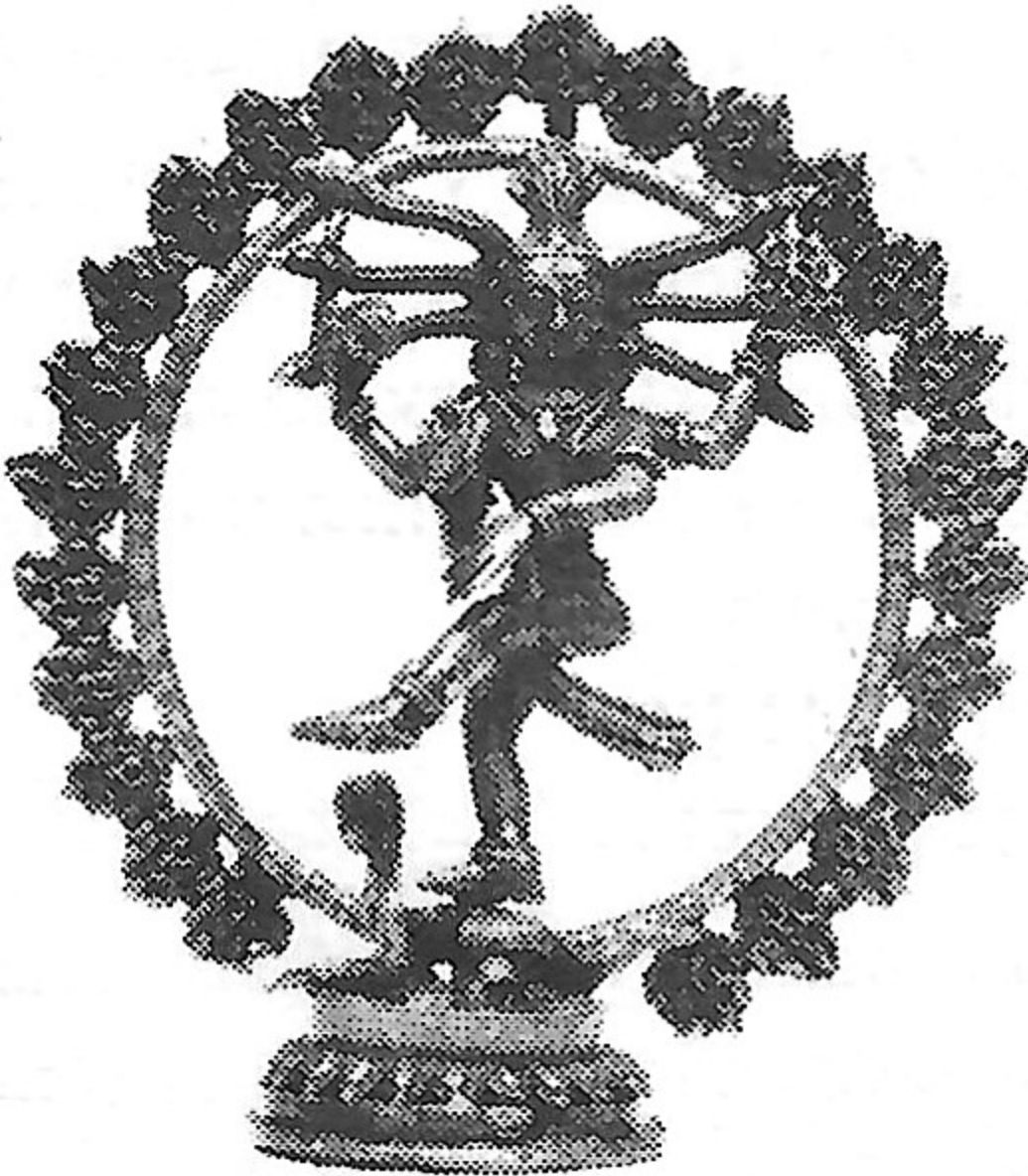


KHARACHHERI

Kharchheri is also a form of Bodhisatwa Avalokiteswara. He is also known as Six Syllabled Lokeswara. The Six syllables are "OM MANI PADME HUM" which is considered so efficacious that it has been carved on rock faces and constantly chanted by devotees. He is always decked with all sorts of ornaments. He is white in colour, four armed carrying rosary in the right hand and full blown lotus in left. The other two principal hands are raised to the chest with the palms enjoined in Namaskar Mudra with a round object known as "Jewel" which is regarded as a symbol of knowledge.



NARTESWARA

Shiva, when in the form of dancing is known as Narteswara. He has fourteen arms and mostly found on his mount, Bull. Narteswara is the Nepali counterpart of famous south Indian Nataraj (King of Dancers). Narteswara is very popular with the Newars as Naasan Deva, patron of music and dance.



AKASHAGARBHA

The Bodhisatwa Akashagarbha is also known by the name of Khagarbha. The word "KHA" and "Akasha" signify the same thing "SKY". Akashagarbha is the Bodhisatwa who lives in the world of Sky.

Akashagarbha is green in complexion with the right hand shows all kinds of jewels and with the left he holds the Cintamani (wish giving) jewel.

