

## CHAPTER - III

### THE BUDDHIST TANTRISM AND THE HINDU TANTRISM IN ORISSA

#### 1. EVOLUTION OF BUDDHIST TANTRISM

The time of the origin of Tantra extremely difficult to assign, which has discussed in the previous chapter. Some of the elements which constitute tantra existed long before its full fledge formation. In Yajur Veda, for example there are uses of mystic sylloables and words like svaha, svadha, vasat, ved vat, om etc. the meanings of which are unknown to us at present, (1) and similar is the case with the later tantric literature which made use of many such inarticulated sounds as am, om, hrm, krom, phat, ah and so on. Magic songs, incantations, healing spells etc. are to be found in copious use in Atharva Veda, but only for these reasons these two vedas cannot be classed as Tantric works and as Prof. M. Winternitz asserts " there is no line of evolution (2) from Yajurveda and Atharva veda to the Tantras"

The practices of some of the Tantric elements have also found mention in early Buddhist works, which clearly imply that by the time of their composition such practices were prevailing to a certain extent in the society . In the mahavagga we read of the magical powers of the whole family of a layman, (3) whereas, the chulla vagga refers to Bhikkhus carrying human skulls as bowls, together with odd bits, bones and dirty water. (4)

Dr. Binaytosh Bhattāchārya, on the authority of the Tattva Sangraha of Santarakṣita and his disciple kamala-sila, tries to make us believe that Buddha as a clever organiser incorporated magical practices in his religion in order to make it popular and to attract more adherents. (5) But we are unable to subscribe to the view of the learned scholar as no ancient work. On Buddha and Buddhism, is known to have charged the Tathāgata of such crafty devices for deluding the people of his time. In the Brahmajala Sutta of Digha Nikaya, on the other hand, Buddha is represented as enumerating a long list of superstitious and magical "Vijjas".

Presumably current by the time, which he strongly condemns as "Tiracchana" meaning low and crooked. (6) We are also not one with Dr. Bhattāchārya that "the seeds of Tantric Buddhism were already there in the original Buddhism in the form of Mudras, Mantras, Maṇḍalas, Dhāraṇīs. Yoga and Samādhi as a means to attain happiness and prosperity in the world. (7) In this connection Prof. Winternitz rightly observes that "there is nothing in the Tripitaka or any early Buddhist document to prove that Gautama or his first disciples had anything to do with the Mudrā, Maṇḍala and Dhāraṇīs. (8) M. Sylvain Levi and G. Tucci adduce different reasons to show the development of Tantra in Buddhism as early as the time of Asanga, who probably flourished in the 4th century A.D..

Prof. Levi sees an allusion to Tantric idea in verse 46 of ch. ix of the Mohayana - Sutralamkāra, which runs as follows :- In the turning aside of sexual union supreme greatness is obtained, (namely) in the enjoyment (or pleasure ground) of Buddha happiness and in looking without impure thoughts at a wife. " (9)

The English mending and interpretation of this much confused verse differ from scholar to scholar and while Prof. Levi finds in it an allusion to "Mystic couples of Buddhas and Bodhisattvas which are of such importance in Tantrism". (10)

Prof. M. Winternitz sees here a reference to the pleasure enjoyed by a Buddha in Sukhavati where women and sexual union are unknown. (11) Prof. Keith, following closely the interpretation of Prof. Levi, remarks that " this allusion in Asaṅga reveals the existence in Buddhism of Tantric rites in which the union of the Buddha or Bodhisattva with the personification of wisdom, Prajñāpāramitā, is reproduced on earth as one simple and effective mode of realizing the true identity of the individual with the Buddha. (12)

But the words "Maithunasya Paravrttau" in the verse mentioned above, suggest the sense of discarding sexual union and not that of a gross enjoyment of sex

experience and as such, it is not in the fitness of things to search in it an allusion to Tantric practices for arriving at a conclusion that Tantrism was already existing in the fold of Buddhism by the time of the author of Mahāyāna Sutralankāra. Prof. Tucci, on the other hand, discovers a Tantric school called "Naya Siumo" or Nayasauma, alluded to in the "Tattvasiddhi-Sāstra" of Hari Varman (4th century A.D) and in the "Madhyantanugama Sāstra" of Asaṅga, and he is inclined to identify this school with the Somasiddhāntas who according to his belief were Śaiva (13) Kāpālikas.

Mr. Chintāharan Chakravarti in one of his learned discourses corroborates Prof. Tucci in his assumption of the existence - of a soma sect, but he expresses serious doubts as to the doctrines and principles professed by the followers of this sect. (14) Prof. Tucci, however stands on an unstable ground while ingeniously discussing on this Sauma Sect, not only because his restoration and interpretation of the chinese word Naya Siu Mo is open to question, but also because of his identification of this sect with the Kāpālikas, which is very doubtful.

Another well known scholar who is inclined to trace the development of Tantra since the time of Asaṅga is Dr. Benoytosh Bhattāchārya, according to whom Asaṅga who was initiated to mysticism by Maitreya in tusita heaven, introduced Tantra in Buddhism and that he may be taken to be

the author of the Guhya Samaja Tantra, which is probably the first work of the Tantra school. (15)

To substantiate his opinion Dr. Bhattāchārya draws our attention to a sādhana named Prajnāpāramitā, found in the Sādhnamālā, in which mention has been made of the Dhyāni Buddhas, and which is ascribed to Ācharya Asaṅga. (16)

But there is no strong reason to believe that Asaṅga, the famous expounder of the Yogāchāra - Vinjñānavāda and the author of the Mahāyāna Sutralamkāra was also the man responsible for the faulty Sanskrit and filthy teachings of the Guhyasamāja.

Prof. Winternitz points out that neither among the works, which in Chinese and Tibetan texts, Asaṅga is said to have received from Maitreya in the Tusita heaven, nor among the works ascribed to Asaṅga himself, are to be found the names of Guhyasamāja and the Prajanparamitā sādhana and as such, the attribution of these two works to the authorship of the great Yogachara doctor, is unwarranted by authoritative sources. (17)

The Guhyasamaja Tantra may not also be assigned to a date as early as the 4th century A.D. Dr. Bhattāchārya has edited this work with the title "Guhyasamaja Tantra on Tathagataguhyaka", and there is sometimes the temptation of identifying this work with the Tathagataguhyā Sāstra quoted several times by Śāntideva in his Sikṣā Samucchaya. (18)

(19)

But the Tathāgata Guhyasūtra as known from the quotations, is a sublime work on Mahāyāna ethics and it can not be the same as the GuhyaSamāja Tantra or Tathāgata Guhyaka where it is recommended that sexual intercourse with young chāndāli girls and beautiful women is to be indulged in for the sake of Buddha worship. (20)

Where Buddha declares that even the most wicked men - murderers, thieves, libertines and even those who have incestuous intercourse with mothers, sisters and daughters may reach perfection. (21) According to Watters, " The work quoted by Śāntideva corresponds to the chinese translation of about 1,000 A.D. in which the title corresponds to a Tathāgata chintya Guhya Nirdesa, and which is a Mahāyāna sutra entirely different from the Tantra ". (22)

It is therefore, quite plausible to think that the Guhyasamaja Tantra was called so " Only by an analogy" to the Mahāyāna sūtra Tathāgata Guhyaka, as suggested by MM. Hara Prasad Sastri, (23) and hence, the Guhyasamaja Tantra appears to us as a sufficiently late work although it cannot be as late as the 8th century A.D. when Indrabhuti and Padmavajra advocated its doctrines and theories. (24) Thus there is little convincing ground to establish the origin of Tantra in the 4th Century A.D. In fact, its origin cannot possibly be ascribed to a particular time, far less

can it be attributed to the activities of a particular individual. When Taranath (25) says that Tantrism was handed down by secret means from the time of Asanga until the time of Dharmakirtti, he seems to have suggested to us its gradual evolution and development in course of several centuries. Full fledged Tantrism may be said to have been formulated by the 7th century A.D. when many Tantric texts connected with sakti worship, as known from the Bstan hgyur lists were composed and therefore, we are inclined to place the period of Tantric Buddhism from this century (26) onwards.

Scholars are of opinion that the heterodox elements of Tantra are mostly importations of India from some foreign sources, and hence much of the esoteric practices are supposed to be exotic by nature. No doubt there are a number of indications in the Tantric literature itself which point out that some of the mystic practices of Indian Tantra crept into it at an early date from foreign lands.

MM. H.P. Sastri draws our attention to a very significant verse of the Kubjikā Tantra which runs; " Go to Bhārataverṣa to establish yourself in the whole country and make manifold creations in the sacred places of primary and secondary importance. (27) And from this it may be concluded that the Kubjika school of Tantra is probably imported to India from outside.

We also know from the Tārā Tantra that the cult of China Tantra, together with the Tantric practices known as China - Chāras were brought down to India from the country of Mahā-china by the sage vasistha (28) whereas a sadhana of Ekajata collected in the Sāadhanamālā informs us that the worship of Ekajatā was restored by Ārya - Nāgārjuna Pāda from the country of Bhota (Tibet). (29) But from this it should not be supposed that the Indian Tantra itself is exotic in origin and is introduced into India from countries like China and Tibet.

On the other hand, it may be noted that Vajrabodhi and Amoghavajra propagated Indian Tantra in China in about 720 A.D. (30) and Śāntarakṣita and Padma - sambhava introduced Tantricism in Tibet, some time in the later half of the 8th century A.D. (31) Indian Tantra in general should, therefore, be regarded as indigenous by origin, although a few practices in it appear exotic.

## (2) THE SIDDHACHARYAS OF TANTRIC BUDDHISM

### (A) SAVARIPĀ :-

Savaripā, a huntsman living in Bangala, was a disciple of Nāgārjuna. He was initiated into Tantrayāna along with his two wives Loki and Guni, who were named as Padmāvati and Jnanāvati respectively. (32)

Savaripa is known to us as a follower of  
vajrayoginī Tantra, (33) and one of his sādhana connected  
 with kurukullā, the Goddess of Uddiyana is collected in the  
sādhanamālā, (34) while the charya charya contains two of  
 his highly mystic songs. (35)

### (B) VAJRAGHANTĀ

Vajraghanta, the disciple of Luipa (the older Luipa) is described by Taranath as belonging to a royal family of odivisa. It is said that, he met the yoginī vilasavajra in Uddiyana, who showed him the incomprehensible way of Mahamudrā siddhi, and then the Acharya meditated for long twelve years in a thick forest in odivisa taking as his mudrā a brandy - selling woman who possessed all the signs of a padminī.

After acquiring siddhi he devoted to the work of propagating the Guhya Tantra and converted large numbers of people into Tantrayāna. Very little, however, is known about this Acharya, and, sufficient credence cannot be placed on the legendary accounts in connection with his magical activities. (36)

### (C) LUIPĀ

According to Taranath, Luipa the disciple of savaripa, was a writer of the king of Uddiyana named Samanta subha. (37) But in the opinion of Rahul Samkrtyayana he belonged to magadha and was in his youth a scribe or

kāyastha to king Dharmapāla who flourished in 769-809 A.D. His activities are so intermixed with those of the younger Luipa (Maṭsyendranātha), the older contemporary of Dipankara srijnana that is very difficult to distinguish the one from the other. Prof. G. Tucci finds a reference to Luipa in the Abhisamaya Manjari of Śāntarakṣita,<sup>(38)</sup> and this Luipa, who was flourishing before santaraksita can not be the same as Luipa - Maṭsyendranātha and he may be identified with the disciple of savaripa.

The younger Luipa, born at Chandra duipa in Bengal was, however, a very important personality and he is not only credited with the introduction of the yoginikula in Tantrayāna, but also is associated by scholars, with the origin of Nāth a cult.

#### (D) NĀGĀRJUNA

The disciple of Saraha was Nagarjuna, who was associated with the Sriparvata in the South, which is named after him as Nagarjuni Konda. According to accounts of the 84 Mahasiddhas, Nagarjuna was born at Kohara, a suburb of Kanchi, and was educated at Nalanda under Rāhulabhadra,<sup>(39)</sup> where he learnt the sastras and the pitakas.

He practised the sadhanas of Mahamayuri, Kurukullā, and Mahakalā and acquired various siddhis i.e. The globule siddhi, the eye - ointment, the sword siddhi etc.<sup>(40)</sup>

He was a great Luminary of Tantrayana system and wild stories are told of his supernatural knowledge and, magical activities. Two of his sadhanas are preserved in the sādhnamālā, one of which relates to the worship of Vajratārā, and the other to that of Ekajatā, while in the colophon of the latter it is stated that that sadhana (the sadhana of Ekajata) was brought by Ārya Nagarjunapada (41) from the country of Bhota i.e, Tibet, he also wrote several works on Guhya Samāja Tantra, and most of them are preserved in Tibetan translation in the Bstan - hgyur, but in the Charya charya no song is attributed to his authorship.

(E) SARAHĀ

Saraha or sarahapada who is also known as (42) Rahulabhadra is stated in the Bstan-- hgyur as (43) belonging to Uddiyana, while according to Taranath he (44) was born in the country of Odivisa. Sumpa Mkhan - po describes him as a "Brahmin Buddhist sage" Born of a Brahmana and a Dakini in the city of Rajni in the eastern country.

