BUDDHIST DEITIES AND MANTRAS IN THE HINDU TANTRAS: II THE ŚRĪVIDYĀRṆAVATAṆTRA AND THE TANTRASĀRA

1. INTRODUCTION

In the first part of this paper (Bühnemann 1999) I examine the adoption of Vasudhāra Lakṣmi, Jambhala and Yamāntaka and their mantras from a Buddhist Tantric context into the Tantrasārasaṃgraha and the Mantrapāda of the Iśanaśīvagurudevapaddhati. This second part addresses Buddhist mantras which I have identified in two texts which belong to a later period: the Śrīvidyārṇavatantra (ŚVT), attributed to Vidyārṇya Yati, and Āgamaṇav īśa’s Tantrasāra (TS). These two texts are compilations drawing on older Tantras, some of which appear to be lost, such as the Kukkutēśvaratantra and the Āgamottara. Since several texts which are cited in the TS as authoritative on the worship of originally Buddhist deities and mantras are also cited in the ŚVT, I combine the study of the TS and the ŚVT in this paper.

The ŚVT is a voluminous compilation of mantraśāstra attributed to Vidyārṇya Yati, a North Indian of uncertain identity. The Tantra consists of lengthy quotations from Tantric texts along with the compiler’s brief explanatory notes. The texts cited include the Daksīṇāmūrti-Saṁhitā, the Tantrarāja, the Śāradātilaka and the Kulārṇavatantra. The ŚVT has been edited by R.C. Kak and H. Shastri 1932–1937. In their edition, the text consists of two parts: chapters (śvāsa) 1–18 (volume 1, pp. 1–545) form the pūrvārdha and chapters 19–36 (volume 2, pp. 1–914), the uttarārdha. I refer to the work by citing the volume number and page number. The vast amount of material found in the ŚVT, which is outlined in a pamphlet by Śāstri 1944, has not received the attention it deserves. The ŚVT in all likelihood quotes Mahīdhara’s Mantramahodadh (MM) and therefore must be later than 1588. Its latest possible date of composition is the year 1726, the date of an extant manuscript of the text.

The TS by Krśnānanda Āgamaṇav īśa is a well-known compilation of mantraśāstra, which attained great popularity in Bengal. The TS

was compiled at least one century after the MM, which Mahidhara completed in 1588, and was most likely written in the seventeenth century. The iconography of this text is studied by D.C. Sircar 1972–1973 and P. Pal 1981. While closely examining the TS, I noticed that it relies heavily on Laksmanašekha's Šāradātilaka (ŠT), which it calls 'the Šārada' or 'the Nibandha,' and whose descriptions it frequently quotes without attribution. The work also contains long extracts from the Phetkarimāntra. A new edition of the TS reconciling these citations with the original texts would be desirable. Since we do not have a critical edition of the work, I use here the edition entitled Brahatantrasāra published in 1985. It is based on a Bengali version and contains numerous misprints. The earlier edition published by the Chowkamba Sanskrit Series Office (Varanasi 1938) is incomplete.

In this paper I address selected Buddhist mantras which appear in the ŠVT and the TS which have been discussed either not at all or not in detail by other scholars. Since the mantras in these texts are usually communicated in a code, they cannot be identified easily by glancing over the texts. Moreover, their correct wording can only be determined after deciphering the code (which often allows for several options) and comparing the version of the mantra arrived at to versions found in other texts.

The MM already incorporates mantras of the originally Buddhist goddesses Ugratarā, Tārā (Ekajata) and Chinnamastā, who also appear in the ŠVT and the TS. Bhattacharyya 1930, pp. 1292–1295, 1932, pp. 159–161 and Pal 1981, p. 83 have already discussed the adaptation of Chinnamastā (also called Pracandačandaikā) by the TS. In Bühnemann 1999, section 1.6.3.3, I have also addressed this goddess and referred to Buddhist mantras associated with her worship in Mahidhara's MM. For this reason, I do not address Chinnamastā again in this paper. I should, however, add that Chinnamastā is conceptually related to early goddess icons which are frequently shown either headless, faceless or lotus-headed. In addition to the deities adopted already in the MM, the ŠVT and the TS adopt Manjughoṣa.

2. BUDDHIST MANTRAS AS A SPECIAL CATEGORY OF MANTRAS

In some traditions of the ritual worship of Śrīvidyā/Tripurasundari in her śrīcakra, the teachings (darśana) of various sects are worshipped. These include the teaching of the Buddha. According to a late ritual compendium on the Kaula form of the daily worship of the śrīcakra, the unpublished Svacchandapaddhati by Cidananda (cited in Khanna 1986,
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pp. 253, 257), the first of the circuits of the śrīcakra, the trailokyamohanacakra, is presided over by the Buddhist teaching (bauddhadarsana). In the manuscript of this text cited in Khanna, six circuits of the śrīcakra are associated with the teachings of the following sects: (1) bauddha, (2) brāhmaṇya and saura, (3) sākta, (4) śaiva, (5) gānapatiya and (6) vaiṣṇava (Khanna 1986, pp. 257, 259, 261, 263, 265 and 267). An early reference which documents the association of the trailokyamohanacakra of the śrīcakra with the bauddhadarsana appears in the thousand-syllabled mantra of Lalita, which consists of the goddess' epithets, in the Lalitopākhyaṇa of the Brahmāṇḍa-Purāṇa, chapter 43.1–14. The mantra refers to the following darsanas: bauddha, vaidika, saura, vaiṣṇava, sākta, śaiva and śāmbhava, the latter associated with the saṃvāṇandamayacakra of the śrīcakra. Gandharvanatantra 5.75cd prescribes the worship of the Buddha in the trailokyamohanacakra of the śrīcakra as well.

