou by '*Śvā-ha Om*'!
Cleansing us from foulest sin.
- (16. Tārā, the
Subduer of
Passion.) Hail! most brightly halo'd one
Glad to conquer passion's flame
You the mystic ten words coin'd
And by *Hung* all wisdom solv'd.
- (17. Tārā, the
Supplier of
Happiness.) Hail! with '*Tūre*' bent foot
Gaineth thus all knowledge germs
Meru, Mandhar, Vindhya Mounts
Stirring all the Triad Worlds.
- (18. Tārā, the Ex-
cessively Vast.) Hail! O holder of the deer
Omened deer of godly lakes
Saying '*Tā-ra*' and Thy '*Phat*.'
Purging every poison out.
- (19. Tārā, the
Dispeller of
Distress.) Hail! O Teacher of the gods
Indra, and the Kin-na-ra¹
Richly clad in gladdest cheer
Blotting out bad dreams and strife.

¹ Heavenly musicians.

(20. Tārā, the Advent of Spiritual Power.)

Hail! O brilliant clearer Thou
Clearing mist from sun and moon
By 'Tu-tāra' and 'Hara'
Stamping out the dreadful plague.

(21. Tārā, the Completely Perfect.)

Hail! O pure mirac'ulous power¹
Triply potent, mild and real²
By Thy 'Tu-re' routing out
Yakkha hordes and ghosts and fiends.
We have prais'd Thy mighty spells³
Hail! to Thy Forms twenty-one!

IV.

TELLING OF ROSARY.

[Here is repeated on the rosary 108 times, or as often as possible, the *mantra* of Tārā, namely: *Om! Tā-re-tu-tā-re tu-re Swā-hā!*

The *mantra* of Sītātārā is *Om! Tā-re tu-t ā-re ma-ma ā-yur-pun-ye jna-na push-tin ku-ru Swā-hā!*

The rosary used in Sītātārā's worship is a *Bodhitse* while Tārā required either a *Bodhitse* or Turquoise one.⁴

V. AND VI.

PRAYERS FOR BLESSINGS.

We implore thee, O! Revered Victorious *Bhagavati*⁵ and Merciful One! to purify us and all other beings of the universe thoroughly from the two evil thoughts; and make us quickly attain the perfection of Buddhahood. If we cannot attain this perfection within a few life cycles,

¹ *mthu* = power, especially supernatural, and witchcraft.

² *Yang-dag* = Skt. *Samyak*.

³ *rtsa-wahi sngags* = root of mysticism.

⁴ But see my article, "Lamaic Rosaries," in *Jour. Bengal As. Soc.* vol. lxi. 1892, p. 24 *et seq.*

⁵ *phom-ldan-ādas-ma*, pronounced 'chom-den-de-ma.'

then grant us the highest earthly and heavenly happiness and all knowledge. And preserve us, we beseech Thee, from evil spirits, plague, disease, untimely death, bad dreams, bad omens, and all the eight fears and accidents. And in our passage through this world grant unto us the most perfect bliss, beyond possibility of increase, and may all our desires be realized without exertion on our part.

Let the holy religion prosper. And in whatever place we dwell, we beg Thee to soothe there disease and poverty, fighting and disputes, and increase the Holy Religion.

And may Thy benign¹ face always beam on us and appear large like the waxing moon in forwarding our heart's desire of admission to the heavenly circle and *Nirvāna*.

Let us obtain the favourite gods² of our former lives, and gain entry into the prophesied paradise of the Three Buddhas of the past, present and future.

(Here follow ten pages of miscellaneous prayers by various, but mostly anonymous, writers.)

VII.

BENEDICTION.

Now! O! Thou! The Great Worker!
 Thou Quick Soother and Gracious Mother,
 Holding the *utpal* flower!
 Let Thy glory come.

Maṅgalam !³

¹ In contradistinction to 'fury-face' (khro-bo; Skt. *krodha*).

² Dub-bahi-lha, for description of which see my *Lamaism in Sikkim*.

³ *bgra-shis shok*, pronounced *Tā-shi-shō*.

APPENDIX.

FORMS OF AVALOKITA.