He was well versed both in the Brahmanical and Buddhistic scriptures, and flourished during the reign of king Chandana Pāla of prachya. He was converted to mantrayana by king Chove Sukalpa of Orissa, and he himself is also reputed to have converted a king named Ratnapāla and his Brahmana minister.

In Maharastra he performed the Mahamudrā ritual, having embraced in yoga an arrow smith's daughter and attained siddhi, after which he was the high priest of the University of Nalanda for sometime.

Saraha is regarded as one of the earliest diffusers of Tantric Buddhism, and not less than 25 Tantric works are attributed to his authorship in the Bstan - hgyur. (45) Two of his sadhanas, connected with the worship of Raktalokesvara or Trailokya vasamkara, who is characterised as Uddiyana Vinirgata, are collected in the Sadhanamala, and an Apabhramsa Dohakosa, (46) as well as , four Dohas in the charya - charya (47) have also been published.

Cordier is Probably right when he suggests that there are more than one saraha, and that they are described in the Bstan-hgyur variously as Mahabrahmana, Mahacharya, Mahayogī Yogisvara etc, (48) we are, however, inclined to believe that there were at least two sarahas, one belonging to that last quarter of the 8th century A.D. during the reign of subhakara deva I, the Bhaumakara king of Orissa, (49) and the other, the auther of the songs and the Dohas probably flourishing in the 10th century A.D. (50)

(F) KAMBALA AND PADMAVAJRA :

Kambala is the most reputed among the innumerable disciples of Vajraghantapa and his mother land is known to

be odivisa (sometimes written as Uddyana).<sup>(51)</sup> Rāhul Samkr̥tyāyana makes him a contemporary of king Devapāla who flourished in C. 810.50 A.D. and sumpa believed that he was a contemporary of Āryadeva, a disciple of the Siddha Nāgarjuna.<sup>(52)</sup> Kambala is said to have received from Vajraghanta the Abhiseka in Chakra Sāmbara along with the Maṇḍala of the accompanying Goods, and six works chiefly on Heruka Sādhana, are ascribed to him, which are preserved in Tibetan in the Bstan-hgyur. He also wrote a collection of Dohas called Kambalagītikā,<sup>(53)</sup> and one of his mystic songs appears in the charya charya.<sup>(54)</sup>

According to Taranath, Kambala and Padmavajra jointly introduced the Hevajra Tantra into Buddhism, and Padmavajra also called Saroruhavajra was the famous disciple of Kukuripada, who is said to have introduced the Heruka sādhanā and other Tantras from the land of Dakinī,<sup>(55)</sup> Padmavajra is widely known by his great work Guhya siddhi which is regarded as an authoritative text on Tantrayāna.

#### (G) ANAṄGAVAJRA

Padmavajra's worthy disciple Anaṅgavajra was a contemporary of Kambalapāda, and, he is described in the History of the 84 Mahasiddhas as the son of king Gopala, whose time has been fixed about the middle of the 8th century A.D. He wrote several works on the Hevajra Tantra, enunciated by his teacher Padmavajra but he is particularly famous for his work Prajnopaya Vinischaya - siddhi where he has boldly and lucidly explained the teachings of vajrayāna.

(H) INDRABHUTI, PADMASAMBHAVA AND LAKSMI KARĀ

Indrabhuti the king of Uddiyana, is known to be the disciple of Kambalapada and Anangavajra (56) many of his works numbering about 23, are preserved in the Tibetan Bstanhgyur, and one of his sadhanas, connected with the worship of the Goddess Kurukullā of Uddiyana appears in the Sadhanamala. His famous work Jnanasiddhi, which expounds the doctrine of the five Dhyanī Buddhas and throws light on the various esoteric rites of vajrayana, is a very important and informative text of Tantric Buddhism.

It is said that Indrobhuti at the beginning was a blind man and he had to Undergo various troubles and sufferings in his early life. As a king he was the least happy because his territory was devastated by the visitations of famine and pestilences, and to add to his grief, his only son died a premature death. In the midst of there misfortunes the king and his distressed subjects cried unto the Buddhas with many offerings, as a result of which Padma sambhava, who is regarded as the incarnation of Sakyamuni, Miraculously appeared in that land and was brought up by Indrabhuti, who got back his eyes at the sight of him. (57) Such fabulous episodes are, however, not Uncommon in the religious History of the world and they are found invariably associated with the birth of great prophets and reformers.

Padmasambhava who may be regarded as a son of Indrabhuti was, in fact, a great religious reformer who preached Tantrayana in Tibet and organised the order of lamas in that land of snow. (58) He visited Tibet in the company of the famous Buddhist Philosopher santaraksita, who happened to be his brother in - law, and stayed there in cir. 780-95 A.D. during which period he established a great monastery at Bsam - ye, after the model of the Odantapurī vihara in magadha. This first Tibetan monastery actively diffused Tantrayāna among the followers of the Bon-Pa religion and evolved a synthetic Indo Tibetan mysticism, generally known as Lamaism. (59) Indrabhuti's sister Laksmikarā, who married the son of king Jalendra of Lankapurī, was a famous luminary of Tantric Buddhism and she is also revered as one of the 84 siddhas.

She was the disciple of Indrabhuti, the great Vajrayanist, but strangely enough, she advocated a religious system which came out as a reaction against Vajrayāna. (60)

The famous work Advaya siddhi, composed by her disciple Advaya vajra, (61) indicates a bold departure from the Vajrayanic system by ignoring the worship of Dhyāni Buddhas and their emanations, and it also encourages to violate the artificial rules of conduct and lays great emphasis on physical gratification.

The Tantric ideology, which was Unfolded from about the time of saraha attained its highest development in

the writings of Indrabhuti, whose famous work Jnānasiddhi asserts that emancipation can not be obtained simply by mudra, Mantra and mandala, unless a deeper knowledge of the five Tathagatas or the Dhyani Buddha be attained by the Sadhaka, and also that neither the learned nor the fool can get rid of the samsara if he is devoid of this Buddha knowledge. But with Laksmikarā, there seems to have appeared a change in this ideology, and the rigourism of knowledge as well as, of the yogic practices, gave place to a sahaja system, which revolted not only against having the Buddha knowledge and worshipping the Tathagatas, but also against all sorts of traditional and moral injunctions, which constitute the social system. Thus, in the evolution of Buddhist mysticism Laksmikarā stands as a finger post towards Sahajayāna.

## I JALANDHARIPĀDA

The next group of siddhas whom we meet in the Chakra - Sambara Tantra may be classed as the Sahajayansits, although they had no disrespect towards the practices of Vajrayana. Jalandharipada, the first siddha of this group is characterised by Taranath as a contemporary of Bhartrhari, Vimala chandra, Kṛsnachārya, Tantipa and also of Dharmakīrtti.<sup>(62)</sup> But the accounts of Taranath need not seriously be considered, as the date of Jalandhari can not be regarded as earlier than 900 A.D.<sup>(63)</sup> The author of the Pag Sam Jon Zang makes him a contemporary of the king Gopichandra of chatigaon who was converted by him to Tantric

(64)  
 sidha cult. Jalandhari wrote several works in sanskrit,  
 four of which are preserved in Tibetan translation in the  
 Bstan - hgyur, (65) one of them being a commentary called  
Suddhivajra - Pradipa on Hevajra sādhana, assigned to  
 (66)  
Saroruhavajra.

(J) VIRUPĀ

Two famous disciples of Āchārya Jalandhāri, namely  
 virupa and Kṛsnachārya (Kanhupa), hailed from Orissa.  
Āchārya Virupa was residing on the banks of the river Virupa  
 - probably named after him, which surrounds the Asia - range  
 of hills, where Buddhist monuments are found in plenty.

According to Taranath the performed various  
 magical feats in Orissa, and preached powerfully against the  
 Siva worship, prevalent there. It is said that in the  
 capital of Trikaliṅga, which is perhaps the same as  
Chauduar, he declined to pay reverence to the Saivite Gods,  
 and when the king forced his to bow before Visvanātha who  
 was in linga form, the images of the Gods magically broke  
 (67)  
 into pieces.

Ten of the works of Āchārya virupa (68) are  
 (69)  
 preserved in the Bstan-hgyur list, and he is also known  
 (70)  
 to be the author of several Doha collection . viz.  
 Dohakoṣa, Virupapada chaturasiti, Virupa Gītikā and virupa  
Vajragītikā, while a song ascribed to him also occurs in the  
 (71)  
 Charya charya

(K) KANHUPĀ

Kṛṣṇachārya, Kṛṣṇapāda, or Kanhupa, came out of a Brahmana family of Orissa, and Taranath believes on the authority of his Guru that even lord Buddha had once prophesied the birth of this Acharya to be in the country of Uruvisa (Orissa).<sup>(72)</sup> According to sumpa, kanha or Kṛṣṇapada was a Buddhist Tantric sage born in a Brahmana family of odyana, and was initiated by Jalandhara.<sup>(73)</sup>

Rāhul Sankṛtyāyana states that kanhapa, the disciple of Jalandhara was a writer (Kayastha) living at somapuri during the reign of Devapala, who flourished in C. 900-950- A.D Kṛṣṇa Charya or kanhupad (who are proved to be identical by Dr. S.K. Chartterji<sup>(74)</sup> was undoubtedly a prolific author, and not less than 69 Buddhist Tantric works are ascribed to his name in the Bstan hgyur.<sup>(75)</sup> He is also known to be the author of a Dohokosa<sup>(76)</sup> and eleven of his songs, which show great affinity towards ancient oriya, are published in the Charya Charya.<sup>(77)</sup>

(L) TILOPĀ AND NAROPĀ

We know very little about the next two Acharyas, Guhya (also called Bhadrpada), and Vijayapa, but the other two siddhas Tilopa and Naropa, are well known for their magical activities in eastern India. Tilo or Tilli was born in a Brahmana family of Chatighava, perhaps the same as Chatigaon, while his disciple Naro hailed from kasmira. We

have already pointed out that Tilopada was associated with the Panditavihara of chittagong during the time of king Mahipala,<sup>(78)</sup> and Naropada who at first was the Acharya of Phullahari monastery and after words that of Vikramasila, was a contemporary of king Nayapala.<sup>(79)</sup> (C. 1038-55 A.D.) These two siddhas wrote many important works on Chakrasambara, Heruka and Hevajra Tantra and popularised sahayana throughout eastern India including Madhyadesa.

### (3) THE LATEST BUDDHIST SIDDHAS OF ORISSA :

Even as late as the 15th and the 16th centuries A.D. when Buddhism was almost a forgotten faith in the whole of India, Orissa could preserve the vestiges of the different schools of later Buddhism, each of which was claiming certain amount of popularity. It appears from the writing of Achyutananda Dasa, the reputed philosopher of the 16th century that Buddhism during his time was not an insignificant creed and it was then existing in four different schools namely, Nāgānti, Yoganti, Vedānti and Siddhānti.<sup>(80)</sup> The Buddhists of the Nāgānti school appear to be the followers of the great Tantric Ācharya Nagarjuna, who had considerable influence on the religious life of Orissa in the 8th 9th century A.D. and those belonging to the Yoganti school seem to have placed more emphasis on the psycho physical practices than on the practices of occult arts, the latter being advocated by the followers of the Nāgānti school.

It is difficult to say anything about the views of the vedāntis and the opinion of Prof. Ārta Ballabha Mahanty (81) that they were the same as those of the Sautrāntikas of the Hinayāna school, is too inconsistent to be correct. The followers of the vedanti school were, without doubt, a section of the Tantric orders, and they were named so probably because they looked upon Tantra as the fifth veda, which was also regarded as the Sisurveda by Yosavanta Dasa, and other philosophers of the 16th century A.D. (of. Prema Bhakti Brahmagītā of Yosovanta Dasa, ch, 1) . The siddhantis were, without doubt the followers of the siddha or siddhamṛta order which is popularly known as Nāthism.

All these schools had very little distinction among themselves and they appear to have devoted to almost the same type of metaphysical studies and yogic practices. They represented in a degenerated form the ideology of Tantric Buddhism in Orissa in the 16th century A.D. But their occult arts and esoteric sādhanās which attracted the common people, were regarded as meaningless and trivial by the learned philosophers of the time.

Achyutananda Dasa branded the practices of the Nāgāntis as an art of hypocrite devotion, which was not conducive to the attainment of salvation. (82) The most

prominent among the Buddhist teachers of the 16th century were Vāraṅga Swāmi, Ioidasa Valigan dasa and Virasimha and all of them used to practise yoga on the forest clad banks of the river Prachi.

Quite a large number of their followers were residing in the rock out caves of Dhauḷi, Khandagiri, Udayagiri, and Tapanga in modern Puri district, in the hillocks of mahiparvata, Manduka, Jalauka, Ratnagiri, Udayagiri and Naltigiri in Cuttack district, and in various other places of the Garjat area including Baud, Sonepur and Patna. Varāṅga Swāmi, the sun of Bharadwāja and the disciple of Śisūananta, is said to be practising and extremely difficult yoga of Twelve Angulis, in which he was to walk to and fro within a space measuring twelve angulis only. (83)

An illuminating work of this siddha known as BrahmKundali (84) has come to light.