In connection with the worship of the Śrīvidya mantra, ŚVT 1, p. 170, 4–6 names teachings (darsana) presided over by the deities (1) Brahmā, (2) Viṣṇu, (3) the sun, (4) Buddha, (5) Śiva and – most superior – (6) Sakti. Already the earlier MM by Mahidhara (written in 1588) 12.75 prescribes the worship of these six darsanas, i.e., those associated with Śiva, Sakti, Brahmā, Viṣṇu, the sun and the Buddha (sugata).

The ŚVT classifies mantras of female deities (vidyās) belonging to six “āyatanas.” The Buddhist mantras are ascribed to the uttarāyatanam, the northern “āyatana”, which is reminiscent of the uttarāmnaya, the northern tradition/transmission (ŚVT 1, p. 170, 5 and p. 170, 24). In the classification provided in ŚVT 1, p. 245, 11–12 and pp. 257, 10–259, 10, the Buddhist mantras are specified as those whose presiding deities are associated with the Buddhist teaching (bauddhadarsana).

ŚVT 1, pp. 242, 13ff., in addition to a category comprised of mantras of the Vedic tradition, classifies mantras which have (1) Viṣṇu, (2) Śiva, (3) the sun, (4) Sakti, (5) Buddha and (6) Gaṇapati as presiding deities. In a citation (ŚVT 1, p. 245, 4–11) attributed to the Śrīkularūna, which cannot be identified in the printed editions of the Kulārnavatantra, mantras are classified as (1) vaiṣṇava, (2) vaidika, (3) śaiva, (4) saura, (5) sākta and (6) bauddha. In addition to the Buddha, the lists include the mantras of Viṣṇu, the sun, Śiva and Sakti who are part of the pañcāyatanam of the Smārtas. The pañcāyatanam usually includes Gaṇapati/Gaṇeśa, but some earlier authorities appear to have included Brahmā instead.

In the ŚVT, the Buddhist goddesses are specified as the following eight: Padmāvatī, Ugratāra, Ekajata, Tārā, Nilasarasvatī, Mātāngī,
Sumukhī and Caṇḍamātāṅgī. The Buddhist origin of the forms of Tārā, such as Ugratārā and Ekaśatā, and of the Tantric Sarasvati, who are named in this list, has already been shown by Bhattacharyya 1930, pp. 1278–1279. However, neither the iconography nor the mantras of Padmāvatī, Mataṅgī, Sumukhī and Caṇḍamātāṅgī, as described in the ŚVT, can be shown to incorporate typical Buddhist Tantric elements.

The following description of the Buddha appears in ŚVT 1, p. 170, 27 – 171, 1. Its source is unspecified; however the verse can be identified in Sāradātīlaka (ŚT) 17.158, where it is part of a hymn of praise to Viṣṇu’s ten avatāras. This verse, as part of the same hymn, is also cited in TS, p. 386, 7–9. The hymn must have been quite popular, since it is included in a contemporary collection of stotras, the Bṛhatstotraratnākara, pp. 509–510. In this hymn, the Buddha is listed as the ninth avatāra of Viṣṇu and occupies the place before Kalki, a position traditionally assigned to him in Purānic literature (Gail 1969, p. 917; Bhattacharya 1982, pp. 387–388). The Buddha as an avatāra of Viṣṇu is referred to in the Purāṇas from the eighth century onwards (Gail 1969, p. 923):

\[
\begin{align*}
\text{purā purāṇān}\, &10\, \text{asurān vijeti} \\
\text{sambhāvāyan cīvaracitrāhavesam}\, &11\, /
\text{cakāra yah śāstram amoghakalpaṃ} \\
\text{tam mūlaḥbūtaṃ pranamāmi}\, &12\, \text{buddham} \,13
\end{align*}
\]

“To him who previously putting on the attire of a (monk’s) robe and emblems in order to conquer the ancient demons made a scripture that appeared unfailing -- I bow to the Buddha, the pioneer.”

The above verse appears to refer to the Buddha as the author of a scripture with heretical teachings intended to confuse the demons so that they would turn against Vedic practices and thus can be easily conquered by the gods.\textsuperscript{14} This is the usual function of the Buddha as an avatāra of Viṣṇu.

In my conclusion of Part One of this paper, I have briefly discussed the attitudes of compilers of Hindu Tantras towards the Buddhist deities and mantras they incorporated in their texts. It is remarkable that in connection with the worship of Śrīvidyā, the MM, the Svachchandapadāthāti and the ŚVT pay homage to the Buddhist teaching (darśana) and accept the mantras of Buddhist deities next to the mantras of the major Brahmanical deities, such as Viṣṇu and Śiva. While the ŚT cites the description (dhyāna) of the Buddha within the Viṣṇustotra, it is found independently in the ŚVT. We cannot, therefore, draw the conclusion that the compiler of the ŚVT considers the Buddha merely an avatāra of Viṣṇu.
3. TĀRĀ

The goddesses Tārā, Ugrā, Mahogrā, Vajrā, Kālī, Sarasvatī, Kāmeśvarī and Bhadrakāli are listed as a group of eight Tārīṇīs or manifestations of Tārā in a number of texts, such as the previously mentioned MM 4.27, TS, p. 280, 1-2, ŚVT 2, p. 280, 15 and Tārābhaktisudhārṇava, chapter 11 (p. 420, 10-11; citing the Māyātantra). The Tārābhaktisudhārṇava by Narasimha is a work of the seventeenth century. Instead of Kālī, we find Nīlā in the ŚVT and in the Tārābhaktisudhārṇava; in the place of Bhadrakāli, the MM lists Cāmuṇḍā. Bhattacharyya 1930, pp. 1278-1279 and 1932, pp. 148-149, 156-157, after comparing the mantras of these Tārīṇīs, concludes that all of these goddesses are likely to be of Buddhist origin, since they emanate from Tārā. According to this author, the goddess Tārā was adopted from the Buddhist pantheon into the Hindu pantheon, after being introduced into the Buddhist pantheon from outside at an earlier time (Bhattacharyya 1930, p. 1286 and 1932, p. 153).