VIGHNANTAKA

Vighnantaka is a guardian god of the gates in the Mandala. The name is significant as the word "Vighna" or "Obstacle" refers to the Hindu God Ganesh. He is one faced, two armed, and blue in colour. He carries in his left hand the Tarjanipasa and wields the Vajra in the right. He is terrible in appearance and his brown hair rises upwards. There is a prostrate figure of Ganesh whom he tramples under his feet. It is said that the god Ganesh, being strongly opposed to the idea, began throwing dangerous obstacles on the way of the due performance of the rite of the Odiyana Pandit in order to obtain Siddhi (perfection). Being helpless the Odiyana Pandit invoked the god Vighnantaka, the destroyer of all obstacles. Vighnantaka appeared in a fierce and terrible form, armed with destructive weapons and in no time overcome the latter. So, it may be seen how Vighnantaka is trampling heavily on Ganesh.



APARMITA (AMITAYUS)

Aparmita is the name given to Amitabha in his character of bestower of longevity. Aparmita may be turned either a "Crowned Buddha or a Bodhisatwa and is therefore richly clad and wears the thirteen ornaments. His hair is painted blue and falls on either side to his elbows or may be curiously coiled. He is seated like a Buddha and his hands lie on his lap in Dhyana Mudra holding the ambrosia vase, his special emblem. The vase is richly decorated and from the cover fall four strings of beads which represent sacred pills.



For obtaining long life the lamaist ceremony is held in a curious mixture of Buddhism and demon-worship. In the preliminary worship, the pills made from buttered dough and the ambrosia brewed from spirit or beer and offered in a skull bowl to the great image of Aparmita.

The lama then places a vajra on the ambrosia vase, which the image of Amitayus holds in its lap, and applies a cord, which is attached to the vajra, to his own heart. The wine in the ambrosia vase is then consecrated and the people partake of it as well as of the sacred pills with the firm conviction that their lives will be prolonged through their faith in Aparmita.

BISWAPANI

Biswapani is very obscure. One seldom finds representation of the god either in bronze or paintings. He is seated, dressed in all the Bodhisatwa ornaments. His left hand lying on his lap, palm turned upward. The right hand in charity mudra holds his symbol the double thunderbolt. Viswapani is believed to be in contemplation before the Adi Buddha while waiting the fifth cycle when he will create the fifth world to which Maitriya will come as Manushi Buddha.

UMA MAHESWARA

Uma Maheswara is another name of Parvati and Shiva. When Shiva is represented with his consort Parvati or Uma, in composition called Uma Maheswara. In this position Shiva, Maheswara is shown sitting in a relaxed posture (Lalitasana) in his home Mount Kailash with his wife Uma as she sits on his left thigh and resting in the body of Nandi his mount at his right side. He has four arms, the top right holding a string of beads (Akshyamala) and the top left a trident (Trisula). The front right hand is turned downwards in the gesture of bestowing (Varada mudra) while the left is under the left shoulder of Uma. His hair is shaped in Jata, that is braided and piled high in the characteristic style of an ascetic. Uma is nestling on her husband's left thigh with her right hand. Her left leg raised on the seat. The lower part of her body is turned



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gracefully outwards with her right foot hanging down and resting on the back of her tiny mount, the lion. Uma is holding a flower in her left hand. The Uma Maheswara composition became a prototype representation of a peaceful aspects of Shiva and Parvati.

BHAISAJYA (MEDICINE) BUDDHA

Bhaisajyaguru is known as Medicine Buddha. He is also called the Healing Buddha. He is said to dispense spiritual medicine when properly worshipped. It is even believed that an efficacious cure may be accomplished by merely touching the image. In Tibet, he may be represented either as a Buddha or as a Bodhisatwa. As a Buddha, he has the urn (small round bulge or protuberance above the bridge of the nose) the fourth superior marks of a Buddha Ushnisha (A buldge or protuberance in the skull of the Buddha the first superior marks of a Buddha) short and curly hair. He wears a monastic robe, is seated with the legs crossed. His left hand lying in his lap in meditation mudra, usually holds the medicine bowl, while the right hand in charity mudra holds either a branch with fruit, or the fruit alone, of the myrobalan, as medicinal plant found in India and other tropical countries.



VIDHYADHARI

Vidhyadhari is a spirit, or demigod possessed of knowledge or magic powers, she is one of the Tantric group of four females, skilled in yoga. She has two arms and two legs. Her right leg is bent upwards at the knee so that she is not touching corpse that is lying face down beneath her. At the same time she has thrown her left leg so high that it is actually backwards. This performance shows that she is a slim young



woman. She has a splendid crown, round earrings, chains round her neck and over breast and bends round her upper arms, wrists and ankles. From her shoulders hangs a long garland of human skulls. She has raised her left hand so if to drink from a bowl made out of a human skull with blood. In her right hand carries a chopper.