In which we find a highly intellectual discussion of the difficult and mystic processes of yoga written in lucid language. Lodidasa the author of Lohi Gītā, was meditating upon Nirakara, the formless one, (85) whereas Valigandasa was practising yoga for the realisation of Brahma, taking as his food only the bark of the trees. (86)

Vīrasimha, the greatest and the most enlightened Buddhist of his time, was professing the entricate and mystic philosophy of the Nāgānti school, although he was

also well versed in all other branches of Buddhist Philosophy and yogasystem eg. those of Yogānti, Vedānti and Siddhānti.  
(87)

According to Iswara Dasa, the author of Chaitanya Bhāgavata, Vīrasimha belonged to a kṣatriya family of royal blood and was not only a great metaphysician, but also a reputed physician,<sup>(88)</sup> Achyutananda Dasa bears evidence to the fact that this great sage could travel hundred yojanas within a moment at his will, and that he was coming back to his Āsrama on the Prachi.<sup>(89)</sup> Vīrasimha also possess wonderful occult power we know from Sunyasamhita that Maduridāsa in order to torment his own Guru madhuri Gosain, exercised one of the occult arts of Vīrasimha in the following manners.

He wrote the mantra in the form of the figure (of his Guru) and then imagining a mental image of him he put the writing sheet into a fire pit, where upon the body of the poor mendicant began to burn and with unbearable pain he shed bitter tears.<sup>(90)</sup> Thus Vīrasimha was a great philosopher, a Yogic puruṣa, a renowned physician and at the same time a Tantric siddha, and he commanded respect not only in Orissa but also in many parts of the Andhra territory.

He is also known to be a great writer of esoteric texts and many of his books in the form of mantra, saptāṅga,

Bhajan, Ajna, and Chautisā are preserved at present in manuscript form in many places of Orissa. In Vīrasimha Chautisā, this versatile sage is found to be imparting spiritual instruction to one Nachhindra or Lakṣmidhara, who is identified by scholars with Lolla Laxṣmidhara, the Andhra Scholar in the court of Gajapati Prataparudradeva, and the famous commentator of the Saundaryalaharī (91).

The status of Buddhism in Orissa, as well as in some other places of India in the 16 century A.D. is known from the biography of Buddhaguptanātha (92) (Sans rgyas sbas pa) the Guru of Taranath. This reputed sadhu, who like many other Indian and Tibetan saints lives in a kind of mystic atmosphere, claims to have visited various places in India and outside, in order to find out traces of Buddhism and Buddhist remains (93). It is known from his records that he visited Kalinga, where Buddhist remains were in plenty and then passing through Jarkhaṇḍa, he come to the land of Jagannatha, which was then a great stronghold of Buddhism in India.

Passing futher north, after a long travel of twenty days he is said to have reached the shrine of khasarpana (Kharimandala) in Buntavarta (Pundra Vardhana?) and Devikota in the upper part of Tripura, Then he visited Ra K' an and some of its places i.e. Haribhañja, Buk' an and Balgu. Mr. N.N. Basu is inclined to identify Haribhanja with Haripur, the then capital of Mayurbhañj Bu kan (Pu Kan)

with ' the hilly tracts of Mayurbhañj interspersed with Siddhaguhas," and Bal gu (Palgu) with pallahara of Orissa. (94) But these identifications do not seem to be tenable because from Devikota Buddhagupta Proceeded further east and he is not known to have tracked back towards the south west so as to reach Mayurbhañj or pallahara.

(95)  
Prof. G. Tucci appears perfectly right when he identifies Ra. K' an with Burma, and in that case Haribhañja may be the same as Haripunjaya situated near Lamphun, north of menam; while Bu k' an (Pukan) and Balgu (palgu) may be identified with pagan and pegu respectively.

The tibetan source, however, goes to corroborate the fact that Buddhism was prevalent in Kaliṅga Jhārkhaṇḍa and in the territory round about Jagannātha as late as the 16th century A.D.

#### 4 OTHER TANTRIC SIDDHAS OF ORISSA :

Many other important siddhas are known to be flourishing by this time, although their places in the Guruparampara are difficult to determine. Ācharya Lila vajra is described in the Bstan -hgyur as a disciple of Bhagavati Lakṣmi, (96) where as according to Taranath he was a disciple of Ācharya Lalitavajra of Uddiyana (97) Ācharya pitopada, (98) who was a teacher of esoteric yoga in Ratnagiri monastery of Orissa is credited with the

introduction of kālachakraTantra in Buddhism, and he was without doubt a famous author of a large number of Tantric books on Kālachakra many of which are unfortunately lost at present.

Among his six great disciples, the names of Avadhuti, Bodhisri, and Naropa are well known in the Tantric world and all of them learnt and practised yoga philosophy (99) in the great monastery of Ratnagari.

(100)  
Āchārya Abhayakara Gupta was another famous siddha, who was born at Jharkhanda in Orissa from a kayastha father and a Brahmani mother. He was educated in Nalanda, where subsequently he became an abbot and he was also for some time the chief abbot at vikramasila. This Āchārya is known to be the preceptor of king Ramapāla (C. 1077 - 1119 A.D.) whose queen dedicated to his pleasure the temple cloister of Edapura, which is probably the same as Ādipura of Mayurbhanj.

Āchārya Mokṣakaragupta, VibhutiChandra, Dānasila and Subhākara were the four great luminaries of Jagaddala - vihara, a great monastic institution of medieval Orissa. (101)  
Mokṣakara Gupta was the author of Tarkabhasa (102) a famous work on Buddhist logic, and he is also regarded as the commentator of Dohakosa in Apabhraṃsa. (103) Vibhuti Chandra was both a prolific writer and a translator, and as many as 23 Tantric works are

ascribed to him in the Bstan hgyur, of which seventeen are  
 the textual translations. (104) A palmleaf manuscript,  
 preserved in the library of B.O.R.S. reveals that vibhuti  
 Chandra visited Nepal and Tibet with his preceptor  
Sakyasribhadra, the last hierarchy of Vikramasila, when that  
 institution was destroyed by the Muhammadans. (105)

Dānasila is also known as a great commentator, and his  
 Pramana, Vārttika Bhāṣya (Vartikalankara) along with the  
 works of Vibhuti Chandra is discovered by R.Samkrtyāyana  
 from the Sa - Skya monastery of Tibet (106) very little is  
 known about Subhākara of Jagaddala, and we cannot say  
 whether he was the same as the famous Subhakara Gupta, the  
 disciple of Abhayakara Gupta or not. (107)

Another monk of Jagaddala, named Jnana mitra, who  
 hailed from Tripura, was very widely known in Orissa, and he  
 was proficient not only in Guhyatantras, but also in various  
 mahāyānic scriptures. He learnt profoundly the collections  
 on yamantaka, sambara and Heruka, the Guhyachandratilaka,  
Mahapanitilaka, and Kālachakra,. (108) He was a great  
 devotee of God Jagannātha and very often he was getting into  
 the temple of Puri, where he was, performing various  
 miracles, and Taranath believes that when this Āchārya was  
 once ill-treated inside the temple the images of Jagannāth  
 lost their hands and feet as well as their former magical  
 efficacies. (109)

## 5. THE MAHAYANIC BUDDHIST TANTRIC ARCHITECTURE IN ORISSA

An early phase of mahayanic architecture can be seen in this hills of Sankaram and Rāmatirtham in Vizagapatam District of the modern Andhra state. At Sankaram (Sansk. samgharama) there are two isolated hills, out of which the eastern one is full of the rock cut stupas, chaityas and residential caves, while at the summit of it there exists the main Chaitya with its apse on the east and the entrance on the west.

The Chaitya is divided into two compartments an antechamber and a shrine, and in the latter there was probably a large image of Buddha. On the west face of the eastern hill a stairway of 65 steps leads upto a large double storeyed cave, where inside the niches huge seated Buddhas have been carved. The hill range near Rāmatirtham is also studded with the ruins of a Buddhist monastery and here we find a brick Chaitya hall having barrel shaped roof and its entrance turned to the east.

Images of Buddha are also found here in the caves of the monastery, and some of them are in good state of preservation. Mr. Rea who surveyed the ruin of these places in the early years of the present century, is of the opinion that the caves and the monoliths, as well as, the sculptures, are anterior to the 1st century A.D. and may

(110)  
probably belong to the period of Asoka. But, apart from the fact that the figures of Buddha were not conceived in sculptural art before the Christian era, there are other considerations in regard to which the opinion of Mr. Rea appears unsound.

The crudeness of the sculptures, and the low type of technique observed in the caves, warrant the possibility of a very late, period, when the monolithic workmanship and the art of excavating caves were in a process of decadence. Mr. Deva Prasad Ghosh remarks : - If the rail pattern, Chaitya window motif, sloping door jambs, wooden ribs of the barrel valuted roof, and the wooden screen and the purlins in front of the Chaitya hall are indicative of an early age, surely all these features are prominent by their absence at Sankaram .  
(111)

In fact, the architectonic features of these caves and chaityas do not indicate a transformation from the wooden to the stone construction, and the technique of the stupas and the sculptures indicate that they were very probably the decadent survival of the Amaravati school. Some of the seal impressions recovered from these ruins contain the legends in the scripts of the post Gupta times  
(112) and so the architectural activities of these sites cannot be placed earlier than the 6th century A.D. . Almost contemporary with Sankaram and Rāmatirtham flourished the fine monuments of Sālihundam  
(113)

on the south bank of the Vamsadharā river, in Vizagaputam district. The Salihundam hill is situated only three miles away from the sea - port of Kaliṅganagaram and presents magnificent isolation from the moddening crowds of the plains.

It was on the summit of this hill that a high apsidal chaitya was constructed and behind of the circular Mahachaitya (114) raised its head with tiles laid flat on its entire surface. The Mahachaitya differed in style from the other Buddhist monumnets in Andhradesa as it had no usual wheels, spokes and hub decorations on the surface of it, and with the apsidal chaitya in its front it presented a very imposing appearance for many miles in the surrounding territory.

By the sides and slopes of the hill were scattered the monastic dwellings where large number of monks and nuns lived on the alms of the faithful. The numbers of votive stupas and chaityas on the slopes indicate the religious zeal of the pilgrims and merchant visitors to this holy spot.

Sankaram, Rāmatirtham and Sālihundam represent the early medieval phase of Buddhist art in Kalinga, and the inspiration to these centres came, without doubt, from the south. But the Orissan arts, in general, were influenced by the Gupta artists from the north, and under the Eastern

Gangas and the sailodbhavas, cave architecture gave place to structural temples with curvilinear vimanas.

As early as the 7th century A.D. the sikhara type of temples raised their heads at vaidyanatha near sonapur and Bhuvaneshvara in the Satrughnesvara group, while in the succeeding century this tradition received remarkable expression in the Tantric temple of Baud the twin temples of Gundharadi, the simhanātha temple of Barambā and the Parasuramesvara temple of Bhuvaneshwar .

The Bhauma-kara rulers of Orissa are also known to be great temple builders, and it was during their rule that the Sisiresvara, Markaṇḍeśvara and the vaitāl temples were erected at Bhuvaneshwar in the 8th - 9th century A.D., and temples like Dandiśvara, Kusumeśvara, Dharmeśvara etc. at Yājpur in the 10th century A.D. which will be studied onwards.

Most of these temples are however, the monuments of Śaivism, which became first popular in Orissa from the time of the Sailodbhava rule. But Buddhistic art and architecture were, by no means, logging behind during this period. The Buddhists, unlike the saivites appear to have given greater attention and emphasis on carving out beautiful statues, and on laying out great monastic institutions than on constructing gigantic temples of stones.

A few temples built by them are now found in ruins, and they do not seem to have possessed the architectural eminence of the saivite temples. The Buddhist temples at Lalitagiri and Udayagiri near Yājapura were, to all probability, plain and simple in design, and excepting their highly ornamented door-ways, we are not getting any other carved pieces of building stones from their ruins. Evidently, the walls of these temples were bare and simple, but in their large niches were fixed superb images of the Mahayanic gods and goddesses, in the art of which the Buddhists, undoubtedly, excelled.

On the site of the old Lalitagiri temple a small unfinished structure has been recently built making use of some of the old materials, and the carved door frame of the old temple is found attached to this new one. The door frame, the upper portion of which is unfortunately missing, consists of four bands of unequal size, with arabesque and floral designs, and in the third band human couples are found within small rectangular panels. Below these bands, on either side of the door frame graceful figures of dancing male and two accompanying female dancers have been engraved with great skill and care in a square panel framed with flower wreaths.

The door way of the Buddhist temple of Udayagiri which is at present lodged in the Patna museum, is in perfect state of preservation and in artistic excellence it is considered to be superior to the one found in the Lalitagiri. The detailed description of the door-way is given by John Beams in the following words :-

The great glory of Udayagiri is the gateway : It consists of two upright slabs of stone, supporting a third as lintel. The dimensions are as follows : Height of opening - 5'5", breadth of opening - 2' 32 thickness of stone 1' 32". The two side jambs are divided into bands separated by grooves, 3/4 of an inch wide and 22 inches deep .