The mantras of Kālī and of forms of Tārā are partially identical. Bhattacharyya 1932, p. 157 and Pal 1981, p. 13 have therefore suggested the Buddhist origin of Kālī as well. Here I will not discuss this assumption, which would require a detailed study of the relevant texts. Research on the origin of Tārā is summarized in Ghosh 1980, pp. 6-31. However, this author assumes that the Hindu Tārā is older than the Buddhist Tārā. In this paper I will not consider the fierce forms of Tārā, such as Ekajatā and Ugratārā, whom I have addressed in Bühnemann 1996 and 1999, section 1.6.3.3. I will instead focus on one well-known mantra of the benevolent Tārā and the iconography of the goddess, whose adoption into the Hindu Tantras has to my knowledge not been addressed by scholars.

a) The Ten-Syllabled Mantra

ŚVT 2, p. 277, 10-11, TS, p. 280, 21-22 and Tārābhaktisudhārṇava, chapter 11 (p. 422, 25-26) quote the same verse which they attribute to the Gandharvatantra but which cannot be identified in the edited recension of the Tantra. This verse gives the following mantra of Tārā: om tāre tu tāre tatā svāhā. ŚVT 1, p. 370, 9-13 (citing the Tantrarāja) provides the mantra om tāre tu tāre ture svāhā. This passage can be identified in Tantrarāja 22.25-27ab. The code in which the mantra is communicated in the Tantrarāja is difficult to decipher; however, the mantra is spelt out in full in the commentary Manoramā by Subhaganandanātha (written in 1603/1604 CE), pp. 398, 24 – 399, 16 on the Tantrarāja and is confirmed in ŚVT 1, p. 370, 13.
The widely known Buddhist mantra of Tārā, found in many texts such as Guhyasamājatantra 14.6+ and Sādhanaṃlā (SM), no. 97, p. 197, 7, is: om tare tuttāre ture svāhā. Occasionally we also encounter the variant tu tāre for tuttāre (Siddhaikaviramahātantra, p. 150, 5 and Hatta 1985, p. 53, no. 315–316), which appears in the Hindu Tantras. This mantra begins with the sacred syllable om and ends in svāhā, an exclamation which has accompanied the offering of an oblation into the fire from Vedic times. The remaining syllables are the vocative tāre, “O Tārā”, the syllables tuttāre and the vocative ture, “O swift one.” The syllables tuttāre are difficult to interpret. The variant tu tāre appears to be an attempt to make the syllables more comprehensible; however, the meaning tu “but/however” does not fit the context. Ratnakarasānti’s commentary, cited in Wayman 1975, p. 87, explains the syllable tud as “pain” and tuttāre as “O savioress (Tārā) from pain”, an explanation which has no etymological basis. The substitution of the syllables ture by the syllables tattā in the Hindu Tantric texts obscures the meaning of the mantra even further.

b) The Iconographic Description (dhyāna)

A number of texts contain an identical verse giving the iconographic description of Tārā. The description appears in Tantrarājatantra 22.29–30, in both TS, p. 280, 24–26 and ŚVT 2, p. 277, 13–14 as attributed to the Svatanratantra, and in Tārābhaktisudhārāṇava, chapter 11 (pp. 422, 29 – 423, 2) as attributed to the Gandharvatantra. According to this stanza, the two-armed goddess is dark and displays the wish-granting gesture and holds a lotus:

śyāmavarnāṁ trinayanāṁ17 dvibhujām varapāṅkaje ।
dadhānāṁ18 bahuvarṇābhīr bahuṛūpābhīr19 avrtāṁ ।
saktibhīṁ smeravadānāṁ smeramauktikabhaśanāṁ20 ।
ratnapāḍukayor nyastapāḍāmbujayugāṁ smaret ||

“One should recall the dark-coloured (goddess) who has three eyes, two arms, is (displaying) the wish-granting gesture and holding a lotus, is surrounded by Śaktis having many colours (and) many forms, who has a smiling face, is adorned with big pearls (and) whose pair of lotus-like feet is placed in jewelled sandals.”

This description matches the common description of the dark (śyāma) or so-called green Tārā found in Buddhist texts, such as SM, nos. 89–92. According to these descriptions, the dark Tārā displays the wish-granting gesture with her right hand and holds a lotus with her left. An interesting feature in the description of the Hindu Tantras are the goddess’s jewelled sandals; Sircar 1972–1973, p. 212 suggests that the reference may point to a foreign origin of the goddess. A xylograph from the Rin ’byun,
prepared by Mongol artists ca. 1810, representing this form of Tārā is reproduced from Chandra 1991, p. 352, no. 941 in Illustration 1. The goddess is seated in lalitāsana on a lotus. She displays the gesture of wish-granting with her right hand and holds the stalk of a lotus with her left hand. The left hand may also display the gesture of text-exposition. The mantra om tāre tuttāre ture svāhā is the first mantra inscribed below the image.
4. THE MANTRA OF MAHĀPRATISARA

As I have shown in section 1.6.3.3 of Bühnemann 1999, the MM incorporates fragments of mantras from a Buddhist Tantric ritual context and typically Buddhist Tantric offering mantras. These often employ the prefix or suffix vajra, such as the following mantra used in the worship of Aksobhya as a surrounding deity of Ugratāra: “Aksobhya, accept the vajra flower, svāhā”, (aksobhya vajrapuspaṃ pratičcha svāha; MM 4.93cd), which appears in the Buddhist SM, p. 103, 2 as om aksobhya vajrapuspe huṃ. Such offering mantras of Buddhist origin can also be identified in the ŚVT and the TS.21 Many of these are identical to the mantras I have listed in Bühnemann 1999, section 1.6.3.3 and identified in Buddhist texts. I therefore do not list them again in this paper but rather address one other offering mantra.