BAJRAGANDHARI

Bajragandhari is one of the terrible goddess endowed with six faces and twelve arms. She is blue in colour with brown hair rising upwards. She stands in the Pratyaldha attitude. Her faces look terrible with bare fangs and three eyes. She carries in her six right hands, the vajra, the bell marked with a vajra, the sword, the trident, the arrow and the disc. In her six left hands she carries Khartwanga, the goad, the bow, the parasu, the noose and the tarjani against the chest. Her first face is blue and the other five faces show five different colours.

NAIRATMA

The word 'Nairatma' means 'having no soul' and is another name for Surya. The forms of Nairatma is in many respects similar to the form of Vajravarahi, she is blue in colour while Vajravarahi is red in colour. Vajravarahi is emanation of Vairochana so there should be the image of Vairochana on the crown; while Nairatma, being an emanation of Akshyobhya, should bear the image of Akshyobhta on the crown. Like Vajravarahi she stands in the Ardhapayanka in a dancing attitude on the moon over the chest of a corpse. Her face looks terrible with bare fangs and protruding tongue. She carries the Katri in the right hand and bears the Kapala and the Khartwanga in the left.





RATNAPANI

He is the Bodhisatwa of Dhyani Byddha Ratna Sambhava. He is green in colour, holds the jewel in the right hand, and the disc of the moon on lotus in the left hand.

MANJUVAJRA

Manjuvajra is a form of Manjusri represented with his sakti. He has three heads. The centre face is red, the right face is blue and the left white. He has six arms which the principal pair is engaged in embracing his female counterpart. The remaining four hands carry the sword, the arrow, the bow and the night lotus. He sits in Vajrasana or in the Bajra-Paryanka attitude in the orb of the moon supported by a lotus.



YOGAMBAR

Yogambara is the principal deity of Yogamber Mandala. He sits in Ardhaparyanka on a double lotus placed on lion. He is blue in colour and is three faced. His principal face is blue, the right white and the left red. He is six armed. In his two principal hands carrying the Vajra and the Vajra marked bell. He embraces his prajna jnan dakini, who is either blue or white in colour and is decked in ornaments of snake. In the remaining two hands he holds the breast and the arrow, and in the two left he shows the lotus bowl and the bow.



CROWN BUDDHA

Crown Buddha is a Buddha in the position of meditation known as firm as a diamond. He is making the gesture of "Touching the earth" Gesture and attitude are equally characteristic of the historic Buddha Sakyamuni and of his earthly predecessors, and of the Dhyani Buddha Akshobhya, the unshakable one.



CHAMUNDA



Chamunda is the sixth deity in the series of Hindu mother goddesses which are known as Astamatrikas. Chamunda rides on a corpse. She is of red colour and four armed with the first pair of hands. She holds the katri in the right and the kapala in the left. In the second she exhibits the anjali. Chamunda, known also as Kali, is the celebrated Hindu goddess of death. She may be represented alone or in the Company of a group of goddesses known collectively as the Eight Mother goddesses. She was created by the great goddess Durga who gave her title Chamunda, because she killed the demons Chanda and Munda. Her body is bare and very thin with fantastic and expressive face articulated ribs bony arms and legs.

VAJRAPANI



Vajrapani with the vajra symbol is the spiritual son of the Dhyani Buddha Akshobhya who is the progenitor of the Vajra family. His spiritual mother is Mamaki. Vajrapani is also known as god of rain. It is said that when the Nagas (serpent) appeared before Buddha to listen to his teachings, Vajrapani was charged by Tathagata to guard them from the attacks of their mortal enemies, the Garudas. To deceive and combat the Garudas, Vajrapani assumed a form with head, wings and claws like the Garuda themselves. Hence, Vajrapani as the protector of Nagas is looked upon as the Rain God. So, Northern Buddhists appeal when rain is needed or is too abundant. One can also find Vajrapani in Garuda form among the various forms of Vajrapani. Vajrapani when represented either stands or sits and carries usually a lotus on which is placed the family symbol of Vajra. Sometime, he holds the vajra against the chest in one of his hands.



CHHEPU

Chhepu is one among the three brothers Garuda, Chhepu and Hitimanga. It is told that once the mother of these brothers, requested her husband to give birth of such a son who would be the bravest, most truthful and entitled with all superior marks. Her husband told her to wait for a certain period. She being impatience to wait for a long period, looked the nest whether he was born or not. She found Chhepu in a prematured condition only with formation of head.

It is also told that Chhepu disappeared from the world as he did not want to see the kaliyuga, the great yuga, when the evil would completely triumphant over the good and the world would be destroyed by Vishnu in his incarnation as kalki, the destroyer. Knowing his bravery, truthfulness and entitled with all the superior marks Manjushree wanted to see him and requested Chhepu to show his full form. Chhepu appeared slowly amidst the cloud. Manjushree, as an veteran artist, immediately drew his form by his foot secretly without the knowledge of Chhepu. When Manjushree could finish to draw his head only Chhepu came to know Manjushree's deception and immediately disappeared. Due to his bravery, truthfulness and all superior marks, he was given the place at the top of the main entrance of the shrines for the protection from all the dangers. Nagas are the food of Chhepu.