The panel or band, nearest the door way is carved with a continuous weavy creeper, up which human figures are climbing in grotesque attitudes; from the excessively 'Nitambini' out lines, they are probably intended for females. The next band has a columnar type; the pilaster of the column is adorned with intricate arabesque and lion heads. The next band is divided into tablets, each of which contains a beautifully carved group of male and female figure engaged in what I may venture to call flirtation of an active kind the beauty of these carvings is very striking, though they are much worn.

x (115)

The size of each tablet is 8" 5. The remains of some mahayanic temples, as well as of a great stupa are

found at Bāneśvara Nāsi in Narasingh pur, the heart of the old Airavatta Maṇḍala. One can trace there the old plinth of the Padmeśvara temple dedicated to Padmapāni Avalokiteśvara, the image of whom is now found close to it along with the images of Tārā, Prajñāpāramitā, and elsewhere in Orissa, Śaivism superseded the popularity of Buddhism, and the Śaiva shrines of muktanātha, Champanātha, Padmanātha, Somanātha and others, all appear to be post Buddhistic.

Among the Tantric temples, mention may be made of the ruined temple of Tārā at Bankada, the capital of the old kongada maṇḍala and beautiful pieces of carved stones with highly decorative designs are found at present in large number from its ruins. A portion of the door way lying in the debris, reveals the artistic merits of the temple, which was in no way inferior in art to any other monuments of Orissa during that period (Cir. 7th Century A.D.) .

The human couple, carved out in the lowest panel of the door jamb are pulsating with life and feelings, and the rest of the panels are ornamented with the Chaitya-window motif, Kirttimukha flanked by two running horses, amalaka design, and also by a few Tantric scenes. The ruins of the shrine, however, suggest that it had no massive grandeur, like that of the Saivite temples of Bhuvaneswara, but the artistic excellence of it was definitely of a high order. Exactly the same remark may be applied to the three Tantric temples of Baud which though small in size are

considered to be the "Gems of art" in their own humble way. (116) Each of these three shrines, consists of a cell and an attached portico, and is built in the purplish red stones which shine with elaborate carvings, while the octahedral plan of the temple produces upon it a charming effect in the variety of light and shade.

6.

#### POPULARITY OF BUDDHIST TANTRISM

A careful study of this particular inscription of Nāgarjuni Konda reveals that the religious endowments of the Upāsika Bodhisri were connected with that aspect of Buddhism, which developed outside the exclusiveness of Hinayānism. This popular Buddhism was, in fact a dominant force in the religious life of the country and it subsequently produced far reaching effects in the History of Buddhism. This religion appears to have embraced the common fold from the time when it was reoriented under the rule of Ashok and the missionary activities of the different schools of Āchāryas brought it down from the confines of the monasteries to the fold of the mass of mankind.

In Kalinga stupas and chaityas are known to have been constructed in Dantapura, Tosāli, Hirumu and Puṣpagiri, which must have been popular centres of Buddhism in this territory. The Dathavamsa of ceylon presents interesting accounts of popular Buddhism as it developed in Dantapura where the stupa was believed to have contained a tooth relic

of the Buddha, and brief outline of the text is given here  
(117)  
below.

According to this work the sacred relic was brought by Khemathera to king Brahmadatta of Kalinga, who treasured it in a magnificent stupa at Dantapura. This place thus became the centre of the religious life of the people of Kalinga in subsequent centuries and a series of Kalinga rulers Brahmadatta, Kāśiraja, Sunanda and many others devoted themselves to the upkeep of the precious relic to which they used to offer ceremonial homage and worship.

In course of time the tooth was believed to have possessed magical efficacies which excited emotional devotion among the people and contributed towards developing a mystic faith and superstitious belief. The text further states that Pandu, the king of Pātaliputra, harassed Guhaśiva the ruler of Kalinga and put the sacred relic under sacrilegious tests, but he was subsequently won over to Buddhism by the magical and supramundane power of the tooth. Disastrous fate was, however, lying up in store for Guhaśiva, and his liberal attitude and strong aversion to war and bloodshed, encouraged the neighbouring rulers to invade his kingdom.

Kalinga was, thus seared and ravaged and in the atmosphere of despair and with the agony of the terrible ordeal Guhasiva hastily sent away the sacred tooth to Ceylon

in the custody of his son - in - law, Danta Kumara and daughter Hemamāla. These accounts, however, are based on popular tradition and cannot be accepted as historical.

But inspite of its legendary nature the Dathavamsa records a new development of Buddhism in Kalinga during the early Christian centuries, and Dantapura was very likely an important centre of this popular form of Buddhism in ancient Kalinga. Dantapura is regarded as the glorious capital of Kalinga by all the pali texts beginning from the Pitakas to the chronicles of ceylon, whenever these texts speak of this territory.

The pali evidences are further corrobated by the mahābhārata tradition <sup>(118)</sup>, and the Greek writers are also found to have mentioned Dandagula or Danḍagūḍa as the metropolis of calingae. <sup>(119)</sup>

Mr. G. Ramdas, while editing the purple plates of king Indravarman (Ganga era 149) identifies Dantapura with the present site of the fort of Danta - vaktra, situated on the way from chicacole to siddhantam siddharthaka grama, a Buddhist village. <sup>(120)</sup> He further states that, valuable jewels, images of various kinds, coins and such other articles used formerly to be found there by the cultivators, and even now the pople believe that there was once immense treasure there. The suggestions of Mr. Ramdas appear very plausible, and the that case M. Sylvan levi's identification of Dantapura with palura may not be a fact.

After the decline of Dantapura, Puṣpagiri came to prominence as the centre of popular religion and had immense influence over the minds of the devotees who used to throng there in large number for their spiritual benefit. Even as late as the 7th century A.D. it was considered to have one of the most wonderful monasteries of the Buddhist world and Yuan Chwang was so very impressed by miraculous powers of its stupas and chaityas that he thought them to have been built not by human hands but by demons.

The pilgrim records " In a great mountain on the South west frontiers of the country is a samgharam called puṣpagiri (peu-su-po-ki-li), the stone stupa belonging to it exhibits very many spiritual wonders (miracles), on fast days it emits a bright light. For this cause believers from far and near flock together here and present as offerings beautifully embroidered (flower) canopies (umbrellas), they place these underneath the vase at the top of the cupola, and let them stand there fixed as needles in the stones.

To the northwest of this in a convert on the mountain, is a stupa where the same wonders occur as in the former case these two stupas were built by the demons, and hence are derived the extra - ordinary miracles. (121)

The note - worthy fact is that the pilgrim does not mention anything about the sculptures or images of this

monastery and remains satisfied by giving a strange description of the stone stupas of the Establishment. His accounts of the puspagiri may well be compared with the descriptions found in the Datha vamsa about the miraculous stupa of Dantapura. A note of superstitious belief and the touch of fairy tale are present in both the accounts in which the popular nature of Buddhism as prevalent in the country has remarkably been depicted.

Evidently, puspagiri was one of the great centres of popular Buddhism in Orissa by the 7th century A.D. and devotees from far and wide were congregating there on ceremonial occasions to offer worship and religious presents for gaining spiritual merits. The location of this famous religious centre remains unfortunately a problem of dispute. Although Yuan Chwang definitely locates it in the south west frontier of Wu-tu country the late R.P. Chandra traces it on the south west of modern Yājpur. (122)

Which he thinks to be the then capital of Wu-tu territory and thus, his identification of the puspagiri with the celebrated Ratnagiri, is a result of obvious confusion and mistake. Sir Alexander Cunningham identifies this rock monastery with the famous Udayagiri and Khandagiri hills "situated 30 miles to the south of Cuttack and 5 miles to the west of the grand group of temples at Bhubaneswar", (123) Pandit Bānāmbara Ācharya asserts that the hill named Phula Changudi near sita vinjhi in the

sadar subdivision of keonjhar district retains at present in a corrupt form the historic name puṣpagiri.

It is known, however, that the wu-tu country during the time of yuan chwang was very extensive in area, it being 7000 li or 1400 miles in circuit, (ii) and as such, neither the Ratnagiri nor the Phula Changudi area of Keonjhar can be located on the south west frontier of it. The suggestion of Cunningham for identifying Puṣpagiri with the hills of Udayagiri and Khaṇḍagiri appears some what plausible, but it should not be forgotten that these were the strongholds of the Jainas in early times, and are known as the Kumari and Kumara hills respectively from the inscriptions engraved on them.

In Gaṅga year 184 (681 A.D.) less than half a century after the visit of Yuan Chwang, a Gaṅga king of Kaliṅga named Devendra Varman (Son of Gunarnava) is known to have registered a copper plate grant (124) in the puṣpagiri pankhali visaya, so named because of its proximity to the famous Puṣpagiri. This epigraphical evidence, if considered along with the account left by the chinese pilgrim, leads us to the conclusion that Puṣpagiri was located in the south west frontier of the farflung wu-tu (odra) country, close to the northern boundary of Kaliṅga the territory of the Eastern Gaṅgas.

It was according to this consideration, not for off the territorial limit of Koṅgoda - maṇḍala in the east, and that of Daksina - Kosala in the west . Thus, Puṣpagiri, as a stronghold of popular Buddhism, occupied a very conspicuous place at the centre of the four well known states of the early medieval Orissa. The present Phulvāni - Ghumsur region, representing the meeting ground of the states mentioned above, should therefore, be explored with caution for ascertaining the exact location of Puṣpagiri.

#### EVOLUTION OF HINDU TANTRISM

Hindu Tantras are said to have emerged out of vedas. While the Tantric practices can be traced to the upanishadic and the vedic time, yet as a special class of literature and a mode of sādhana, Tantras were intimately connected with the rise of saivism. The samkhya - yoga supplied them with the essential philosophical background. There are eighteen Agamas or siva Tantras (twenty eight - by another tradition).

They have a ritualistic character and deal with main elements of the vedic ritual, such as homa, abhisheka, dikṣha, Yagya prakaraṇa. In addition to these, there is the method of erecting a siva temple (instead of a sacrificial altar), the mode of worshipping śiva, yoga, mukti, (salvation) etc. The God invoked is not any of the old Gods

of the vedic pantheon, but Siva. Although a chronological scheme of the Tantras is not possible in the present state of our knowledge, it appears that the Tantras of the Āgama type were prevalent in the first five or six centuries of the christian era, from the Kushaṇa to the end of the Gupta period.

The next phase in the development of the Hindu Tantras are not probably represented by a class of literature known as Yāmala. The Yāmala literature may reasonably be said to have come into existence at least between the sixth and the ninth centuries. The Principal Yāmalas are eight in number : Rudra, Kaṇḍa (skanda), Brahma, Viṣṇu, Yama, Vayu, Kubera, and Indra. Where as the original Śiva Tantras or Āgamas represent the Rudra or Śadasiva tradition, the Yāmalas represent the Bhairav Tradition. Bhairavas seem to have been human teachers who attained complete emancipation and had almost become Śiva.

The Yāmals indicate a great development in the Tantric śādhana. This is not only in trying to define, for the first time, the various Tantric traditions but also in introducing a great variety in cults of new Gods and Goddesses. They give us, for the first time, a well developed Tantric pantheon and apparently affiliate in many case to a large number of local cults.

They also open the field or Tantric Sādhana to people of other casts. According to Brahma Yāmala, Tantric sadhana is of three types, dakṣhiṇa, vāma and madhyama, characterized respectively by the predominance of each of three gunas : Sattva, rajas and tamas. Jayadratha Yāmala, one of the supplements to the Braham Yāmala, mentions the cults of a large number of divinities, mostly saktis, such as Kālikā, Rakṣhākālī Indivara Kālikā, Dhanadakālikā, Jivakālī, Rukṣha Karaṇī, Bhairvadakinī, Kalantakī, Vīryakālī, Siddhilakṣhmī and so on .

(125)

Gradually we find śāktism acquiring more and more emphasis by the tenth century, Hindu Tantras had come to acquire saktic character with the purpose not so much of attaining salvation as of gaining hold over the forces of nature.

The concept of śakti as the primordial power figures prominently through out the successive phases of Indian literature and philosophical thought, with varying denotation and connotation. It is said to have two forms : visible and subtle. The phenomenal world unfolds the visible working of Śakti, in the external world; while the subtle operation of internal stimuli acting upon the mind displays its working in the internal world.

Śāktism is a very important Hindu cult in India today. Śakti of mother Goddess is worshipped in various forms. Numerous shrines and images are dedicated to her in different parts of the country. One or the other form of the deity is recognized as the Iṣṭadevatā or tutelary deity by the śāktas (śakti - worshippers), and they far from being exclusive in their devotion, pay their respects and worship other deities also. Feasts and Festivals pertaining to these śākta deities abound in different parts of the country.

With decadence of Buddhism in India, from about the tenth century, many Tantric sects of the Hindus and the Buddhists mixed with each other. So what emerged of Tantrism was śāktism in essence.

This synthetic picture of Tantrism is best illustrated in Sammoha (Sammahana) Tantra of the Hindus which was composed around the fourteenth century.

The sakti cult or the Dasamahavidyas are forms of the Tantric Hindism. So here we should discuss about ten cosmic powers. The Dasamahavidyas had been famous in the ancient Orissan soil. These are the touch stones of the Hindu Tantrism.

## 8. THE TEN GREAT COSMIC POWERS OR DASAMAVIDYAS

Dasamahavidyas means the ten great paths of knowledge to the transcendental Reality. Vidyā means knowledge. Each vidyā or knowledge is considered as a particular goddess. All these ten goddesses are the ten prominent aspects or personalities and the facets of the Divine mother.