Among the mantras used in the ritual worship of Tārā/Ekajati, the mantra om manidhari vajrini mahāpratisare rakṣa rakṣa huṃ phat svāhā appears in TS, p. 266, 5–6 and p. 266, 26–27. First it is prescribed for tying the lock of hair (śikha) (cf. also the variants of this mantra used for tying the lock of hair in MM 4.55–56 and ŚVT 2, p. 264, 22). The second time it is employed to tie a knot (rakṣāgranthi) in the end of the garment for protective purposes (cf. also the variant in ŚVT 2, p. 265, 23). The third time, a variant of the mantra is referred to in TS, p. 276, 3–4 and ŚVT 2, p. 269, 12–13, which is to accompany the offering of water for sipping (ācamanīya) to the deity. ŚVT 2, p. 269, 6 prescribes a variant of the mantra, hrīṃ manidhari vajrini mahāpratisare idam arghyam svāhā, to accompany an arghya offering to Tārā/Ekajatā.

This mantra appears as om manidhari vajrini mahāpratisare huṃ huṃ phat phat svāhā in sādhanas devoted to Mahāpratisara, a goddess who was originally worshipped independently and later integrated into the group of the five protective goddesses (pancaraksā).22 Sen 1965, pp. 70–71 has briefly addressed this mantra and classified Mahāpratisarā (“Great Antimagic”) as a deification of pratisara, a counter-magical formula. The meanings, reverting or circular amulet, such as a bracelet or a cord tied around the neck, are also attested. Mayrhofer 1956–1980, vol. 3, p. 360 explains pratisara as “a cord used as an amulet, magical protection” and the word mani, which appears in the mantra, as “a pearl worn at the neck, a necklace” (Mayrhofer 1956–1980, vol. 3, p. 556). The mantra would then address Mahāpratisarā as holding a necklace or amulet cord (manidhari) or, with Sen 1965, p. 71, “an amulet” and a vajra (vajrini). According to SM, no. 194, p. 396, 19–20, no. 195, p. 398, 3–4 and no. 206, p. 406, 16–17, the mantra is used for repetition (japa). SM, no. 196, p. 399, 15–16 terms it
“the king of mantras” (mantrarāja). This mantra is also found in the pañcarāksāmāndala of Abhayākaragupta’s NY, p. 43, 5-6 (with the long vowel in hūṃ hūṃ). In the NY, it is identified as the heart mantra of Mahāpratisāra. The mantra om manidhari vajrini mahāpratisāre (!) hūṃ hūṃ phat phat svāhā, inscribed on a xylograph of Pratisāra from the Rin ‘byun, is reproduced from Chandra 1991, p. 276, no. 725 in Illustration 2.

725 Pratisāra of Vajrapañjara
- Vajrapañjara-bhūṣita Pratisāra
- T. Rdo-rje-gur-nas gsuṅs-paḥi
- so-sor-hbrah-ma

Illustration 2.
5. MAṆJUŚRĪ/MAṆJUGHAṢA

Bhattacharyya 1930, pp. 1295–1296 and 1932, pp. 161–162 was the first to address the adoption of MaṆjughaṣa by the TS. Subsequently, Pal 1981, pp. 102–104 has discussed this topic. Both authors refer only to texts cited in the TS. In the following, I address the mantras and the iconography of MaṆjughaṣa in greater detail, referring to other texts such as the ŚVT. It seems that the fifth chapter of an anonymous Mantramuktāvalī (which must be distinguished from the work of the same title authored by PūṆapraṅkaṣa) is also devoted to MaṆjuśrī (cf. Goudriaan in Goudriaan/Gupta 1981, p. 137). Unfortunately, the yet unedited text was not accessible to me. I will not discuss here speculations regarding the origins of MaṆjuśrī.24

a) The Six-Syllabled Mantra

The six-syllabled mantra arapacana dhīḥ of the Bodhisattva MaṆjuśrī/MaṆjughaṣa consists of the five initial syllables of the arapacana syllabary, which represent the entire syllabary, followed by the syllable dhīḥ. The mantra, which is termed “the king of mantras” (mantrarāja) in the SM, is well known (e.g., SM, no. 58, p. 122, 5 and Siddhaikaviramanahātantra, p. 162, 19) and continues to be recited by practitioners of the Tibetan dGe lugs school up to the present. Davidson 1981, p. 28, note 88 gives the mantra as arapacanați, which could be interpreted as “arapacana and the other (syllables).” However, it is uncertain from which source this uncommon variant is taken. The last syllable of the mantra is likely to be dhīḥ and not (ā)di. The syllable dhīḥ appears also in the mantra om dhīḥ provided in SM, p. 151, 15–16. A variant of the mantra, which consists of the syllables arapacana plus a seed syllable ending in a visarga, is transmitted as arapacana mūḥ and appears, e.g., in a sādhana of Sthiracakra, a form of MaṆjuśrī (cf. SM, p. 94, 15). The syllable mūḥ is defined as MaṆjughaṣa’s heart syllable in NY, p. 65, 20. The syllable mūḥ/mūḥ appears to be derived from the initial letter m in the name MaṆjuśrī/MaṆjughaṣa and the u from the penultimate syllable ju of his name. Judging from the occurrence in the sādhanas in the SM, the syllable mūḥ with the short u appears to be more common.