KSITIGARBHA

The third Bodhisatwa Ksitigarbha is rarely represented. He is yellow in colour, shows the earth touching mudra in the right hand, a lotus with the wish giving tree (Kalpa Briksha) in the left.

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Simbasya



Kakasya

ANIMAL FACED GODDESSES

There is a set of four very interesting deities. They all have animal faces and have several forms such as (a) Hayashya with horse faced, (b) Sukarasya with sow faced; (c) Svanasya with dog faced and (d) Simbasya with lion faced. Each of them has given a different direction in the Mandala such as Hayasya in eastern gate, Sukarasya in the southern gate, Svanasya in the western gate and Simbasya in the northern gate. They are violent in appearance, nude, dancing on a corpse and wearing garlands of severed heads. They carry the kartri in the right hand and kapala in the left hand.

BIRD FACED GODDESSES

There is another set of four very interesting deities. They all have bird faces and have several forms such as (a) Kakasya-crow faced; (b) Grishasya-Vulture faced; (c) Garudasya-Garuda faced and (d) Ulukasya-Owl faced. Each of them has given the intermediate corners of the Mandala. All of them are violent in appearance, nude, dancing on a corpse and wearing garlands of severed heads. They carry the kartri in the right hand and the kapala in the left hand.

DHARMADHATU

The term 'Dharmadhatu' has different meanings according to different context. The literal meaning of the term is explained as 'Source of Dharmas' or elements of dharmas. It is the non-sensuous object of element perceived when we are free of thought constructs.

According to Swayambhu Purana text, the words Swayambhu, Dharmadhatu, Sunyarupa etc.



are used as synonyms. Swayambhu is called self-existent wisdom or Primordial awareness. When manifested in physical form, it is known as Adi Buddha. In Nispannayogavali Dharmadhatu Mandala is described in great detail. In this mandala chief deity is Manjughosha, the representative of Primordial Awareness with four faces and eight arms. A large number of deities are included in this Mandala. The devotee is allowed to visualize this Mandala in developing stage of meditation. By this practice the devotee swiftly accumulates the merits and wisdom necessary for the attainment of Buddhahood.

MAHAKALA

Several series of Hindu deities are found in the Buddhist Pantheon. Mahakala is one of the Hindu deities of Brahma group. He is one of the eight terrible deities of the Buddhist pantheon with ornaments of snakes, canine teeth, protruding belly and dressed with tiger skin. He is dark blue in colour. He carries trisula and kapala in his two hands. He may have one face with two, four or six arms or eight faces with sixteen arms. As he is the defender of law, he is given a good position at the entrance doors of Buddhist Shrines.



MAHAPARATISARA

Mahapratisara is one of the principal deities of Pancha Raksha. She occupies the center of the Mandala. She protects from all sorts of specific evils and physical dangers. She is to be conceived as having the image of Ratna Sambhava in her crown.

She has four faces. The front face is yellow, the right is white, the rear is blue and the left is red

in colour. This deity has twelve arms. In her six right arms she holds the jewel, the discus, the vajra, the arrow, the noose, the trident, the bow, the axe and the conch.

NAGARJUN

Nagarjun is usually called the 'Founder' of the Mahayan system. Some claimed that he was only its principal expounder. Some look upon Asvaghosha, the probable master of Nagarjuna as the founder of Mahayan doctrine. Others still believe that Nagarjun founded the Madhyamika School and was the first to teach the Amitabha doctrine.



Nagarjun was born in Southern India around the end of the second century A. D. His parents were of the Brahman caste. At his birth, it was predicated that he would only live seven days. Considering the acts of merit performed by his parents, the god delayed his death until seven weeks and then seven months and finally to seven years. Before the seven years were up, he was sent to Nalanda where he learnt to adore Amitayus, god of long life, and succeeded to propitiate the god and lived three hundred years on earth.

Nagarjuna was the greatest Buddhist philosopher and mastered all the sciences; and especially magic Art. He is said to have acquired Siddhi by which magic power he obtained the 'Rainbow body' and was thus able to become invisible at will and transport himself from one place to another by supernatural power. Different Buddhists claim Nagarjuna about his rank as the disciple of the Buddha.

According to Buddhist texts, Sakyamuni predicated the rebirth of his disciple Ananda under the name of Nagarjuna founder of the Mahayana System.

Some believed that Nagarjuna received the doctrine directly from Vajrasatwa. Some believed that he received the treatise from the serpent gods, the Nagas to whom Gautam Buddha had given the treatise until such time as the world should become sufficiently enlightened to understand its transcendent wisdom.

Nagarjun was deified and enroled among the Northern Buddhist divinities. He has a halo on which are seven snakes. If painted, the middle one is yellow and the others grey. He is represented like a Buddha. he wears the monastic garments. He has no symbols. His hands are in dharmachakra mudra. If painted, he is white.