But it is grasped and understood in the different ways by the ten senses; skin, eye, ear, tongue, nose, mouth etc. Likewise the singular truth is sensed in its ten different facets; the divine mother is adorned and approached as the ten cosmic personalities or Dasamahavidyās" (126)

This idea is the same as propounded by Devīmahatmya that the supreme mother is only one but for the sake of her devotees, she will take many forms. (127) The names of the ten Mahāvidyās are as follows - (1) Kālī, (2) Tārā, (3) Trīpura Sundarī, (4) Bhuvaneshvarī, (5) Trīpura Bhairavī, (6) Cinnamastā, (7) Dhumāvatī, (8) Bagalāmukhī, (9) Matangī, (10) Kamalātmikā. " All these vidyas are benevolent deities of the highest order and so, do the utmost good to the seeker of the vidyā.

For any one who takes to any of these ten vidyas, the sadhana proceeds on sound lines and is safe and sure. It

is not necessary at the beginning for the aspirant to have as his goal the highest aim of life. His aim most probably is the fulfilment of his immediate wants and for that he approaches the Deity. Once an aspirant takes to the Deity, the Deity takes upon itself the sādhanā. This is the characteristic of these Mahavidyas whatever the seeker desires the Divine mother fulfills it. (128)

All these goddesses, though they are the various aspects or personalities of the primordial goddess, they are however not one and the same. Each goddess is distinct and distinguishable from the other. Each is a particular cosmic function and each leads to a special realisation of the one reality; the might of kālī, the sound of Tārā, the beauty and bliss of Sundarī, the vast vision of Bhuvaneshvarī, the effulgent charm of Bhairavī, the striking force of Chinnamastā, the silent inertness of Dhumāvatī, the paralysing power of Bagalāmukhī, the expressive play of Matangī and the concord and harmony of kamalātmikā are the various characteristics, the distinct manifestations of the supreme consciousness that has made this creation possible ".

The Tantras say that the supreme reality can be realised by these various points. Each is great in its own might and each is equal in all respects to each of the other nine vidyās. The ten Mahavidyas fall into three broad divisions. The vedas glorified three goddesses as producers

of delight, the Upanishads mention that the unborn is only one and she or he represents in three colours i.e. red, white and black. (129) The Tantras speak of three goddesses i.e. Kali, the dark one, Tara the white one and Sundari the red. (130) The same idea has been taken and later developed as the Dasa Mahāvidyās.

They are divided into three categories. The first group is for power and force, the second one is light and delight and the third one is for sound; for sound, it is Bhairavī, Bagalāmukhī and Matāṅgi, for light; Sundarī, Bhuvaneshvarī and Kamalātmikā and for power: Kālī, Chinnamastā, Dhumavatī also have certain common characteristics. Let us observe their characteristics one by one.

(A) KĀLĪ :- Lord Kali is the destructive aspect of the great mother. she is the eternal energy of evolution. She is the time force, the successive deaths are only milestones in the highway of life. They are the gates upon out to eternity. Her darkness is the preparatory time of the night before the dawn. She represents the evolutionary principle and her cosmic action works out the gradual unfoldment of the divine possibilities.

In terrestrial existence natural calamities like earth quakes, volcanic eruption, cyclones, floods, pestilence etc. are her actions designed for quick upheaval.

So also are wars, revolutions riots etc. designed by her to hasten human progress. She is Kuṇḍlinī Śakti which is described as a black serpent lying coiled and asleep in the innerbody. So she is a terrible cosmic force, mother of might and she is strong in mind and body. She is terrible only to the evill doers but to her devotees. She is very compassionate. Her Bijākṣhara is 'Klīm' .

It is in the form of pranic force in the individual i.e. the flowing breath in and out of her body all the time. (131) She is Mahārātrī (night of eternity). In Mahābhārata she is called as siddha senani, Āryā, Kapilā, Kālī, Karālī etc. Mahākālī is the Origin, the first power, so she is called Ādyā kālī or Prathamā, conceived as the consort of Śiva as Mahākāla. (132) She is described in Kālītantra, (133) as mounted on a dead body; very terrible with ferocious fangs and derisive laughter on her face. She is naked with a lolling tongue and has dark colour.

She wears a garland of skulls, she has four hands; in two of them she has the sword and a severed head and the other two are in abhaya and varada mudras. She resides in the great cremation ground (Maha Smasāna). Kālī sits on Śiva who is laid on death bed. Her colour is jet black having three eyes, and lolling tongue. She exhibits with two of her right hands abhaya and varada mudrās; with her two left hands she carries the sword and a severed head.

According to the Tantras the whole world is a great smasāna, she dances in the Mahā Smasāna. Her dance indicates the intense activity, the myriad movements of the time sequence following in quick succession. Kālī is death, the ruthless killer. She spares no one, she devours the whole creation. Even she devours the devourer śhiva as Mahākāla. She is also called kālamātā (mother of time). Time devours all things and devours time which again issues from her, she is called Kalakarshini, She is samhara Sakti.

The Sammohana Tantra deals with the various traditions and mantras of Kālikā. According to the text the Kālīs are of nine kinds (1) Sankarṣaṇī, (2) Siddha Kālī, (3) Kubjikā Kālī, (4) Sundarī, (5) Mahākhiladevesi, (6) Śrīmat - Siddha karālikā, (7) Pratyahgirā, (8) Śesikā (9) Sesamantra. The puranas and Tantras also represent eight main representations of Kālī corresponding to the eight main aspects of Śiva.

These aspects of Kālī are called - Bhadra Kālī, Dakṣhiṇa Kālī, Mahākālī, Mokṣhakālī, Siddha kālī, Guhya Kālī, Bhairava Kālī, Pralaya Kālī. Her colour is black. Black indicates the Tamasa tendency. She is the embodiment of Tamasaguna (centrifugal). Black is not at all a colour but negation of colours. All the colours can be absorbed by the black. So Kali is black.

She is the ultimate power in which all distinctions disappear. She is never influenced by any gunas. She is Nirguṇa. She guides us to dispossess ourselves of the gunas and by transforming ourselves in nirguan, merge ourselves into supreme. In the power of time all colours dissolve into darkness and all shapes return to shapelessness in the all pervading darkness of the eternal night. She is the highest and the most abstract aspect of divinity.

She is beyond all attachments. So she appears fearful to us. She has dual aspect. One is the destroyer of all that exists. She is known as the power of time and her male counter part is known as Kala who is called Rudra or Bhairava. But when all is destroyed and the power of time is appeased, the true nature of the eternal night reveals as limitless joy, as eternal peace. In this respect Kālī is known as the transcendent night (Mahārātri) and her counter part is known as sambhu (the auspicious).

(B) "TĀRĀ" Tara is the second of the Mahavidyas. It is believed by some scholars that she was absorbed in Hindu religion after the advent of Buddhism, that too the Mahāyana and Vajrayāna Buddhisms. In Buddhism she is the counter part of Avalokiteśvara. But Tara is not new to Hindu pantheon. In the puranas, Tara is described as the wife of Brihaṣpati, the guru of gods.

It is said that Tārā protect the people from animals, serpents, fire, robbers sea water and ghosts (134) and guards the crossroads. (135) She grants the desired ends quickly. Laughustava indicates that one should remember Tara in the upsurge of waters. (136)

The Lalitopākhyāna mentions that on the way to the mansion of the goddess Lalitā, there is a lake of nectar which has to be crossed by boar. There, presiding over innumerable śaktis playing the boats, Tara shines capable of controlling the upsurge of waters. She is the concept of Nada (sound). Tantras mentioned three varieties of this goddess i.e. Ugratārā, Nilasaraswatī and Ekajatā.

She is called Ugratārā because she saves people from horrible calamities. The dhyana of Tara as given by Nilatantra is as follows :- She is in the midst of four blazing funeral pyres; she is standing on Siva, the right foot upon his breast and the left upon his thigh. Her face is like a Lotus with smile. She has three eyes and four arms. She is carrying a skull, and a lotus in left hands, a sword and kartri in right hands. She wears a muṇḍamālā, she is short with a bigbelly and with a lolling tongue. She wears around her lines the tiger skin.

Her eyes are blazing like the morning sun. She is also called sarabha (the spouse of Śiva). Her eyebrows are

knit in anger. Ugratārā is very fierce being mounted on a dead body. She is called as Nilasarasvatī in her hair she has Akṣhobhya and a snake entwined and also decorated with crescent moon. Hers is the vehement vibration that disturbs the primordial immobility. Hers is the sound force shattering the stubborn stillness.

The Tantra says that she gathers all the ignorance of the triple worlds in her bowl made of the human skull (137) and then destroys it in a sweep.

Tara is also classified as Sukla, Neela and Citrā. "Sukla i.e. white is her immaculate form, pure and unsullied, the original word in its pristinetime glory. Neela : blue or dark is her form when she descends into dark womb of creation from the height of her white radiance, citra, the multicoloured, is the manifestation of Tārā as the many forms in the work - a - day world. " For these three goddesses three separate mantras are there. (138)

It is also said that these mantras are initiated by women and particularly the mantra of Nilasarasvatī will be written on the tongue of a new born child before three days are passed with small shoot of vacadipped in honey by the mother or any elderly woman.

(C) TRIPURA SUNDARĪ :

The supreme goddess who manifests herself in three fold aspect is known as Tripura or Tripura Sundarī. She is

(139)

the most beautiful in all three worlds. She is sat - chit - Ānanda (Truth Consciousness - Bliss). She is immanent in every triad in the three words, the three states of Jāgrat, (waking) swapna (dream) and sushupti (deep sleep) ; three forces of iccha (will), Jnāna (Knowledge) and Kriyā (action), Triputis, mana, measurematr; the measure and meya, the measurable; Jnana (knowledge) Jnatra; (the knower) and Jneya (the knowable) and so on.

She also transcends all the triads. She is a certain force, Turiyamsvīd presiding over and encompassing every triad. (140) The Tantrics meditate on the goddess as one who is effulgent like the rising sun, having four hands and three eyes. She holds in her four hands the nose, the goad, the sugar cane bow and five arrows of flowers.

Her colour is red indicating desire for passion, Raga of Rajoguna which evolved from the first activity. (141) So the divine mother is conceived as red, like the rising sun. Here the three eyes denotes the perception in the triad, Tripura. Her noose is nothing but love by which she binds the whole creation.

As long as a being is bound to one self or the other it is pasa, the noose. The moment a person binds himself to the divine, he is liberated from wrath, the negative aspect of love which is the goad by which the whole creation is spurred into activity. The sugar cane bow

in her hand is the mind of man and the five arrows are the five Tanmatras, i.e. sound, touch, form, relish and flavour.

The secret of the sādhana is that the mind should become a docile instrument in the hands of the Divine, then the mind will not have a will of its own. The Divine will be its will. Her mantra is Srīvidyā. This mantra is the sound form of the goddess and Srīchakra is the graphic form. Saradatilaka described her as shining like a thousand suns. She has four hands having book, Akṣhasūtra, Varada and abhayamudras.

Her face is like a lotus and having three eyes decorated with a number of garlands and necklaces. (142) So Tripurasundarī is the divine love and vivifies the whole creation, its overflow as the basic bliss in everything. Tripurasundari is the pure consciousness, the essence of beings, in the macrocosm as well as in the microcosm. (143) She is the concept of desire of the supreme, (144) and Icchāśakti (desire force) which is active in the universe and in the individual.

#### (D) BHUVANESVARĪ

Bhuvanesarī means the sovereign of the worlds. She is the Goddess of spheres and she is the concept of space in creation. She is the Jnāna Śakti of the supreme. Another name for Bhuvanesarī is Māyā, māyā comes from the

root 'ma' means measure, the immeasurable is measured out of space.

She is also like Tripurasundarī, effulgent like the sun whose crown is the moon. She has four hands and three eyes with a smiling face. "She carries the noose and the goad and the other two hands are in Abhaya and varada mudrās. (145) According to Mahalakṣhmi Ratnakosa, her colour is red like the rising sun. Sun is having three eyes.

There is a crescent moon in her crown. She is decorated with a necklace and diamond ear rings. She is seated on a lotus, and carries noose, goad in her two hands and the other two hands are in Abhaya and Varada mudra (146) There are two more varieties given in Saradātilaka as follows :- Saubhagya Bhuvanēsvarī : Her colour is like sindhura.

She has crescent moon in her kīriṭa. She has three eyes with a smiling face. She carries a vessel full of diamond and a red lotus in two hands and the other two hands are in Abhaya and Varada mudras . (147) The second one is Māyā Bhuvanēsvarī. Her colour is black. She also carries a vessel of diamonds and red lotus in two hands and the other two hands are in Abhaya and Varada mudras. She is decorated with pearls. She has three eyes. She is described as the wife of Śiva and she is seated on red lotus. (148)

(E) TRIPURA BHAIRAVĪ :

According to Saradātilaka, her iconographical features are as follows :- Her colour is like the thousand rising suns, with a red garment on her blood smeared breasts adorned by a string of skulls. Her lotus like face bears a sweet smile. She has three eyes and wears Jeweled crown with the crest of the moon. She has Akṣhamālā and Chinmudra and the other two hands are engaged in Abhaya and Varada mudras. She is combined with the characteristics of Tripura and Saraswatī. (149) Tripura Bhairavi is in muladhara which is also a seat of paravac.