1. *Mahākaruṇa*, or The Great Pitier. (Zhalu.)
Tibetan.—Thugs-rje chhen-po.
He is white in colour, with one face and four hands (and standing).
Symbol.—The first right hand is in *vara mudrā* attitude on a lotus, and the second holds a pearl rosary. The first left hand holds a lotus flower, and the second a spyi-blugs anointing vase. He is adorned with silks and jewels.
2. *Arya Avalokita*. The Sublime A.
Tib.—*hphags-pa sPyan-ras-gzigs*.
He is white, with one face and two hands. Described and figured by Bhagvanlāl Indrajī, *loc. cit.* No. 12.
3. ————— or Avalokita, the Dispeller of Dreams (Z.)
Tib. — *rMi-lam-ngan-pa-bzlog-pak-spyan-ras-gzig*
(Pronounced—Mi-lam ngen-pa dek pa-chē-rē-zi).
This Avalokita is white and wears blue clothes.
Symb.—The right hand is in *Śaran mudrā*, and the left holds a white lotus. He has no ornaments, and has his locks of hair bound up into a cone.
4. Avalokita, the defender from the Eight Dreads. TA.
Tib.—*sPyan-ras gzigs hjigs-pa brgyad skyobs*.
Described by me in *Indian Antiquary*, Jan. 1893, p. 9.
5. *Siṅhanāda Avalokita*, or A. the Roaring Lion. TA.
Tib.—*sPyan-ras-gzigs Seng-ge sgra*.
Siṅhanāda is white in colour, with one face and two hands, and sits on a moon cushion on a white lion, whose head is turned to the right and face upturned. Its mane is orange-coloured, and its body adorned with jewels, and it stands upon a red lotus. His right hand is in *vara mudrā* and resting on the right knee; and the left hand rests on hinder part of the cushion.

He has three eyes. Hair in high plaits. Left leg *semi*-elevated, in the fashion of Rajalalita. Has no ornaments. He wears the Brāhmanical thread and a *dhoti* of red silk. Left breast is covered by a skin of a black deer. On his right hand is a green trisul encircled by a white snake. On left is a stemmed white lotus, bearing in its centre a skull-like petalled flower (or skull-flowers), which opens opposite his ear, and on the flower is the flaming sword of wisdom. (N.B.—In Plate I. showing one of the several fine examples of this form found in Magadha, the following additions are noticeable: (1) the surmounting Amitābha, (2) the large hair-pin and ribbons, (3) the wheel or lotus mark in sole, (4) the elaborate string of the *dhoti* or drawers, and (5) the circlet of the five Jina Buddhas outside the halo.) Compare with the Nepalese form figured by Bhagvanlāl Indrajī, No. 15 in Arch. Survey Rep. West India, vol. i.

6. *Sāgarjita A.* The Ocean-conquering A. Tib.—sPyan-ras-gzigs-rgyal-wa-rgya-mtsho.

This Avalokita is red in colour.

Symb.—The first pair hands are joined, the lower right holds a red (pearl) rosary, and the lower of left a red lotus. Sits in half *Vajrapalaṅga*.

7. *Chayabhayā A.* or The Four-handed A. Tib.—sPyan-ra-gzigs-zhal-gchigs-phyag-bzhi (P.—Che-re-si-zhal-chik-chag-zhi).

Avalokita is white, with one face and one hand.

Symb.—The first pair of hands joined over heart, the lower right holds a crystal rosary, and the lower of left holds a white lotus. Sits in *Vajrapalaṅga*. On his right is Manidharaputra (Sras-norbu-hdsin-pa), and on left is 'The Mother of the Six Syllables' yum-yi-ge-drug-ma.

8. *Trimandala Avalokitesvara* or The Triad Lord A. Tib.—sPyan-ras-gzigs-hjigs-rten-dbang-phyug-gtsa-hkhor-gsum-pa (P.—Che-re-si-jig-ten wang-chuk tso-khor-sum).

Avalokiteśvara is red in colour, with one face and two hands.

Symb.—Right hand holds a stemmed white lotus, and the left is in preaching attitude. He is adorned with jewelled ornaments and garb, and is in a standing posture, slightly inclined towards the left. On his right side mild Vajra-pani stood, and on left mild Hayagriva in standing posture with his two feet crossed.

9. *Dharmēṣvara Vajra A.* Tib.—sPyan-ras-gzigs-rdorje-chhos dbang (P.—Che-re-si-der-je-chhe wang).

He is white in colour, and his head is adorned with the Amitābha Jina.