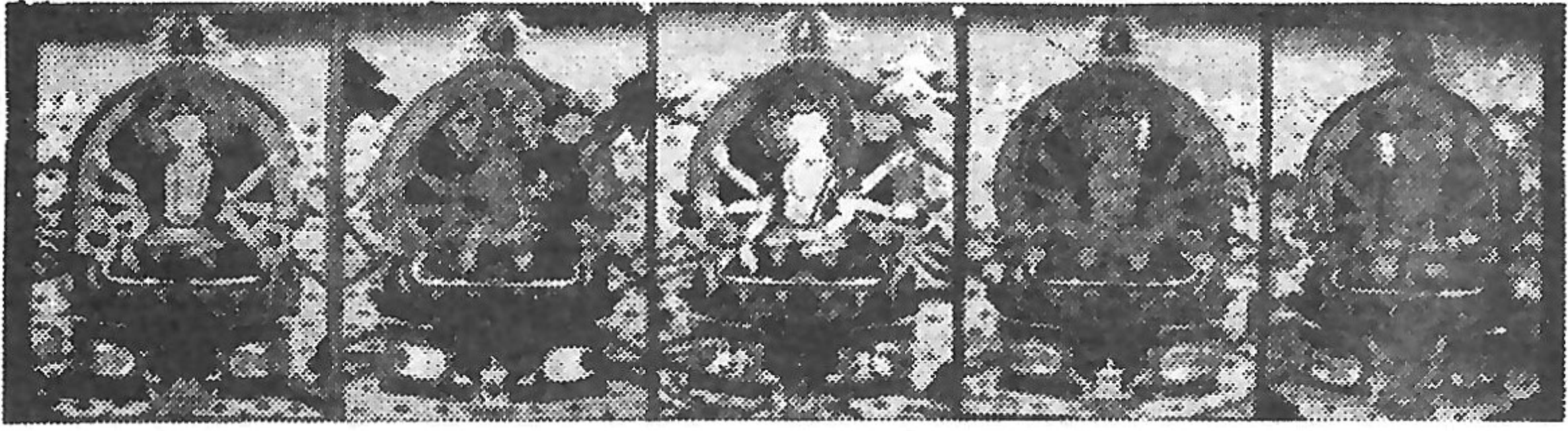
OM !

Om, the mystic syllable of A-u-m is venerated by the Brahmans as well as by the Buddhist. The devotees regard it to be too sacred to be uttered aloud only formed by the lips. It is written that when all was void the triliteral syllable Aum became manifest.

Adi Buddha at his will proceeded from Om. In that Aum, Adi Buddha who is present in all things formless and passionless, possesses the Tri-Ratna. It is also written that Adi Buddha became manifest in the greatest Sunyata (void) as the letter A. It is also written that when all was Sunyata, Prajna Devi (Adi Dharma) was revealed out of Akasa with the letter 'U'. The Vija mantra of Sangha is 'M'. Thus the letters A-u-m are the vija mantra of Buddha. Dharma and Sangha V. Tri-Ratna.

The mantra generally begins with Om and ends with hum. the most widely known mantra is the six syllable one of Avalokiteswara 'Om Mani Padme Hum'.





PANCHA RAKSHYA

Pancha Rakshya Deities are five protectresses deities popular and well known amongst the Mahayana Buddhist particularly of Nepal. A manuscript copy of the Pancha Rakshya describing five Rakshya deities, their worship on different occasion and their powers is found in every Buddhist house of Nepal. It is stated that when these five Rakshya deities are worshipped grant a long life. They protect kingdom, villages and meadows. They protect men from evil spirits, diseases and famines. This manuscript is recited in all varieties of domestic difficulties such as illness, ill fortunes, loss of wealth etc.

All the deities are worshipped either singly or collectively in a Mandala. In the Pancha Rakshya Mandala Mahapratishara is enthroned in the centre while four others occupy the four direction such as Mahasahasrapramardini in the east Mahamantranusarini in the south, Mahasitavati in the west and Mahamayuri in the north. It is also said that any one of the deities may become a leader in the Mandala occupying the central position. In this case all other deities become her subordinates.

KURUKULLA

There are many forms of the deity Kurukulla. But the most important form is called Tarodbhava. She is the goddess of wealth. She is also worshipped by unhappy lovers. She is believed to be successful in bewitching men, women, ministers, and the kings. 'Om kurukulle hum hrin svaha' is the mantra when muttered ten thousand times is said to fulfil every one's desires. Thirty thousand times of this mantra must be muttered to subdue a minister. The subjugation of a king



requires more than a lakh. She is red in colour with red garments, red ornaments and seated on a red lotus. She is usually represented in dancing attitude. If she stands, she stands on her left foot and her right leg is raised. She either wears a crown of skulls or a band surmounted by ornaments. She has four arms. Two left hands show charging a flowery arrow on a flower bow ready to strike at and other two hands hold a noose and a goad.

VAJRANANGA

This form of Manjushree bearing the image of Akshyobhya on the crown is known as Vajrananga. He is worshipped in the Tantric rite of bewitching men and women. His complexion is yellow. He is in the prime of youth and bears the image of Akshyobhya on his crown. The two principal hands hold the fully expanded bow. The four remaining hands carry the sword and the looking glass in the right hands, while the two left hands carry the lotus and the Asoka bough (a particular kind of tree) with the red flowers.