She is the Kriyasakti of the absolute transcendental divine. She is the force of Agni (Tapa) the seat of this fire is the basic support of all existence, the centre, mulādhāra in the subtle body. There lies the hidden divinity, the veiled god head, the dormant power picturesquely described as a coiled up serpent in deep sleep. It is the passive power of Tapas, the potential energy, the immobility caused by deep concentration and the sleeping sakti that is termed as Tripura Bhairavī. (150)

(F) 'CHINNAMASTĀ'

The goddess Chinnamastā is standing on the couple Rati and Manmatha lying in close embrace. She is digambarī.

She has no head at all, a headless trunk with two hands. In one, She holds her own severed head and in the other a pair of scissors. From the severed neck, streams of blood gush forth. The middle stream is drunk by her own mouth of severed head held in her hand while the other two streams and drunk by her two attendants standing on either of her side. (151) It is believed that the goddess Chinnamastā is a village goddess (Gramadevatā) of inferior quality worshipped by the village folk. She is included among the Dasamahavidyās. She was admitted as a Vāmāchāra deity. Some others called her as durdevata (wicked deity) .

The Tantraśāstra does not throw any light on the esoteric significance of the goddess. She is the thunder clap and the lighting flash, shining like a streak of lighting, Vidyullekha Bhasvara, says the Upanishad. The goddess is depicted as trampling with her feet, Rati and Manmatha joined in an amorous union. This is a dramatic way of Tantrics to drive home the fact that by the worship of Indriya force, Chinnamastā grants complete mastery over the sex - impulse and other impulse of the senses (152) (Indriya) .

The mantra of this goddess is the seed - sound ' Hūm' It is known as Dhenubija. It is a powerful seed sound to get mastery over the senses and to annihilate the mind completely chinnamastā represents the end of things, the spectacular moment when the victims sacrificed and beheaded,

life existence comes to an abrupt end and destruction begins from the very first moment of existence. Death is ever present, ever at work in everything. This aspect of death is called the perpetual destruction (Nityapralaya). The vedic ritual of sacrifices consists in beheading the victim. Satapatha Brahmana say's the sacrifice is indeed beheaded. (153)

Hence the power of sacrifice is shown in the beheaded Chinnamasta. (154)

·(G) DHUMAVATĪ : (NIGHT OF FRUSTRATION)

According to Dhumavati Tantra, she appears as a woman of unhealthy complexion, restless, wicked, tall, with dirty robes and dishevelled hair, with gaps in her teeth, she looks like a widow, and holds a winnowing basket in her hand. Her eyes seem cruel, her hands tremble and her nose is long. She is very harsh in her looks, she is insatiably hungry and thirsty. She inspires fear and is the instigator of quarrels. (155)

She is the power of perversion and the force of distortion. As such she is depicted as an utterly ugly being. Tantras describe her as dushta and as a widow. She is declared as a widow because in Tantras, śakti or goddess is always along with Śākta or a consort; for example kālī has her consort, Mahakala, Tara-Akṣhobya; Bhairavi - Bhairava ; Tripura - Sundarī is considered as the two in one.

But Dhumāvatī is alone without her consort. So she is called vidhavā (widow). She is representing the principle of non existence and inactivity. When the primordial purusha is virtually dead in sleep, when the force lies involved, coiled up and unused, because of the absence of a wielder of force. She represents the principle of non existence and is called a widow.

Only when she plunges into creation it becomes prakriti. She is non-being before creation. She holds in potentially the evolving principle. Tantra describes her as the darknight, the great night, the terrible night of dissolution. (156)

Dhumāvatī holds in her womb all the creation and helps the world towards manifestation. She is the base and support of all the unmanifested worlds. She has blood smeared all over her body, she wears bloody clothes. She is having the hands of the dead bodies in her ear lobes as kundalas and wears bloody clothes. She is having the hands of the dead bodies in her ear lobes as kundalas and wears the muṇḍamāla in her neck.

The groups of demons are paying homage to her. She has three eyes with two terrible protruding teeth. She laughs terribly. In her crown the crescent moon is there. (157)  
She is also called Dhumrakālī in the Tantras.

(H) BAGALĀMUKHĪ

She is the crane handed power of cruelty. She is the night of courage (Virarati) i.e., the time of suffering. She is the goddess of black magic of poisons. She is the universal paralyzing power (Sarva Stambhanakarī) and she is the power that arrests the movement of manifestations in its course. The desire to kill others or to destroy others is a secret desire.

She is described in the Bagalāmukhī Tantra as follows : She is clad in yellow and has two hands. With her left hand she catches the tongue of the opponent and strikes him with a mace held in her right hand. Her colour is yellow, her garment is yellow. Even the worshippers are also asked to wear yellow garments and perform Japa with the beads of turmeric.

The yellow colour is so bright that all other colours become pale before it. If we mix yellow with other colours brightness will come to them. The yellow colour dulls the effect of others. For all the occult acts of stambhana, i.e. stoppage, the Tantra prescribes the use of yellow colour. So the yellow colour is associated with Bagalāmukhī.

Jnānarnva Tantra prescribes the drawing of Srichakra with yellow materials and the worshipping of it with yellow flowers. (160) She is immobile consciousness. In Rudrayāmala, Her description has been given like this. She has four hands three eyes and is seated on a lotus. She carries trisula, panapatra, gada and the tongue of her opponent. She wears yellow garments. (161)

(I) MĀTANGĪ :

Her colour is syama i.e. greenish dark as emerald . She is also extolled as bluish dark in hue, her tender limbs have the glow of sapphire, thus sings the poet, Kalidasa. In syamala Dandakam, she is described as dark and also as Ucchista Candālī . Because in the Mahabharata there is a story that she was born to a sage called Mataṅga who was a chandala by birth, so she is called Matangi or Mataṅgamuni kanyā.

It is explained in the Tantras that 'Mati is the mind and 'Mata' is thought or idea. Matanga means that which goes to the thought 'Matam Gacchatiti'. The unmanifest world perceives itself for manifestation and then reaches the thinking mind for expression.

This stage of the world is Mataṅga when the word, fashioned by the heart and formulated by the mind is expressed and articulated, it is Mataṅgī. Mataṅgī is

worshipped in the Tantras as the minister to the great goddess Raja Rājeswarī, the imperial majesty, the Parābhaṭṭārikā and shares her splendours. So she is called Rajamātaṅgī, Rāja syāmalā. Her seed sound is 'aim' and she is also called Sarva Vasaṅkari, Vāgvadinī and Nakuli etc. She gives fluency.

According to Symala Tantra, she is seated on a diamond seat. Her neck is of a dark colour. Her hair is decorated with Neepa flowers, and crescent moon. She wears reddish cloth and on her forehead she has a tilak of dusk of deer. Her ear lobes are decorated with the flowers of Sankha creeper. She is playing on the Vīṇā and on her shoulder a Parrot is perched. (162)

(J) KAMALĀTMIKĀ :

Kamala is the last of the Dasamahavidyās. She is also known as Srīvidyā, her seed sound (Bijākṣhara) is "Srīm". Her consort is viṣṇu. she is the force of Viṣṇu, she is Lakṣhmī. The exquisite charm and beauty of this world is Kamalā. She impresses the whole cosmos by her Kala. Even the most alluring object will become a thing of disgust if her vivifying kala was not there. (163)

Kamalā means one who wears the waters as a robe. In the vedas, a significant title as apovasana means, robed in water is given. Water is symbolic in the vedas as the initial movement of creative activity, the vivifying force,

the life giving essence " The divine waters from which the creation proceeds carrying in them the luminous knowledge of the solar world.

She is described as the lady of lotus. She stands on the lotus flower. She has four hands, with one hand she holds a vessel of nectar and with the other hand she holds a lotus flower and the other two right and left hands are engaged in Abhaya and Varada mudras. She is draped in white silk, her complexion is golden and she is constantly bathed by the help of four huge white elephants, or the mountain of snow with pots full of water. This description has been given in Kamalā Tantra. (164)

The ten cosmic powers have been represented generally different places of Orissian soil. Most probably all are the famous representatives of Tantric Hinduism. In between the ten world powers mainly Kālī, Tārā, Tripurasundarī, Bhubanesvarī and kamalākatmikās have been found in number of Tantric Pithas of Orissa, e.g. Bhubanesvari (Gauri) in Bhubaneswar and Kamala in Purusottam Kshetra (Purī) and Tripurasundarī (Bhaṭṭārikā) in Barambā. (165)

Obivisously on the other hand the deities are represented naturally in three forms i.e. sound form (Mantra) geometrical form (yantra) and anthropomorphic form (image) . These images are made of various materials viz.

Gold, Silver, Bronze, Stone, Wood, Clay etc. The main elements of the images of deities are diagrams, gestures, symbolic proportions and attributes. Whatever may be these are the symbolic proves of Hindu Tantrism. So we took the latest conclusion in the matter of Hindu Tantrism and Buddhist Tantrism.

9.

#### JAINA ASPECTS IN TANTRA

As the soil of Jainism during the time of king Aira Kharavela Orissa has experienced the Tantric Jainism as like the Tantric Buddhism. The Jainas of Orissa did not keep themselves away from the wave of Tantras. They also applied the Tantric methods in their way of life, in worshipping the deities and in celebrating various social functions.

As the inhabitants of Orissa they had been influenced by the typical way of life of general Oriyas. Therefore some impacts of Hindu way of life and the way of life of the local Buddhists had influenced them in celebrating different social function.

The Jains of Orissa have adopted to adore the some deities of the Hindus and the Buddhists. The following list of their adorable deities would be sufficient to cast a light on their acceptance of the folds of the Buddhism and Hinduism without any of such mentions. The list of such deities worshipped by the Jainas of Orissa are as follows :-

Kālī, Tārā, Cāmundā, Gāndhārī, Manavī, Gaurī,  
Mahākālī, Jvalāmālinī, Purusadattā, Vajrasrinkhalā,  
Prajnāpti, Rohiṇī, Chakresvarī, Vairotī, Anantamatī, Manāsī  
and Mahāmanasī, Vijayā, Aparajitā, Bahurupinī, Padmavatī,  
Amra (Ambikā), Sidhayikā.

These 24 Goddesses are called in Jaina pantheon as 24 Sasanadevi. As like the 64 Yoginīs of the Hindu Tantric fields, these 24 Sasanadevis are also to play the role of Yoginīs, since they have their respective Yogis. To give instance here, Suparsvanatha is the Yogī of Kālī, Puspadanta is the Yogī of Mahākālī, Sumatinatha is the Yogī of Purusadatta, Abinandanatha is the Yogī of Vajrasrikhala and so on. The following table given below is sufficient to have a clear vision to know the names of the Yogis in connection with their Yoginīs.

Names of the Yoginis'  
or Sasanadevis.

1. Cakresvarī
2. Rohiṇī
3. Prajnapti
4. Vajrasrinkhalā
5. Purusadattā
6. Manovegā
7. Kālī
8. Jvalāmālinī
9. Mahākālī

Names of the Yogis  
Or Tirthankaras.

- Rsabhanatha  
Ajitanatha  
Sambhavanatha  
Abhinandanatha  
Sumatinatha  
Padmaprabha  
Supasvanatha  
Chandra Prabha  
Puspadanta

Names of the Yoginis'  
or Sasanadevis.

10. Manavī
11. Gaurī
12. Gāndhārī
13. Vairoṭī
14. Anāmatī
15. Mānasī
16. Mahāmānasī
17. Vijayā
18. Tarā
19. Aparājītā
20. Bahurupiṇī
21. Cāmuṇḍā
22. Amra (Ambikā)
23. Padamvātī
24. Sidhāyikā

Names of the Yogis  
Or Tirthankaras.

- Sitalanatha  
Sreyansanatha  
Vasupujya  
Vimalanatha  
Anantanatha  
Dharmanatha  
Santinatha  
Kunthunatha  
Aranatha  
Mallinatha  
Munisuvrata  
Naminatha  
Neminatha  
Parsvanatha  
Mahāvīra

The mode of worship in Jaina methods usually had their roots within the Hindu systems. They not only worship the Hindu goddesses with their own Tantric methods, but they had also similar devotion offered to the Buddhist goddesses like Tara, Aparājītā, Kurukullā etc. . The study of their Tantric mode of worship reveals that they were not away from Pañcamakāra system even though they primarily believed in Amhimsā.

The Jaina authorities like, Vasunandinī, Asadharā and Padmanandinī, (and by Medhavin, Sakalakirtī, and

Sivakti) have described the seven Vyasanas of the Digambara Sravākācaras as dicing (dyuta), boozing and drinking alcohol (Madya, Sura), meat eating (Māṃsa), whoring (Vesyā), Hunting, (Kheta, Paparddhi, Mrugayā), Thieving (Caurya, Stena, adultery (Paradārā).

This reminds us about the Pancamakara system adopted by the Hindus and the Vajrayanic and Tantrayanic way of life of the Baudhas including the Sahajayana of the latter period. (166) It is found from the work of Jinasena (167)

Camudaraya and Asadhara that the Jaina mode of worship of the deities are divided into five categories, Firstly the daily worship has been entitled by them as Nitya Mahāpūjā. These terms of Nitya and Maha Symbolised the cover of the foundation of the temple.