Symb.—The right hand is in *vara* attitude, and the left holds a stemmed white lotus between the thumb and the ring-finger, over his heart, and the flower opens at the level of the ear. He sits with the right leg extended in half *paṅga*. On his right is Tārā, and on left Bhrikuti. In front is Vasudharā gzhon-mu with hands joined in adoration.

10. *Śri (? Kechara) A.* or The Worshipful Sky soaring A. Tib.—sPyan-ras-gzigs-dpal-lden-mkhah-spyod (P.—Che-re-si-pal-den-kha-chö).

He is white in colour, with one face and two hands.

Symb.—The right hand is in *vara* attitude, and the left holds a stemmed white lotus by the thumb and ring-finger, the flower being open near the ear. He is adorned with silken garments and jewels, and is standing. On his right is Green Tārā, and on his left White Bhrikuti. In front is yellow Vasundhari with joined hands.

11. *Trimandala Amogha Vajra Mahākaruṇa.* Thugs-rje-chhen-pé-don-yod-rdorje-gtse-hkhor-gsum-pa (P.—Thuk-je-chhen-bo-ton-dor-tso-khor-sum).

He is white in colour, with one face and four hands.

Symb.—The first right hand is in *vara* attitude on a lotus, and the second holds a pearl rosary; the first left holds a lotus flower, and the second a

spyi-blugs anointing vase. He is adorned with silks and jewels. Tārā is on his right side, and Bhrikuti on his left. The elephantine Tshogs-bdag-glang-sna-dwarf is sitting under the hand which is in *vara* attitude.

12. *Sukhāvātī A.* or A. of Paradise. Tib.—sPyan-ras-gzigs-Su-Kha-wa-ti (P.—Che-re-si Sukha-wati).

Avalokita-Sukhāvātī is white, with one face and six hands.

Symb.—The first on right is in Ba-dan-rtse-gsum attitude, the second holds a rosary, and the third a jewel in *vara* attitude; the first of left holds a stemmed white lotus adorned with jewels, the second a three-tipped stick, and the third an anointing vase. He stands, and is adorned with silks and jewels, and has locks of hair hanging down. Tārā and Bhrikuti stand on his right and left.

13. *Amogha Vavriṭha A.* or Amogha A. of the Sacrificial Gem. Tib.—sPyan-ras-gzigs-don-yod-mchhod-pai-nor-bu (P.—Che-re-si-tön-yöd-Chho-pai-norbu).

He is white, with one face and twelve hands.

Symb.—Of the right hands one is in mchhog-sbyin attitude on a lotus and holds a pearl rosary, others are in preaching attitude, *sdigs-hdsu*, 'pointing-finger attitude,' others hold an arrow, and an eight-leaved lotus; and the left hold a book, vessel for jewels, stemmed lotus, anointing vase, bow, and *Ichugma* (red) adorned with a vajra. He is adorned with silks and jewels, and is standing. On his right is Vasundhari devi, and on his left Naga rājās Nanda and Upananda, and under the *vara* hand sits the preta rāṇi with mouth agape.

14. *Khasarpani A.* Tib.—sPyan-ras-gzigs-Kha-sar-pa-ni (P.—Che-re-si-kha-sar-pa-ni).

Kha-sar-pa-ni Avalokita is white in colour, and has loosely hanging locks of hair.

Symb.—His right hand is in *vara* mudra, and the left holds a stemmed white lotus over his

heart. He is sitting loosely, with the right leg pendant. Yellow basubhadra is kneeling beside him with her hands joined, and a book in her armpit. On right Green Tārā is standing in *vara* attitude and an utpal flower Andal. Brikuti of a yellowish white is standing with a Thalgo and a rod in her right hands, and a rosary and anointing vase in the left hands.

15. *Halahala A.* Tib.—sPyan-ras-gzigs-hah-la-hah-la (P.—Che-re-si-hala-hala).

The revered *Halahala* is white in colour, with three faces. The chief face is white, the right blue, and the left yellow, and each of the faces has three eyes.

Symb.—The right hands are in *vara* attitude and hold a rosary and arrow, and the left has 'bread' of goddess, white lotus and bow. On left side he embraces the goddess hod-lden-ma, on his right side there is a three-spiked spear, bearing an entwined snake, and on left a skull, filled with different kinds of flowers.

16. *Padma A.* Tib.—sPyan-ras-gzigs-Padma-gar-dbang (P.—Che-re-si-pe-Kar-wang).

Is red in colour; embracing yum-Gos-dkar-mo with one hand who is standing on his left.