HAYAGRIVA

Hayagriva is also one of the main archetype dieties of Nyingma Order. He is one of the emanation of Bidhisattwa Avalokiteswar in terrific form. He has many forms often with three faces, six arms, and four legs, and sometimes with huge wings. He can be recognised by a small horse head surmounted on the top of his main terrific head and gives him his name Hayagriva. "Horse necked one". The horse head neighs very loudly and the sound is said to pierce all the false appearance inherent existence or substantial reality. His hair is dishevelled and protuding from the horse head. He wears a crown of skulls and under a belt of heads hangs a tiger skin. His symbols are the thunderbolt, trident, lasso etc.

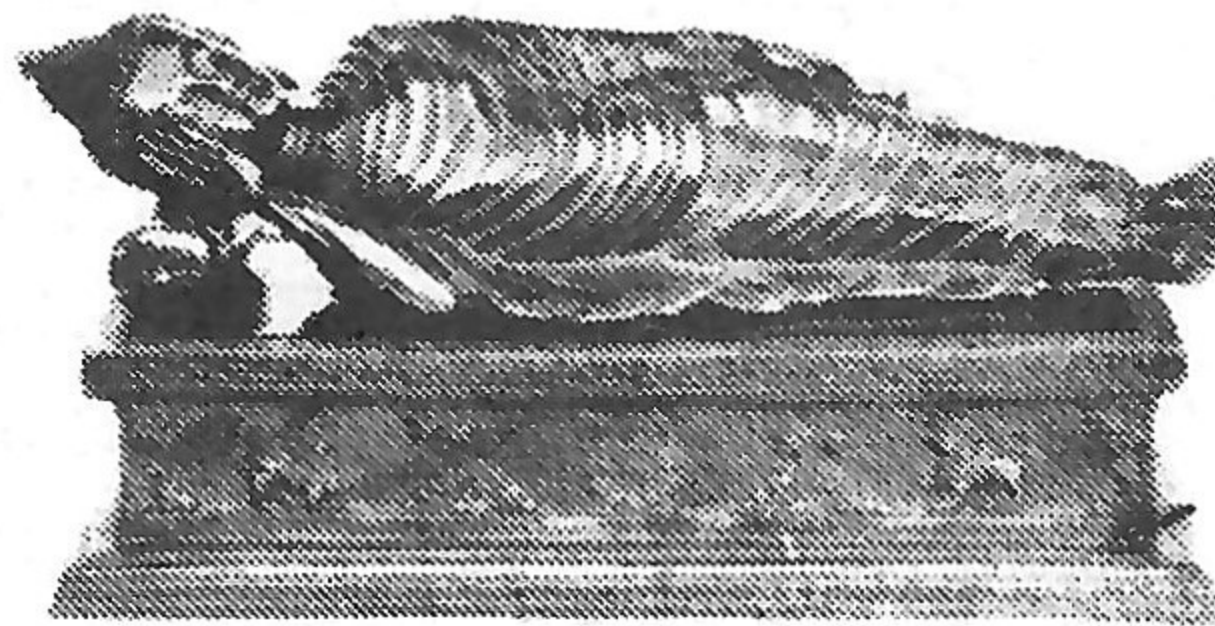
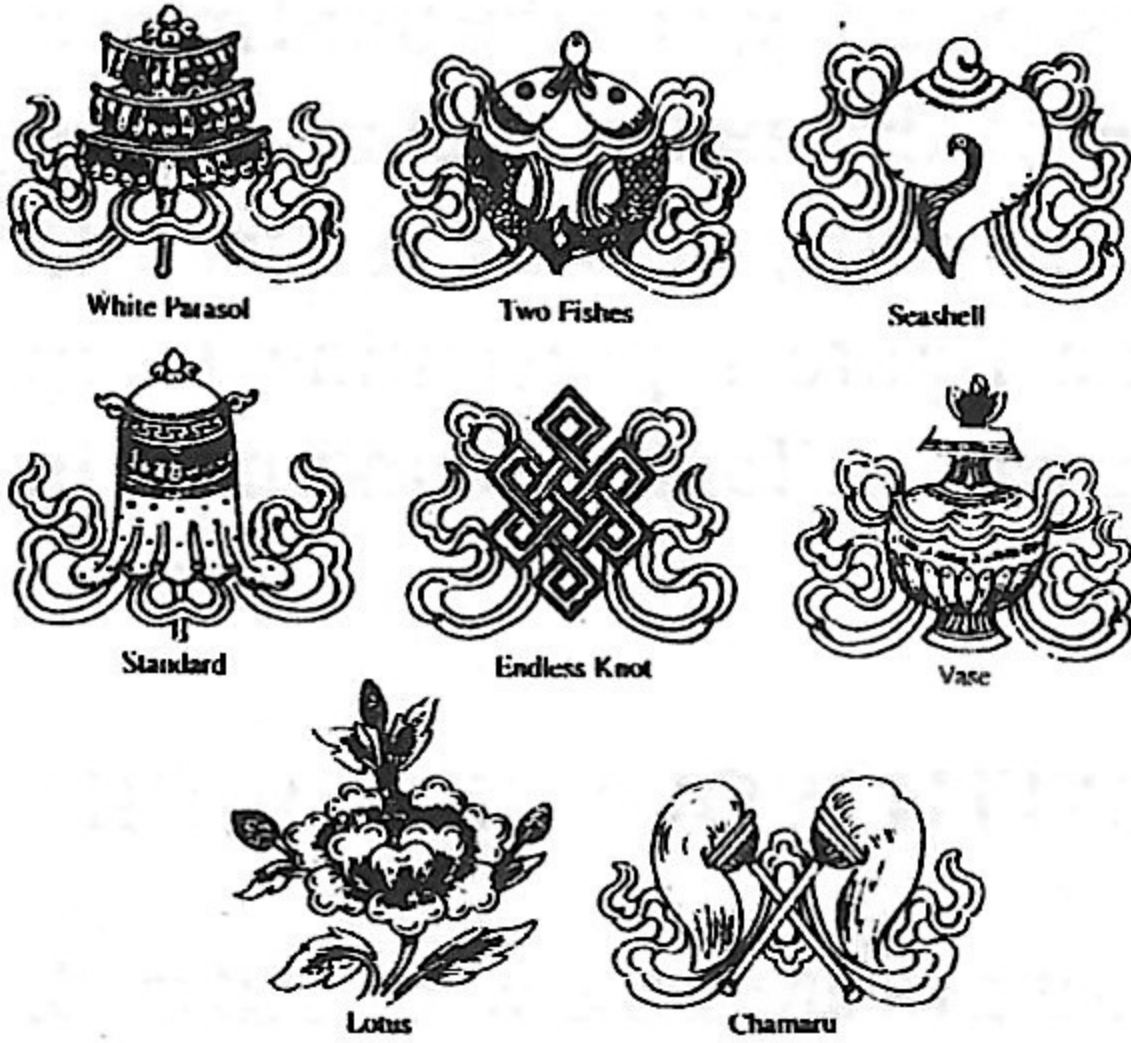