The entire mantra arapacana dhīḥ appears in the TS and the ŚVT (in an encoded and somewhat corrupt form) in citations from the Bhairavatantra, the Āgamottara25 and the Kukkuṭesvaratantra. The Āgamottara, cited in TS, p. 304, 8–10, gives the mantra aravacaladhim. The same passage from the Āgamottara, but with variants, appears in ŚVT 2, p. 715, 25–26 and yields the mantra aravacanadhim. The
Kukkutēśvaratantra, cited in TS, p. 306, 12–13, gives the mantra arambancaladhi, while the same passage cited in ŚVT 2, p. 717, 23–24 with variants yields aravamcaladhi. TS, p. 308, 11–19 and ŚVT 2, pp. 719, 26 – 720, 4 (quoting the Bhairavatantra?) include the following hymn of praise (stotra) to the deity. The first syllable of each verse constitutes one syllable of the mantra arapacana (distorted to: aravacana) dhiḥ (here: dhi):

amalam nirguṇam sāram guṇinam26 sarvakāmadam /
 tam namāmi hitam nātham mañjughoṣam namāmy aham || (1)
ravīśam27 paramam sāram stutam brahmādibhiḥ suraḥ /
 raktam rajogunair yuktam mañjughoṣam namāmy aham || (2)
vacanena na jānanti na kāvena28 ca kovidāḥ /
 tam sūntam tamāṣā yuktam pūrvastraṇam namāmy aham || (3)
caran ca paitī deva29 daityāṁ jayahe tave /
 caran ca paitī jīva buddhaye30 tam namāmy aham || (4)
nā jānanti surā yasya tattvaṁ sattvagunena vai /
 hṛṣṭam31 samastasāram ca mañjughoṣam namāmy aham || (5)
dhīsam viśevaram caiva pratipattyādihetukam /
 sakalam niśkalam32 caiva tam namāmi hitapradam || (6)

"(1) I bow to the one who is pure, without attributes, most excellent, virtuous, the one who grants all desires, to that beneficent leader – I bow to Mañjughoṣa.
(2) To the lord of the sun, the highest, most excellent, who is praised by gods such as Brahmā, who is red, endowed with the qualities (guṇa), passion (rajas) (etc.) – I bow to Mañjughoṣa.
(3) And the learned ones do not know that tranquil one by means of speech or body, he who is connected with (the quality) darkness (tamās) – I bow to the one (wearing) a yellow garment.
(4) The gods prostrate at (his) foot for victory over demons. The living being prostrates at (his) foot for intelligence – I bow to him.
(5) Whose true state the gods indeed do not know – I bow to Mañjughoṣa who is glad by means of the quality purity (sattva) and is the essence of the universe.
(6) The lord of intelligence and also the lord of the universe, the cause of knowledge, etc., who is with qualities (sakala) and without qualities (niśkala) – I bow to him who bestows welfare."

b) The Iconographic Descriptions (dhyāna)

Bhattacharyya 1930, p. 1296 and 1932, p. 162 shows that the TS contains a dhyāna verse of Mañjuśrī which can be identified in the SM. This verse appears in TS, p. 305, 5–7, TS, p. 308, 7–9 and also in ŚVT 2, p. 716, 19–20 (quoting ‘another Tantra’).

śaśadharam33 iva śabhram khadgpustāṅkapāniṁ34
surucīram atśāṁta pañcecaudam kumāram /
prthunārvaranukhyam35 padmaprāyatākṣam
kumaratāhanadakṣam mañjughoṣam namāmi ||36
"The boy (kunāra) who is white like the moon, whose hands are marked with the sword and the manuscript, who is very bright, extremely tranquil, who has five hair tufts (paṇcacaṅda), who is the foremost of great men (naravara) of reputation (prthu), whose eyes are extended like lotus-leaves, who is skilled in destroying ill thoughts – I bow to Mañjughoṣa."

This stanza (with three variants) constitutes the first verse in the Arapacanasādhana written by Ajitamitra, SM, no. 55. It is also the first stanza in the Mañjuvajrastotra composed by Mañjugarbha and printed in Dhiḥ 13, 1992, pp. 5–6 and in Pandey 1994, pp. 148–149. In the journal Dhiḥ and in Pandey 1994 it is attributed to the Buddhist Svyambhu-Purāṇa; however, the stotra cannot be identified in the printed edition of the Purāṇa published by the Asiatic Society, Calcutta in six fascicles in its Bibliotheca Indica Series, 1894–1900.37

śaśadharam iva sūkhran khaḍgaptāṅkapaṇiṁ
suruciram atiśāntaṁ38 paṇcaciṇaṁ kumāraṁ /
prthurativaramokṣaṁ39 padmapatryatākṣaṁ
kumatidahanadakṣaṁ mañjughoṣaṁ praṇaṁya40 /41

In the version of the verse found in the SM and the one attributed to the Svyambhu-Purāṇa, the epithet paṇcaciṇa replaces paṇcacaṅda. The term paṇcaciṇa frequently appears in descriptions of Mañjuśri/Mañjughoṣa and has been interpreted in different ways.42 The term most likely refers to a hairstyle with five hair tufts or knots, which is a characteristic of youth. The other significant variant is prthurativaramokṣaṁ, "who is the excellent liberation from intense passion", instead of prthutaravaramukhyaṁ, which I emend to prthunaravaramukhyaṁ, "who is the foremost of great men (naravara) of reputation (prthu)." Sircar 1972–1973, p. 229 explains prthutaravaramukhyaṁ as "very fat" (cf. also Pal 1981, p. 99), which is unconvincing. The above stanza, which gives the iconographic description, includes only the gerund praṇaṁya but not a finite form of a verb (except for the version printed in Dhiḥ, which substitutes namāmi) and the sentence is therefore grammatically incomplete.