Symb.—Holds a stemmed red lotus, and the left is in Thabs and dancing attitude, with a lotus opened over heart. Sits in *Satva-palaṅga*.

17. *A.* or the Eleven-Faced *A.* of Śrī's Mode. Tib.—sPyan-ras-gzigs-zal-bchu-gchig-dpal-mohi-lugs.

This Avalokita is white and has eleven faces, the last of which is white, the right is green, and the left is red, and the three above these are green, red and white. The three above these are red, white and green, the angry face above these is black, and the one above and highest face, Buddha Amitābha's, with the ushnisha excrescence.

Symb.—The lowest pair of hands are joined (in devotional attitude) over the ear, the right holds a

rosary, *vara* attitude, and the next holds wheel. The left hands hold a white lotus, Rilwa-spyi-lugs (anointing vase), and arrow and bow. The remaining nine hundred and ninety-two hands are extended, in the *vara* mudra, and have an eye on each of the palms. He is in standing posture.

18. *Āntaḥakṛā* A. Avalokiteśvara of the Wish Granting Cycle. Tib.—sPyan-ras-gzigs-yid-bzhin-*h*khlorlo (P.—Che-re-si-yi-zhi-Khor-lo).

This Avalokiteśvara has the lowest face white, the angry face above this is black, and the upper one is of Amitābha.

Symb.—The right hand holds a wish-granting jewel, and the left a wheel over the heart. He is in standing posture.

19. *Ākaṣarājā* A. A., or King of the Sky. Tib.—sPyan-ras-gzigs-nam-mkhahi-rgyal-po (P.—Che-re-si-nam-khar-gyé-bo).

Avalokita, the King of the Sky. This Avalokita is white in complexion. The three lowest faces are white and mild, the three next above these are yellow and smiling, the two next above these are black indigo coloured and angry, and the two above these are dark red. Each of these are possessed of three eyes, and on the top of this pyramid of faces is the face of Amitābha.

Symb.—Of the ten proper hands, the first lowest pair are joined, and the remaining hands of right hold pearl rosary, wheel, *vara* mudra, and an image of Buddha; and the left hold a lotus, anointing vase, jewel and bow and arrow in one place. Of the thirty-eight limb-hands, those on the right side hold jewel, snare, begging bowl, sword, vajra, cross-vajra and water-shell, fire-shell, yellow bow, *chug-ma-yak's* tail shield, bumpa, axe, rosary, blue lotus, gahn-dhe and a white sun. Those on left side hold a white cloud, Rilwa vase, yellow lotus, sword, thod-byug,

rosary, bell, vajra, iron hook, cooling fan, sprul-sku-khang-bzang, book, wheel, body of a snake, Dgun-hbru, and the red Lotus Jewel. The twenty-two thousands of limbs (nying-lag) are all in the *vara* attitude. Each of the hands has an eye in the palm. He is in standing posture.

20. *Vajragarbha A.* A. of the Vajra Cavity. Tib.—sPyan-ras-gzigs-r dorje-snying-po (P.—Che-ré-si-der-je-nying-po).

This Avalokita has a white body. Of the faces the middle one is superposed fivefold, and is very angry and blue. The right is superposed threefold, and it is white, the left is superposed threefold and is red.

Symb.—The first pair of hands are blue and joined over heart; the remaining hands are white; the second pair hold a rosary of vajra and red lotus; the third pair hold a wheel and bow together; and the fourth pair hold an iron hook and fire-heap (me-spung). He is standing in a burning fire-heap.

21. *Trailokeshvara A.* Tib.—sPyan-ras-gzigs-khams-gsum-dbang-sdud (P.—Che-ré-si-kham-sum wang-du).

This revered Avalokita is of a red complexion, and he is a little angry, and his three eyes are open. His hair hangs down in locks.

Symb.—The right hand holds an iron hook, and the left holds a vajra snare. He is sitting in *Vajrapalaṅgah*. He is naked and adorned with bone ornaments.

22. *Lokesvara* The World-Lord of the Seven Letters. Tib.—hJig-rten-dbang-phyug-yi-ge-bdun-pa.

Avalokita is indigo-coloured with three faces, which are black, white and red.