Secondly this mode of worship is performed by an adult preferably belonging to the royal family. This kind of Pūjā is technically called Sarvotobhadra or Mahāmaha. Thirdly the aim and object of such worship is to produce definite result which is technically called by Jainas as Kalpadruma.

Fourth, this result yielding worship continues for eight days and so that it is called Aṣṭa Āhnikī. Fifth, another kind of Pūjā offered in certain temples for specific purpose is called (Aindra Dhvaja). (168)

In the performances of the Jaina Vratas the influence of Hindu and Baudha Tantra could be felt with. Such Vratas are named as Ahimasā Vrata, Satya Vrata, Sāmayika Vrata, Bhogāpavoga Vrata etc.

In analysing such Vratas one can easily find different kinds of Mudras, Bandhas, such as Jinamudra, Yogamudrā, Mukta - Suktimudrā, Kesabandha, Mustibandha etc.. Besides this the hints various Āsanas are found also in the Jaina Vrata Vidhānas. (169) e.e. Paryāṅkāṣana, Vīrāsana. These Āsanas also have the access both in Hinduism and Buddhism in the fields of their own Tantras. As such a detailed study is awaited in a separate Volume to analysis the Tantric Jainism. If we take up this issue in detailed this will enhance this volume and therefore we cease our discussion here.

REFERENCES

- (1) Winternitz, Hist. of Ind, Lit. IP. 185 FR.
- (2) I. H. Q. IX P.8.
- (3) Mahavagga, S.B.E. VI, 34,1,2.
- (4) Chullavagga V, 10,2,3.
- (5) B. Bhaṭṭāchārya, Sādhanamālā II, Introduction, P.XVII, also F. notes, An introduction to Buddhist Esoterism. P. 48.
- (6) Brahmajala Sutta. P. 21. We read here that Gotama holds aloof from such low arts as palmistry, auguries, Sacrificing to Agni, offering oblations from a spoon, snake charming and other kinds of witchcraft and charms. See Dialogues of the Buddha, Trans. by T.W. Rhys Davids; Sacred Books of the Buddhists, Vol. II. P. 16 Ff.
- (7) B. Bhaṭṭāchārya, Two Vajrāyana works, Introduction, P.X.
- (8) M. winternitz, I.H.Q. IX, P. 9.
- (9) Maithunasya parābrutau Bibhutvam Lavyate Param /  
Buddha saukhya viharētha dārā samkleśadarsane //  
(Mahayāna sutrālamkāra IX, V. 46)
- (10) Vide. S. levi's translation of the text; p. 81 ff. also the Glossary, p. 418.
- (11) Winternitz. I.H.Q. IX, PP 7-8.
- (12) A.B. Keith, Buddhist Philosophy, P. 301.
- (13) Prof. G. Tucci J.A.S.B. (N.S.) Vol. XXVI, 1930, P. 129.

- (14) I.H.Q., VIII. P. 221 ff.
- (15) Sādhanamālā, II, Intro, P. XXVIII Guhyasamaja Tantra Intro, P. XXXII Ff; I.H.Q. III. P. 736 Ff.
- (16) Guhya Samaja Tantra, Ibid.
- (17) I.H.Q. IX, P.6.
- (18) Gaekwad oriental series No. LIII. 1931.
- (19) Sikṣā samucchaya, Ed, by Bendall, See PP. 7, 126, 158, 242, 274, 316 and 357.
- (20) Guhya Samaja Tantra chapter 7 & 8.
- (21) Ibid, Ch.5; see also ch. 16 p. 120.
- (22) Sikṣā Sam. E.d. by C. Bendall, P. 247, note, See K. Watenabe's views. J.R.A.S. 1907, P. 664.
- (23) Descriptive catalogue of Sans. Mss. Vol. 1 Buddhist Ms. No, 18. P. 17.
- (24) Indrabhuti's Jñānasiddhi, and Padmavajra's Guhyasiddhi, acknowledge the Guhya Samaja as a work of authority.
- (25) Taranath, P. 201.
- (26) G. Tucci, Ibid, P. 129.
- (27) Gachatvaṃ Bharate Barṣe Adhikārāya sarvataḥ / Pīṭhopapīṭha kṣetresu kuru srutiranekadhā //  
M.M. H.P. Sastri, Catalogue of the palmleaf ms, of the Darbar library, Nepal (1905, P. IXXIX).
- (28) S. Levi, Le Nepal, I. PP. 346 Ff.
- (29) B. Bhaṭṭāchārya, Sādhanamālā I, P. 265 f.
- (30) M. Winternitz, Hist. of Ind. Lit. II, P. 400. SubhakaraSimha who died in 735 A.D. brought to China the Maha Vairochana Abhisambodhi, See Anesaki in E.R.E. IV, P.840.

- (31) See Supra.
- (32) Pag sam jon zang, PP. CXXI, 90, mystic Tales p. II.
- (33) Ten vajrayanist works are assigned to him in the Bstan - hgyur. Vide P. cordier, PP. 57, 58, 128,198,235,296, 335.
- (34) Sāadhanamālā II, 384-88
- (35) Nos. 28.50
- (36) For Vajraghanta, vide Gruenwedel, Edelsteinmine, PP. 51-33. Dr. Bhupendra nāth Dutta, mystic Tales of Lama Taranath, PP. 21-22.
- (37) Edelsteinmine, pp. 20,23. Pag Sam Jon Zang, PP. 124,135.
- (38) The passage reads as follows.  
Tatah kaba ... (?) Dvayaṃ Krutvā.  
Jnānacakrabi bhābanam, Itilui pādokteh /  
 vide. J.A.S.B., XXVI 1930, P. 134.
- (39) See Pag Sam Jon Zang, p. 86.
- (40) Bhupendranāth Dutta, Mystic Tales, P. 9.
- (41) See Sadhana No. 127 of Sādhana mālā, P. 265.
- (42) P.Cordier, P. 375.
- (43) Taranatha, 66; Edelsteinmine, 10; Mystic Tales of lama taranath, p. 8.
- (44) Pag Sam Jon Zang, PP. XXVIII, 84, 85.
- (45) P. Cordier, pp. 212,220,221,222,231,232,247.
- (46) B.G.D. 77-132; P.C. Bagchi, Doh - Kosa, PP. 5-9; 28-32; 52-120.
- (47) Nos. 22,32,38,39.

- (48) P.Cordier, P. 375.
- (49) See infra.
- (50) Mr. K. J. Saunders is of opinion that there was one saraha who was a Hebrew and a christian missionary in India. Vide " Epochs in Buddhist History' 1924. P. 85, F. Note. Mr. Saunders has definitely misunderstood the works activities of saraha.
- (51) Dr. Bhupendranāth Dutta, Ibid.
- (52) Dr. Sumpa, Pag Sam Jon Zang, pp. x, 90, 94.
- (53) B.G.D. Introduction. P. 27.
- (54) Doha No. 8.
- (55) See B. Bhaṭṭāchārya, in J.B.O.R.S, 1928, p. 341ff; sādhanamālā , II, p XIIIff.
- (56) B. Bhaṭṭāchārya, Ibid.
- (57) For this episode, vide, waddell, Lmaism (London 1895) p. 380 ff.
- (58) Rāhul Sankrityāyan says that it is the later tradition in Tibet, which makes Padamasambhava a son of Indrabhuti, and according to him Padmasambhava was an ordinary monk who accompanied the great scholar santaraksita in his sojourn to Tibet.
- (59) Waddell. Ibid. pp. 29-30. see R.C. Majumdar, History of Bengal, I, F. 673.
- (60) B. Bhaṭṭāchārya, op. Cit.
- (61) B. Bhaṭṭāchārya thinks that "Advayasiddhi" was written by lakṣmīkarā herself.
- (62) B. Bhaṭṭāchārya, op. cit.
- (63) R.C. Majumdar, op, cit. p. 386.

- (64) Tārānāth also connects him with the Gopichand legend, Edelst, 62 ff. see J.A.S.B 1898 . P. 22.
- (65) P. Cordier, pp. 39, 60,78,241.
- (66) Ibid, pp - 75, 78.
- (67) Bhupendranāth Dutta, mystic Tales of Lama Taranath P. 14.
- (68) The Buddhist Tantric Traditions know of at least two Virupas, one of whom was born at Tripura (Pag Sam Jon Zang pp. LXXII. 109).
- (69) P. Cordier, II. 57,125,176,177,182,223,234,230.
- (70) For the first two collections, cordier, P. 223; and for the other two, see B.G.D. Introd., P.28.
- (71) No. 3.
- (72) Bhupendranāth Dutta, Ibid, P. 32.
- (73) Sumpa, pp.v. 210.
- (74) R.C. Majumdar, History of Bengal, I, PP. 385-86.
- (75) R.C. Majumdar, Ibid, P. 347, f.n.6.
- (76) B.G.D. PP. 123-32; Dr. P.C. Bagchi, Dohakosa, pp. 121-36, Dr. S.K. Chatterji places the Doha writer, Kriṣṇachārya at the end of the 11th century, on the ground that the cambridge University library ms, of the Hevajra Panjika by panditacarya Sri Krisnapada is dated in the 30th year of Govindapala (- C, 1199 A.D.) R.C. Majumdar, Ibid P. 386.
- (77) Nos. 7,9,11,12,13,18,19,36,40,42,45.
- (78) Taranath, 226; Pag Sam Jon Zang. pp. xli, 128.

- (79) Pag Sam Jon Zang, pp. ixvii, 118. Tārānāth, pp. 239Ff, 244 Ff, 249, 328.
- (80) Sunya Samhitā of Achyutananda, Chap. x.
- (81) Ārtaballabha Mahanty, Introduction of Anākāra Samhita pp. xxxly.
- (82) Nāgānti Vidyā Pāṭhi chadmavakti /  
Emāne Loḍi Napāivegati //  
Sunya samhitā, ch.xi.
- (83) Bāraṅga Āsrama Eje vāradvājabāla /  
Jāina sādhanṭi Bāra je Āṅgula //  
Sunya samhitā Ch. X.
- (84) This work is published by sri mohana carana Das.
- (85) Loidāsa Maṭhakari thānti ye Eṭhāre /  
Layakarithānti dhyāna Nirākārathāre //  
Sunya samhitā - Ibid.
- (86) Baluṅga Dasaṅka Maṭha madhuro dekha /  
Manuekahelaboli Bolanti dāmbhika //  
Yogaruḍhe sādhanṭi ye Brahma jnānamula /  
Ahara karanti muni Brukṣara Balkala //  
Ibid.
- (87) Ārtaballav Mahanty. op. cit. p. xxxi,
- (88) Vaidya sāstrare virasingh /  
Sakalasāstre vīramaya //  
Isvara Dasa's chaitanya Bhagavata ch. 53.. Isvara however, places vīrasimha during the reign of Anaṅgabhimā and makes him a devotee of both Buddha and Narasimha.

- (89) Bīrasingh Biparīta Ājnākari thānti /  
Biṣama sandhi ye Nāgāntaka ye sādhanṭi //  
Ichare jāānti tapo satejuṇa kṣaṇe /  
Śrikruṣṇe niyogi ye āsanti pratidine //  
 Sunya Samhita. Ibid.
- (90) Bīrasingh vidyāku parikṣātamhikalā /  
 x x x x x x x x x x x x x x x x x  
Lekhikāka mantramūrṭi Rūpedeha dhāli /  
Samkalpa karīṇa Agnikunde delā jāli //  
Jalilā śarira tapo hoilā ākula /  
Byākule Nayanu Bahi paḍe Asrujala //  
 sunya saṃhitā Ibid.
- (91) S.N. Rajguru in Utkal Sahitya, pausa, P. 337.
- (92) Buddhagupta was born in Indralinga near Ramesvara in south India in the family of a rich merchant whose name was Krsna. He was initiated by an ascetic called Tirthinatha (hbab stegs mgon po) as found in the "Ekah babs bdun Idan", P. 16. This sadhu is said to be a contemporary of king Ramaraja identified with Ramaraja of Vijayanagara (1542 - 65 A.D.)
- (93) Vide - Prof. Guiseppe Tucci, "Sea and land travels of a Buddhist sadhu in the 16th century; I.H.Q. vii, pp. 683 - 702.
- (94) N.N. Basu, Archaeological survey of Mayurbhanj, P. ccxxv.
- (95) Prof. G. Tucci. Ibid.
- (96) B.Bhaṭṭāchārya, op. cit.