A second description of the deity appears in ŠVT 2, p. 718, 14–15 and TS, p. 307, 2–4, both quoting the Kukkuṭeśvaratantra:

sampūrṇamandalaṭāśūrvarūpaśīrāvadhye
bālam vicintya dhīvalam varakhaḍgahastam /
uddāmakasānivaham43 varapustikādiyam
nagāṁ jāpet kṣatujapadmatalīyaṭākṣaṁ /

"Having thought of the boy in the centre of the completely round (= full) moon, who is white, (holds) the most excellent sword in (his) hand, who has a mass of untied"45
Illustration 3.

hair (and) is endowed with a most excellent manuscript, who is naked (and) whose eyes are extended like the leaves of a red lotus, one should repeat (the mantra).

Both verses describe the deity holding the same attributes, namely the manuscript and the sword, provided we interpret the word vara in the second description as “most excellent” and not as “wish(-granting gesture)” as Sircar 1972–1973, p. 230 and Pal 1981, p. 100 have erro-
neously done, therefore assuming four (Sircar) or three (Pal) attributes for
the second description. The iconography of the deity corresponds to that
of the two-armed Mañjuśrī holding a sword and the (Prajñāpāramitā)
manuscript. The verse specifies the deity as Mañjughoṣa. Another name
is Arapacana (cf. De Mallmann 1964, p. 26 for a list of names). In
a xylograph from the Rin 'byun (cf. Illustration 3, reproduced from
Chandra 1991, p. 348, no. 929), the deity holds a sword in his right
hand and a manuscript in his left. The mantra om arapacana dhiḥ is
the first of the mantras inscribed below the image.

In the Hindu Tantras Mañjughoṣa is considered a form of Śiva,
as evidenced by a quote from the Bhairavatantra found in ŚVT 2,
p. 719, 14 and TS, p. 307, 28–29, in which Śiva identifies himself with
Mañjughoṣa. In Dharmsāthala, located in Beladhāngā district near
the Netrāvalī river in coastal Kāmarājakha, a deity named Mañjunāthā is
presently worshipped in the form of a liṅga and thus identified with
Śiva. Bhattacharyya 1932, p. 162 reports that the worship of Mañjughoṣa
"is still current in some parts of the Rādha country in Bengal."

6. DEITIES AND MANTRAS BORROWED FROM THE BHUTADĀMARATANTRA

The TS and the ŚVT cite deity names and mantras from the
Bhūtadvaramaraṇa (BT) several times. Two versions of this Tantra are
extant, a Buddhist and a Hindu one. As Bhattacharyya 1933 shows, the
Hindu Tantra is later than the Buddhist Tantra, on which it is clearly
based. Bhattacharyya 1933, p. 356 dates the Buddhist version to the
first part of the seventh century, while Pal 1981, p. 32, n. 8 assigns the
Hindu Tantra to the period between the eleventh and fifteenth centuries.
For his research on both versions of the Tantra, Bhattacharyya relies on
manuscript material. In 1993 the Sanskrit text of the Hindu version of
the Tantra was published by K.K. Rai. The text is printed with a Hindi
translation. The translation supplies the mantras, which are encoded
in the text, in their full forms. Rai's edition of the Tantra is most
likely based on older printed editions from Calcutta (see Goudriaan
in Goudriaan/Gupta 1981, p. 119, n. 31), which are not accessible to
me. The Sanskrit text of the Buddhist Tantra, which is yet unedited, is
mentioned in SM, no. 265, p. 515, 3. I refer to Sanskrit manuscript MBB
I-129 of the Buddhist Tantra, which is preserved in the Institute for
Advanced Studies of World Religions, New York. While the Buddhist
Tantra spells out the mantras in full, the Hindu Tantra refers to them
only in encoded form.
In the following I address only two instances of borrowings from the Hindu BT into the TS and ŚVT. A detailed study of the citations from the BT in the TS and the ŚVT is beyond the scope of the present paper and presupposes a critical edition of both versions of the Tantra.46

a) The yoginisādhana incorporated into the TS

The Hindu BT (which is cited in the TS and the ŚVT) borrows the mantras of a group of “Yoginis” from the Buddhist BT. The Buddhist Tantra advocates the use of mantras and worship procedures of a large number of semi-divine beings, who usually appear in groups of eight individuals. These are the eight Sundaris, the eight Śmaśānapravesiṇīs, the eight Kātyāyanīs, the eight Bhūtimis, the eight Apsarasas, the eight Yaksiniṣes, the eight Nāgarajīs, the six Kinnarīs and the eight Bhūtas. Pal 1981, p. 53 makes the general remark that the yoginisādhana in the TS is lifted from the originally Buddhist BT and that the Yoginis therefore must have been adopted from the Buddhist pantheon. An examination of the texts shows that Pal’s assumption is correct. The passage with the yoginisādhana (TS, pp. 331, 9 – 335, 27 and ŚVT 2, pp. 346, 23 – 350, 16) is identical with chapter 16.3–11 of the Hindu BT (here each number covers an entire paragraph in the text). This passage, which is already called yoginisādhana in the Hindu BT, lists the worship, the mantras and iconographic descriptions of Surasundari, Manoharā, Kanakānta, Kāmeśvari, Ratisundari, Padmīni, Nāti and Madhumati. A similar list of individuals, but classified as Yakṣiniṣes, appears in the Hindu BT 11.3. They are called Surasundari, Sarvamoharini, Kanakavati, Kameśvari, Ratipriya, Padmīni, Nāti and Anuragina. This list is based on the list of Yakṣiniṣes in the Buddhist BT (fol. 35a.4f.).