Symb.—The first pair of hands embrace red *Lāsyā Mātri* and hold vajra and bell; the second pair hold an upper garment of human skin; and the third pair hold Damaru and skull with blood. He has a khatamga in his armpit, and is adorned with flowers and jewels. His left leg flexed rests on *Iśvara*, and the right

extended rests on Sitā. His orange hair is adorned with Udumwara flowers, and he is exactly in Heruka's style.

THE TWENTY-ONE TĀRĀS.

1. (? *Prasura Tārā*). Tārā, the Supremely Valiant—Rab-tu dpah-bahi sgröl-ma (P.—Rab-tu pā-wai dö-ma). Z.

This Tārā is a *zhīva*,¹ very fat and strong. Body red, emitting great light. She has one face and eight hands.

Symb.—First pair of hands, joined overhead, hold a vagra and bell; second pair hold bow and arrow; third pair, wheel and spear; fourth pair, sword and snare.

2. (? *Chandrojarsa Sitā Tārā*). Tārā of White-moon Brightness.—dKar-mo-zla-mdangs-kyi sgröl-ma (P.—Kar-mo-da-dang-kyi dö ma). Z.

This Tārā is whitish-purple, with three faces and twelve hands.

Symb.—First pair hands are in *manyam-bzhog* mudra. The other right hands hold Kha-tahm-ga jewel, vajra, flower-garlands. The other left hands hold spyi-blus vase, utpal flower, bell, bumpa vase and a book.

3. (? *Gauri Tārā*). Tārā, the Yellow-coloured.—ser-mdog-chen-gyi sgröl-ma (P.—ser-dok chen-gyi dö-ma). Z.

This Tārā is yellow, with one face and ten hands.

Symb.—The right hands hold rosary, sword, arrow, vagra and rod. The left hands hold dar-bygangs, snare, lotus, bell and bow.

4. (? *Ushnisha vijaya Tārā*). Tārā, the Victorious Hair-crowned.—gtsug-gtor rnam-par rgyal bahi sgröl-ma (P.—tsug-tor nam-par gyal-wai dö-ma). Z.

This Tārā is yellow, and has one face and four hands.

¹ Zhi-wa = mild deity.

Symb.—On right side the first hand is in *vara* mudra, and the second a rōsary. The left hands hold spyibugs and a rod.

5. (? *Huñda Tārā*). Tārā, the Huñ Shouter. Hung-sgrasgrog pahi sgrol-ma (P.—Hung-da-dog bai dö-ma). Z.

This Tārā is yellow, and has one face and two hands.

Symb.—The right is in the *Śaran* mudra and the left holds a yellow lotus.

6. Tārā, the Three World Best Worker. Ljigs-rten-gsum-las-rnam-par-rgyal-bai-sgrolma (P.—jig-ten sum le nam-gye-i-dö-ma). Z.

This Tārā is red, and has one face and four hands.

Symb.—The first of the right hands holds a vajra, and the second a sword. The first of the left hands is in the 'pointing' mudra, and the second holds a snare. She is sitting in the *sattvapalaṅgah* attitude.

7. Tārā, the Suppressor of Strife. rGol-ba-hjoms-pahi-sgrolma (P.—gol-wa-jom pai-dö-ma). Z.

This Tārā is black and has yellow clothes. She is a fierce drag-mo with hairs erect. She has one face and four hands.

Symb.—The upper hand of the right side holds a wheel, and the lower a sword. The lower of left side holds a lotus with a vajra on it, and the upper is in the 'pointing' mudra. The left foot is in extended stride.

8. Tārā, the Giver of Supreme Power. lḥbang-mchhog-ster-bahi sgrol-ma (P.—wang-choy-ter-wai dö-ma). Z.

This Tārā is yellow, and sits on a cushion of piled up crocodiles. She has one face and four hands.

Symb.—The upper pair hold a branch of Aśoka tree and a lotus flower. The lower pair hold a jewel and a bumpa. She is sitting with her feet in half skyil-krung after the fashion of Rol-wa (Lalita).

9. Tārā, the Best Providence. *mchhog-stsol-bahi-sgrol-ma* (P.—*chhog-tso-wai-dö-ma*). Z.

This Tārā is red in colour, and has one face and four hands.

Symb.—The first pair hold a vajra and bell. Her hair is in *dgah-bri-mudra*. The right hand is in the attitude of a dancer snapping with the first three fingers, and the lower left hands hold a branch of 'Ashwa-ka' (? Asoka).