ASTAMANGALA

(The Eight Auspicious Signs)

White parasol, two fishes, Sankha, Dhvaja, Srivatsa, Kalasa, Padma, Chamaru are called Astamangal or The eight Auspicious and glorious emblems. These appear all together or singly as a frequent decorative motif in stone, wood, metal and painting. These are believed to represent the gifts given by celestial beings to Sakyamuni on his attainment of Enlightenment of Buddhahood. The white parasol protects one from evil desires. The two fishes symbolizing beings rescued from the ocean of misery of earth existence. Sankha, the white conch-shell, symbolizes the blessedness of turning to the right and proclaim the glory of the saints by its humming sound. Dhvaja, the banner signifies the victory of Buddhism. Srivatsa, endless knot or mystic diagram, symbolizes

of the endless cycle of rebirth. Kalasa, the vase; treasury of all spiritual wealth and it also holds amrita the water elixir immortality Padma symbolizes of Purity. Chamaru, fly-whisk; symbolizes Tantric manifestations, it is made of yak tail attached with silver staff, it is used during ritual recitation and fanning the deities on an auspicious religious ceremony. These eight auspicious symbols usually displayed during the performance of vrata ceremonies, consecration of house and an elaborate Fire sacrifice ceremony marked on paper, cloth or metal.



NIRVAN BUDDHA

Buddha entering into Nirvan in Kusinagar in 543 B. C. in reclining posture after 45 years of untiring efforts in preaching the path to emancipation from the bondage of suffering i. e. Birth, Old Age, Disease and Death. Three months before the full moon of the month of Magh, he had announced to the Bhikkhus in Vaisali that he was relinquishing his will to live as his body was already wornout and he would enter into Nirvana (Passing away) in Kushinagar on Bhaisakh Full Moon Day.



DEEP MEDITATING BUDDHA

Prince Shiddhartha in his emaciated posture in his engagement in deep meditation for three months, the first month spent in taking one grain of Mustard seed a day, the second month in taking one grain of sesame seed a day, and the third month in taking one grain of dry pulse (kolan) a day. During these three months, he was reduced to skeleton. The stone figure representing Deep Meditating Buddha was in Taxila, found now in Pakistan.

SIDDHARTHA WITH WOUNDED DUCK



Prince Shiddhartha treating the wounded duck injured by the arrows of Prince Deva-dutta, the cousin brother of Prince Shiddhartha always claiming rivalry with the Buddha. This figure is the symbolical expression of Prince Shiddhartha's compassion towards the ailing creatures.

KRISHNA



Krishna is an eight incarnation of Vishnu. Krishna was the Hero of Mahabharat. He was a soldier, philosopher, statesman and admired by the Gopinis, who looked after the cows. He had destroyed king Kansa, Shishupala and Kalya, the serpent king. He had established a new philosophy of action in Hinduism, which is known as Geeta. He is considered to be the most important god and worshipped by millions of people in India and Nepal. He became most popular and beloved hero of Hindu mythology, the symbol of devotion, love, joy and music. He is usually portrayed playing flute with his consort Radha dancing, or surrounded with milkmaids (gopinis). The devotion between Krishna and his consort Radha symbolized the ideal relation of love between the soul and god.