- (97) Pag Sam Jon Zang, pp.x.90, 94. Edelstein, P. 104;  
Bhupendranāth Dutta, op. cit. p. 46.
- (98) Bhupendranāth dutta. op. cit. pp. 48-49.
- (99) Ibid.
- (100) For Abhayakara Gupta, vide Pag Sam Jon Zang, pp. xccxviii, 63,112,120,121; Taranath, 250 Ff; Edelstein, P. 109 Ff. See also S.C. Das in J.A.S.B. 1881,pp. 16-18.
- (101) For a discussion on Jagaddala Vihara see infra. ch. vi.
- (102) S.C. Vidyabhusan, Indian Logic (cal. 1921) p. 346.
- (103) P. Cordier, p. 219.
- (104) P. cordier, pp. 19,21,23,49,50,126, 142, 178,302,365, see also N.N. Dasgupta. Ind. cult. vol. v. pp. 215-17.
- (105) J.B.O.R.S. March, 1937. p. II ff.
- (106) Ibid. Danasila is also known as a prolific translator and there are about sixty Tantric translations in tibetan to his credit. (R.C. Majumdar, Hist. of Bengal. I.P. 336).
- (107) S.K. De distinguishes the subhakara of Jagaddala from the subhakara of magadha, pupil of Abhayakara Gupta. See also S.C. Vidyabhusan, op, cit. p. 346.
- (108) Bhupendranāth Datta , op. cit. p. 37.
- (109) Edelstein, p. 88.  
Bhupendranāth Datta, op. cit, pp. 38-39.
- (110) Rea, Arch, surv. Annual Report, 1907 -08, p. 49ff; 1910-11, pp. 78-81.

- (111) Deva prasad Ghosh, I.H.Q. iv, p. 734 ff.
- (112) Arch. surv. A.R. 1907-08, P. 172, See Plate LX, Nos. 2,6,3,15.
- (113) M.A.R. 1919 - 20, pp. 34-38, for an account of the Buddhist remains of salihundam . See also J.A.H.R.S. VOL XVIII P. 31.
- (114) Crystal reliquaries shaped like stupas with gold relic flowers (Svarna Puspa) in them have been found in the Mahāchaitya.
- (115) J.Beams, The Alati Hills in Cuttack, J.A.S.B. 1875, P. 19 ff. see also the description of this door - way given by Babu Chandra Sekhar Banerjee in J.A.S.B. 1870. p. 158.
- (116) For the description of these temples see, J.B.O.R.S, 1929. PP. 65-69; see also Cunningham, A.S.R. VOL. XIII, PP. 118-10, pl. XVIII.
- (117) B.C. Law, Datha Vamsa (punjab sans series); Turner, J.A.S.B. 1837, I, 856, Rev. Long J.A.S.B. XXVIIIPP. 186 ff.
- (118) Mhng. Udyoga Parv. XLVII, 1883/
- (119) Cunningham, Anc, Geog. P. 735.
- (120) E.P. Ind. XIV, 361.
- (121) Beal, Buddhist Record. p.205.
- (122) R.P. Chanda, M.A.S.I. No. 44 Exploration in Orissa. p. 6.
- (123) i Cunningham, Anc, Geog of India, p. 587.
- (ii) Cunningham gives the following political limits of this country : - "The ancient province of odra - desa or

or-desa, was limited to the valley of the Mahanadi and to the lower course of the Suvarnariksa river. It comprised the whole of the present districts of Cuttack and Sambalpur and a portion of Midnapur, It was bounded on the West by Gondwana, on the north by the wild hill states of Jashpur and Singbhum, on the east by the sea, and on the south by Ganjam. These also must have been the limits in the time of Huen thasang, as the measured circuit agrees with his estimate" (Cunningham, Ibid, P. 585). The suggestion of cunnigham requires some modification regarding mainly the western boundary of the odra country in the 7th century A.D., and it may be noted that the district of Sambalpur, together with the ex-state areas of patna, Sonapur, Bamra and Rairakhol formed a part of the then south kosala (Hiralal, the extent and capital of Dakshina Kosala, I.A., LXII. PP. 161-ff).

(124) Gurandi copper plate grant, ed, by sri S.N. Rajguru J.A.H.R.S. vol. III.

(125) Bagchi. P.C. (1956) Evolution of the Tantras, in the cultural Heritage of India. Vol. IV. p. 215.

(126) Dasamahavidyas - S. Srinivasan. P. 6.

(127) Dākṣāyanīti Kutīletī Kuhārinīti /  
Kātyāyanīti Kamaletī Kalāvatīti //  
Dākāsatī Bhagabatī Paramarthatopī /  
Sandrusya me Bahubidyā nanu nartakīva //

(128) Dasamahāvidyās : S. Sankaranārayan P. 5.

(129) Ibid, PP. 8-9 Tisrodevis Mayobhuvali ".

(130) Ajam Ekam Lohita, Sukla, Krishnam.

(131) Prāṇa Samīraṃ Bidadhānamimam Nityam Yātrā

matra Śarīre /

Carane Carane parisīlayati stīradruṣṭi yastu vabati

kālī //

Umasahasram - Vaśiṣṭa Ganapatimuni.

(132) Mahākāla - The transcendent time (Kālī is the feminine form of word kāla, to represent the power of time).

(133) Sabārudhām mahāvimām ghoradamstrā hasanmukhīm /

Caturbhujām Khadgamuṇḍa Barāvayakarām śivām //

Muṇḍamālā dharām devīm Lolajihvām Digambarām /

Ebam Sancintayet Kālīm Smasānālaya Bāsinīm //

(134) Hari kari śikhiphaṇi Taskara Nigala Jalārnnavā piśāca

vayasamāni /

Śaśikiraṇa kāntidhāriṇi Bhagavatī tāre namahtubhyam //

(135) Tārātarna Bitīrnna Bānchitaphalā pāyāt sadāsaṅgamaṃ /

(136) Tarām ca Toyam Plābe /

(137) Pratyālīdhā padārpītāmdhi sababhṛt ghoratṭhāsāparā /

Samśvendīvara śulakharparadhāram hūmkāra Bijodvabā //

Kharvā Nīla bisāla piṅgala jatā jūtāgra Nāgaivratā /

Jādyam nyasya kapālake Trijagatām

hantugratārāsvayam //

(138) Om Hrīm Strīm Hūmphaṭ - mantra of Ugratārā.

Hrīm strīm Hūmphaṭ - mantra of Ekajatā.

Hrīm strīm lum - mantra of Nīlaśarasvatī. Ibid p. 28.

- (139) Tvadiyam Saundaryam Tuhina girikanye Tulayita /  
Kavindrāḥ kalpante kathamapi Biranci Prabhrutayah //  
Yadā lokaihschukyādamara lalanā yānti manasā /  
Tapabhiḥ Dusprāpyā madigirīrā sajujva padavīm //  
"Saundarya laharī"

- (140) Bālārkaṃḍalābhāsam caturbāhuṃ trilocanām /  
Pāsānkusa saram cāpam dhārayanti śivāmvaḥ //

- (141) Rāgasvarupāsādhyā krodhakārāṅkusajvālā /  
Manorupekṣa, kodaṇḍā pañca Tanmātra sāyakā //

"Lalitā sahasranama"

Desire is the sceret of creation and the root of  
 manifestation and desire is the main stay of existence.  
 The divines desire to extend himself. That moved at  
 first as desire with in which was primal seed of mind.

"Sri Aurobindo."

- (142) Sadyasamudyata Sahasra dibākarābhām, Bidyākṣasūtra  
varayavayahasya cinnhām /  
Netrotpalaistrihiraṃkruta Padmā vaktrām, tvam  
haravararucirām Tripure vajanti //

"(Sāradā Tilake)"

- (143) Piṇḍe cāṇḍe jaṅgama sarah suddhaprajña sumadayatā /  
Umasahasram - vaśiṣṭha Ganapatimuni.

- (144) Citiḥ paraiva kāmanā Rasenakena ciduyutā  
Adoration to Divine mother - vaśiṣṭha Ganapatimuni.

(145) Bālarabi dyutimindu kirītāmtunkuyām nayana traya  
yuktām /

Smeramukhīm varadānkuśa pāsā vitikarām pravaje  
Bhubanesīm //

Bhubanesvarī Tantra, her mantra is Hrīm.

(146) Udyat vāsvat samābhām Bijita Navajapāmindukhaṇḍa  
Banādyām /

Jyotirmālām Trinetrām Bī bidhamāṇi lasat kuṇḍalām //  
Padma samsthā / Hāra graiveya kāntimaṇi gaṇa Balayai  
samyuta mambarādhyām /

Ādyām pāsām kusāvvyām vayabarakarām vāvayet  
Bhubanesvarīm //

"Mahālakṣmī Ratna kosa."

(147) Sindurāruṇa Bīgrahām Trinayanām māṇikyā  
maukti sphurat /

Tārānāyaka sekharām smītamukhī Āpinabakṣoruham //  
Paṇivyām maṇipurṇna Ratna casakam Raktotpala  
Bī bhratīm /

Saumyā RATna Nidhisya savya caraṇām  
dhyāyet parāmambikām //

Saubhagya Bhubanesvarīm (Saradātilake)

(148) Śyāmāngīm śasiśekharām Nī jakaraih dānām ca  
Raktotpalām /

Ratnādhyā casakam parām Bhayaharām sambī bhratīm  
śāsvatīm //

Muktāhāra lasat payodharanatām Netrottraya līsinīm  
Bandeham surapūjitām Harabadhūm Raktārbindasthitām Ibid.

(149) Udyatbhānu sahasrakāntimaruṇā Kṣaumām siromālikām /  
Raktalīpta payodharām Japabatīm Bidyāmvītibarām //  
Hastābjai dadhatīm Trinetra Bilasat Raktārabinda  
sriyām /  
Debīm Baddha himansu Ratnamukūṭām Bande  
samandasmitām //

(Tripur Vairavī Tantra)

(150) The ten great cosmic powers - p. 58.

(151) Pratyāliḍhapadām sadaiba dadhatīm chinnaśirah  
kartikām /  
Digbastrām Svakabandha soṇita sudhādhāram  
pibantiṃ mudā //  
Nāgābaddha siromaṇim Trinayanām hudyuptalankrutām /  
Ratyāsakta manobhaboparidṛdhām dhyāyet japām  
sannivām //

(152) Yat Tabāsana maśeṣa mohannau Bidyudaksiratisūna  
sayakau /  
Datadindra sariba bhasate tvayā tābubhabapi Baladadhah  
krutau //  
Vaśiṣṭa Gaṇapatimuni in pracanda Trisati.

(153) Dinna sirsa bai yajnah Satapatha Brāhmaṇa.

(154) Hindu polytheism - Alien Denule.

- (155) Bivarnna cancalā dustā dīrghā ca malināambarā /  
Bimukta kuntalā Rkṣā Bidhabā Birala Dvijā //  
Kākadvaḥa Ratharuḥhā bilambita payodharā /  
Śurpahastāti Rukṣākṣā dhūtahastā varanvitā //  
prakruṣṭā Bāyakaḥ praśca krutiśca srusti Bāyakaḥ /  
Sruṣṭau prakruṣṭā yā devī prakrutiḥ sā prakīrtitā //  
Dhūmāvati Tantra - vide - śakti iconography pp. 73.
- (156) kālaratrī, mahārātrī, moharātriśca dāruṇa.  
"Devī mahātmyam."
- (157) Raktāṅgī Raktavastrām Karavilasat kuṇḍalām  
candadamstram /  
Kathodyadrūḍa mālām parisara vilasat śovī paiśāca  
Brundām //  
Ghorām ghora druhāsām karakalita kapāla siraudrām  
Trinetram /  
Struṇām prāṇahantrī śasi mukutām vabayet  
Dhūmrakālīm //
- (158) Jvihāgramādāya kareṇa devīm Bāmena satrun  
paripīḍayantīm /  
Gadāvighātena ca dakṣiṇena pītambarādhyām Dvibhujām  
Namāmi //  
"Rudra yāmala"
- (159) Pītāambaradharo bhutvā pūrbāsābhimukhastitaḥ /  
Lakṣekam Japet mātaram haridrāgranthimālayā //
- (160) Pītadravyaiḥ samālikhya pīta puṣpaiḥ samarcayet /  
pūrbāsābhi mukhobhutvā stambhayet sarva bādinah //

(161) Caturbhujām trinetrām kamalāsana samsthitām /  
Trisula pānapātraṃ ca gadām Jvihām ca Bivratiṃ //  
Bimboṣṭhīm kambukanṭhīm ca samapīnām payodharām /  
pītāmbarām madaghūrnnaṃ dhyāyet Brahmastra Devatām //

"Sri Tatvanidhi "

(162) Ratnāsanām Kṣāmagātriṃ sruvatīm sukajalpitām /  
Abjanya stayika caraṇām cārucandrabatamsakām //  
Bīnamala payanti ca Tilokodbhasi phalakam /  
Saugandika srakkalikā cūlikā Raktabāsasām. //  
Bībhūsaṇaḥ bhusitām ca mātāṅgīm prapamāmyaham //

"Syamalakalpa cited Śri Tatvanidhi"

(163) Cetoharo pyati Jugupsit bhavet /  
Sarvo<sup>c</sup> pi Jīva kalayā jayāvinā //

"Umā Sahasram".

(164) Kāntyākāncana sannivām himagirīṃ prakyaḥ  
caturbhīṅgajaiḥ /  
Hastotkṣipta sahiranyāmruta ghatai rasicyamānām

Sriyaṃ //

Bivrāṇām varamabja Jugmamabhayaṃ hastah

Kiritojvālām /

Kṣaumābaddha Nī tamba bimba lalitām

banderabindastitām //

"(KamalāTantra)"

(165) Odisara Tantra samskruti pp. 295.

166. Sr (v) 60-124. Vide. Jaina Yoga, PP. 247.
167. Jaina Yoga - PP. 217.
168. Ibid.
169. Jaina Yoga PP. 137.