10. Tārā, the Dispeller of Grief. *mya-ngan-sel-bahi-sgrol-ma* (P.—*nyang-an sel-wai-dö-ma*). Z.

This Tārā is black, and is a fierce drag-mo, with one face and two hands.

Symb.—In right hand she holds an iron hook for resisting the eight planets. In left she holds an iron hook for driving off poverty, together with a snare. Her right leg is in extended stride.

12. Skt. (*Maṅgalā* T.). Tārā, the Brightly Glorious. *bkra-shis-snang-bahi-sgrol-ma* (P.—*Ṭa-shi-nang-wai-dö-ma*). Z.

This Tārā is yellow, and has one face and eight hands.

Symb.—In right hand she holds a three-spiked iron hook, a vagra, and a sword; and in left hand she holds a jewel, iron hook, a rod, and a bumpa.

13. Tārā, of the Universal Mature Deeds. *Yongs-su-smin-har-mdsad-pahi sgrol-ma* (P.—*Yong-su-min-par dse-bai-do-ma*). Z.

This Tārā is red, and is a fierce drag-mo. She has one face and four hands.

Symb.—The first of the right hands holds a sword, and the second an arrow; the first of the left holds a wheel, and the second a bow. She is sitting with her right leg extended.

14. *Bhrikuti Tārā*. Tārā, of the Frowning Brows. *Khro-gnyer-gyo-bahi-sgrol-ma* (P.—*To-nyer-gyo-wai-dö-ma*). Z.

This Tārā is dark-indigo coloured. She has three

faces, which are all frowning and wrinkled. She is eating human entrails. She has four (? six) hands.

Symb.—In right hand she holds a sword, iron hook, and rod; and on left holds a skull, snare, and a Brahma's head¹ (Tshangs-mgo). Her head is ornamented with a chaplet of several human heads, and her body adorned with a tiger's skin and snakes. Reeds are growing in the eight directions.

15. Tārā, the Giver of Prosperity. *dge-legs-ster-bahi-sgrol-ma* (P.—*ge-leg-ter-wai-dö-ma*). Z.

This Tārā is white, and has one face and six hands.

Symb.—In right hand she holds a rosary, rod, and one hand in *vara* mudra; on the left she holds a lotus, rilwa (water vessel), and a book.

16. Tārā, the Subduer of Passion. *Chhags-pa-hjoms-pahi-sgrol-ma* (P.—*chhag-pa-jombai-dö-ma*). Z.

This Tārā is red, and has one face and two hands.

Symb.—The right hand is in the Thugs-*dkar-rtse-gsum* mudra, and the left in 'pointing' mudra, holding a tree with its fruit and essence. She is sitting in the *sattvapalaṅgha* mudra.

17. (? *Sārsiddhi* or *Sukhasiddhi* T.) Tārā, the Supplier of Happiness.² *De-ba-sgrub-pahi-sgrol-ma* (P.—*de-wa-thub-bai-ma*). Z.

This Tārā is reddish-yellow, and has one face and two hands.

Symb.—Holds an orb of a moon. She is sitting in the *sattvapalaṅgha* mudra.

¹ This refers evidently to the severed head of Daksha, the son of Brahma, which clung to Mahadeva's hands till released by bathing at Tamrilipti (Tamluk).

² The picture of this form sometimes corresponds with the 17th verse of her hymn (*v. ante*) which makes her hold 'the spotted deer of heavenly lake.' This fact, taken in relation with the probable Sanskrit form of her title as *Sārsiddhi*, probably associates her with *Sārṇath* near Benares, where the great *Dharmacakra* stupa still exists. If this be so, then as *Sārṇath* is mentioned by Genl. Cunningham (Arch. Surv. Rep. i. 105) as a title of Mahadeva, who is sometimes represented with a deer in his hand, the deer would seem from Tārā's hymn to be the '*Chital*' or spotted deer (*Axis maculata*).

18. Tārā, the Excessively Vast. Rab-tu-rgyas-pahi-sgrol-ma (P.—rab-tu-gye-bai-dö-ma). Z.

This Tārā is white, and sits on a goose cushion. She has one face and four hands.

Symb.—The first pair are joined over the head, and hold an iron hook. Of the rest, one is in *vara* mudra, while the other holds an utpal flower bearing a bask. She is sitting in *sattvapalaṅgah* with the right leg slightly extended.

19. Tārā, the Dispeller of Distress. sDug-bsngal-sel-bahi-sgrol-ma (P.—dug-nge-sab-wai-dö-ma). Z.

This Tārā is white, and has one face and two hands.