b) The Mantra uttered by Krodharāja

A mantra of “the king of the Krodhas” appears in TS, p. 490, 29–30 (in an appendix [parişṭa]) in a stanza cited from the BT. This stanza, which gives the mantra in an encoded form and specifies its employment in the rite of liquidation (māraṇa), can be identified in the Hindu BT, chapter 2.2:

viṣaṃ ca47 vajrajvalena hanayugmam atah48 param /
sarvabhūtān tataḥ kūrmantrāntamantram49 iṣītam II

The code yields the following syllables: viṣa= om; vajrajvalena; hanayugma = hana hana; sarvabhūtān; kūre = hūm. The complete mantra is: om vajrajvalena hana hana sarvabhūtān hūm.51 This can be translated as: “Om, with the diamond flame kill, kill all beings,
hum.” If we adopt the better reading of the verse found in the Hindu BT (kūrcam astrāntam manum), the mantra has the additional syllable astra (‘the weapon’), i.e., phat, at the end. This mantra, ending in the syllable phat, can be identified in the Buddhist BT, fol. 1b.4 as om vajrajuvēl hana hana sarvabhūtān hum phat. In the manuscript of the Buddhist BT we find the vocative singular vajrajuvē, which addresses the diamond flame, instead of the instrumental singular vajrajvalena. The vocative is the preferred reading here for the following reason. In the Buddhist Tantra this mantra is uttered by Mahāvajradhara, who is addressed as the great overlord of the Krodhas (mahākrodhādhipati), for the sake of killing demons (bhūtamāraṇa). As soon as he utters the mantra a row/line of several diamond flames (vajrajuvāvali) manifests from the pores of his skin which destroys the demons. It is therefore more appropriate that the mantra uttered by Mahāvajradhara addresses the diamond flame in the vocative before ordering the flame to kill.

7. CONCLUSION

In this paper I address only selected deities and mantras of Buddhist origin in the ŚVT and the TS, two texts which possibly belong to the seventeenth or eighteenth centuries. A detailed study of these two texts, which are presently not available in critical editions and whose texts are frequently corrupt, must be postponed until a later time.

Based on the textual materials examined in the two parts of this paper, we can identify the following common elements which indicate that Buddhist deities and their mantras were borrowed by Hindu Tantric texts:

- The deity is visualized according to a pattern which is characteristic of Tantric Buddhist sādhana; such pattern may involve the mental creation of the deity, beginning from a seed syllable, which transforms in rapid succession into different symbols and signs and finally into the deity.
- The deities surrounding the central deity bear the names of Buddhist deities; these may be the well-known five Tathāgatas or Bodhisattvas.
- The mantras used in the ritual have the following characteristics of Tantric Buddhist mantras: they may be prefixed with invocations such as nāmo ratnatrayāya, “salutation to the three jewels” (i.e., to the Buddha, dharma and sangha). They may contain words employing the prefix or affix vajra. The mantras may be fragments
of typically Buddhist Tantric offering mantras. The presiding deity or the seer of a mantra may be specified as the Buddha.

- We may find references to mudrās which can be traced to Buddhist texts.

It is common that an originally Buddhist deity is identified with a major deity of the Hindu pantheon. In the Hindu Tantras, the originally Buddhist names of deities were sometimes changed. However, Tantric authors attempted to preserve the correct form of mantras, because of the common belief that mantras loose their efficacy or cause harm to the reciter when altered. But a study of the mantras clearly shows that mantras are frequently distorted, which appears to be caused by the ignorance of the copyists and scribes as well as that of the Tantric preceptors, once the tradition was lost. Only in one case did I encounter what seems to be a deliberate attempt of a redactor of a text to change the wording of a mantra in order to eliminate its Buddhist traces. This is the case of a rather long mantra of Buddhist origin, which is found in the Mantrapāda inserted into the Iśānaśivagurudevapaddhati and in Nārāyaṇa’s Tantrasārasamgraha as well as in the Agni-Purāṇa (see Part One of this paper, appendix 5c). In the Mantrapāda and the Tantrasārasamgraha the mantra contains the name of the Buddhist deity Vajrahumākāra as well as the word vajrinī, which the redactor of the Agni-Purāṇa replaces with the name Tryambaka, i.e., Śiva, and the word cakrini. One important difference I noticed is that the Hindu versions of the mantras sometimes have certain seed syllables end in the nasal (hrim śrīm), when the corresponding seed syllables in the Buddhist texts end in the visarga (hṛih śṛih).

The iconography of the Buddhist and Hindu deity is usually identical, but typically Buddhist characteristics may be re-interpreted. In Bühnemann 1996, pp. 475–476 I have summarized the new interpretation suggested by the Hindu Tantras of the icon of Aksobhya in the crown of Ugratārā and the goddess’s bone ornaments (mudrā).