OM MANI PADME HUM

ॐ मणिपद्मे हूँ

Om Mani Padme Hum (Hail the jewel in the lotus) is a six syllable invocation (Mantra) of Avlokiteswara one who is invoked as the savior and the Protector from danger. One who recites this Mantra, he will be saved from all dangers and will be protected. So this Mantra is widely found in every field of Mahayana Buddhism. One can find this Mantra inscribed on rocks, prayer wheels, Chaitya walls, loose stones heaped as Mani (jewels) on roads, paths, mountain passes, the approaches and exits of villages. One can find this Mantra inscribed outwardly in the prayer wheels and millions of this Mantra insides the prayer wheels. One who turns one round of this prayer wheel, it means he recites millions of this Mantra. As this Mantra saves from all dangers people used it as pendant, rings etc. for the protection.

VAJRAKILA



Vajrakilla known as Vajrakumar is the deity of the magic phurba dagger a symbol of the sharp point of wisdom fixed immobile on goodness by the power of one pointed concentration. Vajrakilla is one of the favourite tantric archetype deity used in Nyigma Order. The strange and awesome appearance helps the practitioners undertake and achieve the task of clearing away the obstructions to enlightenment.

Vajrakilla has three heads, six arms, and four legs. His three right hands except for the right front one held vajras with five and nine prongs. The right front one makes a gesture as granting boons with open palm. His three left hands hold a flaming three refuge jewel, a trident and the phurba dagger. His back is covered by the freshly flayed skin of the elephant of ignocance, where legs are

tied in front. A human skin is tied diagonally across his chest with the hands lying flat on his stomach. A rope ripples over his body with severed heads hanging by their hair. A knee length loin cloth winds around his belly belted with a tiger skin complete with tail, claws, and head. This deity wears live snakes as earrings, bracelets anklets, a cord over his chest and a hair ornament. His faces are round and small compared to the tall body. Despite the large fangs and bulging eyes, he has a likable pleasant demeanor.

SITATAPATTRA

Sitatapattra is the goddess of the victorious white parasol. She is a powerful independent deity. She is also known as Ushnishasitatapattra as she was emanated by Sakyamuni Buddha from his crown protusion (Ushnisha). Whoever does practice her Sadhana will be reborn in Amitabh's Pureland. Her sutra and mantra emanated from Buddha's Ushanisha.

She is popular with the Geluk order in particular. She has one thousand heads. Facing forward are two hundred white faces, to the right are two hundred yellow faces, behind are two hundred red faces, left are two hundred green faces, above are two hundred blue faces. Each face has three eyes and bears a vajra on top. Her body is white in colour, and covered with a hundred thousand million eyes. She has five hundred right hands, and five hundred left hands. Each holds a very sharp flaming sword. Her five hundred right legs are outstretched stepping on all forms of danger, and five hundred left legs are flexed with the feet drawn inwards stepping on.



EKAJATA

Ekajata is one of the most powerful goddesses in the Vajrayanic Pantheon. If a man listen to her mantra, he is at once freed from all obstacles, and is attended always with good fortune, his enemies are destroyed, and he becomes religiously inclined.



Ekajata is a feroceous form of Tara. In simplest form, she is represented seated, holding in her two hands the chopper and skull cup, and in her crown is an image of Akshyobhya. In other form she is represented with four to twenty four arms. She is generally standing on her left foot and her right ankle' stepping on corpses. She has the third eye, she is laughing-horribly with prominent teeth, and protruding tongue. Her eyes are red and round. Her hips are covered by a tiger skin, and she wears a long garland of heads. If painted her colour is blue. She is dwarf and corpulent. If she has four arms, her symbols are sword, knife, blue lotus and a skull cup.

SYMBOLS AND CHARACTERISTICS OF DHYANI BUDDHA

FAMILY HEAD	Vairochana	Akshobhya	Ratna sambhava	Amitabha	Amoghashiddhi
DIRECTION	Centre	East	South	West	North
COLOUR	White	Blue	Yellow	Red	Green
MUDRA	Dharmachakra	Bhumisparsa	Varada	Dhyana	Abhaya
SYMBOL	Wheel	Thunderbolt	Jewel	Lotus	Double Thunder bolt
EMBODIMENT OF	Sovereignty	Steadfastness	Compassion	Light	Dauntlessness
TYPE OF EVIL	Stupidity	Wrath	Desire	Malignity	Envy
VEHICLES	Dragon	Elephant	Lion	Peacock	Harpys (Garuda)
SPIRITUAL SON	Manjushree	Bajrapani	Ratnapani	Avalokiteswara	Bajrapani
CONSORT	White Tara	Locana	Mamaki	Pandara	Green Tara
COSMIC ELEMENT	Form (Rupa)	Consciousness (Vijnana)	Sensation (Vendana)	Name (Sanjna)	Conformation (Samskara)

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