Symb.—One of the two hands holds an oven against her heart. She is sitting in *sattvapalaṅgah*, with the right leg slightly extended.

20. Siddharta Tārā. Tārā, the Realization of Spiritual Power. dngos-grubs-hbyung-bahi-sgrol-ma (P.—ngothub-jung-wai-do-ma). Z.

This Tārā is reddish-yellow, and has one face and two hands.

Symb.—She holds a golden bumpa against the heart. She is sitting on *sattvapalaṅgah* mudra.

21. Tārā, the Completely Perfect; also a title of the Buddha, *v.* Jaeschke's Dict. p. 469. yongs-rdsogs-byed-pa-hi-sgrol-ma (P.—yong-dsog-je-bai-do-ma). Z.

This Tārā is white, and sits on a lotus and moon, which are above a herd of white elephants, and she is slightly angry.

Symb.—She has (one face) three eyes and two hands. In the right hand she holds a spear with three spikes, and in the left a pearl rosary. She is sitting in half skyil-krung. She has a skirt (sham-thabs) of tiger's skin.

Other forms of Tārā :

22. (? *Pradhamsita Tārā traimandala.*) The Excellent White Tārā triad. sgrol-dkar-gtso-hkhor-gsum-pa (P.—do-kar-tsô-khor-sum). Z.

(This form is common in India). This Tārā has yellow Mariči on her right, holding a branch of an Aśoka-tree, and her left attendant is "The Black Fury *Ekajati*, with the one lock of hair" (Khro-mo ral-gchig ma nag-mo), holding a skull-cup of blood and a curved dagger.

Tārā is an adorned zhi-wa of white colour, with one face and two hands, and standing in slightly inclined posture.

Symb.—The right hand is in bestowing mudra, and rests on the stems of a blue utpal flower. The left hand is in the pandan-rtse *gsum* mudra.

23. *Mriyubachnatarani*. Tārā, the Saviour from Death. hchhi-ba-bslu-bahi sgrol-ma (P. — chhi-wa-lu-wai-dö-ma). Z.

This Tārā is a shi-wa of white colour, with one face and two hands, and seated on a moon cushion upon a white lotus. The right leg being pendant and the left flexed on opposite thigh.

Symb.—The hands rest on breast in dharma-chakra mudra, and between thumb and fore-finger of left hand is held the stem of an utpal flower. And on her right is Kurukulle, and on her left Tho-gyal Yuk-ngon chhen (Skt. Niladanta Krodha raja, "The angry King (friend) with the blue stick").

24. *Lochana* . . . *Sita Tārā* or The Seven-eyed White Tārā. sgrol-dkar-spyan-bdun-ma.

The sgrol-ma is white, and has one face and two hands. She is sitting in *vajrapalānga*. She is possessed of the seven eyes of fore-knowledge. The right hand in *vara* attitude, and the left holds a white utpal flower opened at the level of her ears. She is adorned with jewels. She has the vigour of youth, and a screen-halo of the moon's brightness.

25. Tārā, the Defender from the Eight Dreads.

Tārā is given in eight forms as the Sakti of Avalokita the capacity of Defender from the Eight Dreads (sgrol-

ma *h̄jigs-pa-brgyad-skyobs*), on which also are founded the eight Tārās of Nyima-sba pas-(surajgupta).

26. *Kurukulle Tārā*. *sgrol-ma-ku-ru-kul-le* (P. — Dö-ma Kuru-Kulle).

This Kurukulle has one face and four hands.

Symb.—Two right hands hold pole-axe and hammer, and the two left vajra, rod, and Aśoka flower. She sits with leg flexed up and right leg pendant, and resting on a 'water bull,' and is adorned with silks and jewels.

27. *Traimandala (Khadirayana) T*. *sgrol-ma-h̄jang-khu-gtso-hkhor-gsum*. Green Tārā, of the Sandal forest.

She has one face and two hands.

Symb.—Right hand holds a stemmed blue utpal in *vara* attitude, and the left is in 'the three-holy-ones-pointed-finger' (*mtshon*) attitude. She stands with the right leg slightly extended. She is adorned with silk and jewels. On her right side is yellow Marići, holding a branch of the Aśoka and a vajra; and on her left is Ral-gchig-ma black in *Krodha* fiendess' dress, holding a curved knife and skull-bowl.