The Mantrapāda and the Tantrasārasamgraha, which I examine in Part One of this paper, incorporate worship rituals of Vasudhāra Laksī, Jambhala and mantra of Yamāntaka as well as of Vajragāndhārī and Vajrapāṇi. All of these deities are associated with the Yakṣa cult. Within the context of the Mantrapāda and the Tantrasārasamgraha these deities do not occupy major positions. The texts examined in Part Two of this paper, which are later than the sixteenth century, show the number of originally Buddhist deities and mantras expanded. Compilers of some later texts not only adopted individual deities and their mantras from Buddhist Tantras; some authorities went so far as to assign an
independent status to Buddhist mantras among other mantras and to prescribe paying homage to the Buddhist teaching (bauddhadarśana) next to that of other teachings (darśana) in connection with the ritual worship of the śrīcakra.

NOTES

1 See Bühnemann 1989, pp. 26–27 for a discussion of the identity of this Vidyārānya.
2 The text of this edition, but without the prose remarks and the variant readings found in the footnotes, was reprinted by Kalyāṇ Mandir, Prayāg 1966–1967. The text without the variant readings is also reprinted by R.K. Rai, Vārānasi 1986–1989 in three volumes.
3 For a study of the forms of Ganeśa according to the ŚVT, see Bühnemann 1989.
4 For a discussion of the common passages in the MM and the ŚVT, see section 1.3.4 in Bühnemann 1999.
5 This manuscript is referred to in Śāstri 1944, p. 3. Śāstri tentatively places the ŚVT after 1520 and before 1720.
7 The Śrīvidyārnavatatantra also refers to the ŚT as 'the Nibandha.' Sircar 1972–1973, p. 189 erroneously postulates that this 'Nibandha' is identical to an unedited 'Nibandhamahātatantra.'
8 See, for example, the goddesses studied in Bolon 1992. Recently K.R. van Kooij 1999 presented a new interpretation of the iconography of Chinnamastā.
9 . . . trilokyaṃohanacakraśvāmini (corrected from trilokyaṃohanacakrasvāmini) prokṣetayogīni bauddhadarśanāārī . . .
10 purāṇāṁ Bṛhatstotratatākara, ŚT1, v.l. ŚVT, purāṇāṁ TS.
11 pīṭharacihnavēśam śVT, pīṭharacihnavēśam v.l. ŚVT, dhīvaracihnavēśam ŚT2, chīravacihna TS.
12 pranato 'ṃni Bṛhatstotratatākara, ŚT1, 2, TS.
13 Metre: Upajāti.
14 For a similar description, see Gandharvatantra 1.53: daiñyāmāṃ nāśanārthāya viñjunaṃ buddharupinā / bauddhaśāstram asat prakīrṇāṃ nagnatilapajādikam //
16 I could not identify this passage in the printed editions of the Gandharvatantra.
17 dvīnayanāṃ Tārābhaktisudhārṇava.
18 bhīhrānāṃ śVT.
19 bahuṛṣaḥ bahuvarnihir ŚVT for bahuvarnihir bahuṛṣaḥbhir.
20 ratnaṃaukita Taṅtrorāja, sphuṣranaṃaukita Tārābhaktisudhārṇava. Either reading gives a better sense.
21 E.g., the mantras found in TS, pp. 265, 16 (cf. ŚVT 2, p. 264, 8) and TS, p. 265, 17–18 (cf. ŚVT 2, p. 269, 5).
23 The a in ¢pratisāre is a scribal error.
25 The Agamottara and the Kukkutbrvaratantra appear to be lost texts and known from citations only (cf. the respective entries in the NCC).
26 gunitam ŚVT.
27 varenyam ŚVT.
28 kāyena na ŚVT for na kāyena.
29 vasya ŚVT.
30 vṛddhaye ŚVT with v.l. buddhāye.
31 kṣram ŚVT.
32 nispalām ŚVT.
33 sāsi° ŚVT.
34 °pustā°go° TS.
35 Suggested emendation prthunara°. The TS and the ŚVT read prthutara°.
36 Metre: Mālini.
38 aṭiṣāntaḥ Manjuvaṣastotra in Dhiṣ and Pandey 1994.
39 prthutaravaramoksam Manjuvaṣastotra printed in Dhiṣ 13.
40 namāmi Manjuvaṣastotra printed in Dhiṣ 13.
41 Metre: Mālini.
43 uddāmakaṇaṇavaham ŚVT.
44 Metre: Vasantatilakā.
45 Or: erect, i.e. flame-like hair?
46 An edition of the Buddhist Tantra is planned by the Central Institute of Higher Tibetan Studies, Sarnath, Varanasi.
47 BT omits ca.
48 tatāḥ BT.
49 kāncam astrāntaṃ manum BT.
50 Viṣṇu is the code word usually denoting the letter m; however, TS, p. 489, 18 clearly equates it with the syllable om.
51 A similar mantra appears in chapter 10.2 of the Hindu BT: om hana hana sarvam māraya māraya vajrajñālena hūṃ phat.
52 Sarkar 1917, pp. 147, 192–193 describes the worship of the three jewels by the Hindus, especially in connection with the Dharma cult in Bengal.
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MM Mantramahadadhi, Mantramahadadhi satīkaḥ (Śrīvenkateśvar Steam Press, Bombay 1910, 1962 [re-edited]; 1983 [reprint]).

NCC New Catalogus Catalogorum, New Catalogus Catalogorum: An Alphabetical Register of Sanskrit and Allied Works and Authors (University of Madras, Madras 1949).

NY Nispannayogāvali, Nispannayogāvali of Mahāpandita Abhayākara-gupta. Edited by B. Bhattacharyya (Oriental Institute, Baroda 1949).


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