



Words of *Vajrayāna Caryā* in the Intellectual Domain

Arun Shrestha

Absract

Vajrayāna Buddhism is a product of a new wave of thoughts amalgamated in the established practice of Buddhist religion. Every words coined are representative of the fresh air of creative thoughts presented for the practitioners of the promising religion to liberate the mankind in the existing life itself. Based on the philosophy originally propounded, it attempts to reach the height of glory in a logical way full of reasoning and conviction. These words are the fundamentals of the vajrayāna religious structure and the vajrayāna religious practice or caryā.

Keywords: *advaya, agyāna, bhava, bhūmi, citta, gurumaṇḍala, śoḍaṣalāśya, bali, mahāsukha, sādhana, Pañca Buddha, pragyā, ahamkāra, samādhi, samsāra, nirvāṇa, siddhi*

Caryā Performance by **Tara Manandhar**, Faculty Member of Sirjana College of Fine Arts.

Introduction

Vajrayāna words are epitomes of thought process of Buddhist philosophy and its practice *caryā*. *Advaya* is an important word which amalgamates the conceptual basis of *vajrayāna* – its manifestation in pantheon and ritualistic path to be followed. Benoytosh Bhattacharya, in his book *An Introduction to Buddhist Esoterism*, says:

The mixing up of the two elements, *śūnyatā* and *karuṇā*, is what is known as *advaya*. The commingling of *śūnyatā* and *karuṇā* is compared with salt melting in water, where the duality ceases, giving rise to non-duality, or *advaya*. Just as other ideas were defied in *vajrayāna*, *Advaya* was also defied, and we find two deities, *heruka* and *prajñā*, embodiments of *śūnya* and *karuṇā*, commingled in *advaya*, and fused together in embrace in the *yuganaddha*, or the *yab-yum* form. The duality merges into one, and gives rise to the single form of *heruka* only.

In the *sādhana* of *vajrayāna caryā* or practice, *Guhyasamājatantra* states:

*ākāśadhātumadhyastham bhāvayed
budhamaṇḍalam I*

*raśmimeghamahāvīyūham
buddhajvālāsamaprabham IIIII
pañcaraśmi samākīrṇam samantāt
parimaṇḍalam*

*pañcakāmaguṇā kīrṇam pañcopahāra
maṇḍitam II 2 II*

*bhāvayitvā samāsenā bimbamadhye
vibhāvayet I*

*vairocanamahāmudrām
kāyavākcittalakṣitam II 3 II*

*kāyavākcittavajrasya mudrām vāatha
vibhāvayet I*

*akṣhobhya pravārām mudrām
sambhāradvayayogatah II 4 II tṛtīyah
paṭalah*

Translation of *guhyasamājatantra* by Francesca Fremantle states:

At the centre of spaceⁱ visualize the mandala of Buddhas, a great mass of clouds of light-rays, the color of the light of the Buddhas, perfectly round, pervaded by the five rays, filled with the five sense-desires, adorned with the five offerings. After visualizingⁱⁱ this merge it all together, and by non-dual unification with the whole visualize an image at the centre; visualize the Great Symbol of *vairocana* with the nature of Body, Speech and Mind, then visualize the Great Symbol of *vajra* Body, Speech and Mind as the Supreme Symbol of *akṣhobhya*.

Note that *guhsamājatantra* indicates ‘*advayayogatah*’ which is translated as ‘non-dual unification’ by Francesca Fremantle and Benoytosh Bhattacharyya narrates ‘the mixing up of the two elements, *śūnyatā* and *karuṇā*’ while defining *advaya*.

In the eighteenth chapter of *guhyasamājatantra*, *advayagyāna* is indicated at with *ahamkāra*, *moha* and *dveṣa*.

*advayagyānadharmerṣyāhankāro moha
ucyate l*

*anyonyaghaṭṭanam tatra dveṣa
ityabhidhīyate II 49 II aṣṭādaśa paṭalah*

Now let us try to interpret agyāna in vajrayāna.

Herbert V. Guenther in *Yuganaddha* elaborates thus:

The inertia of our thinking and reasoning (*avidyā*) is forever at work to distract us from our goal and the fetish-character of words will continue to cast semantic fetters on us. Therefore, we must give up all theorization, although a theory is the best pretext for not being compelled to care for what the issue will be, and the best means to increase the vain gloriousness of our ego.... An individual ridden by concepts instead of being aware of the realities of life will be inextricably involved in meshes of contradictions and altercations. Therefore the Buddhist sages did not hesitate to deride their own texts, because what is important to them is not the dogmatic system but the ultimate goal.

To emphasize what he has stated above, he cites *Saraha*, a great *siddha brāhmaṇa*, *dohā*:

Thus, for instance, *Saraha* states that:

“Someone busies himself with (the teachings of) *mahāyāna*, though they are not holy scripture and logical treatises. Some other one meditates on the maṇḍala, and still another one busies him

with some other thing. Someone tries to reason out the element ether; someone else makes it consist of emptiness. After all, they busy themselves with contradictory propositions.” (*Saraha*, 11-12)

“Neither the *mantras* nor the *tantras* nor the subjects of meditation nor concentration (alone are responsible for man’s delusion) they all are the causes of delusion, you fool! The mind is pure; do not stain it by meditation! If you are happy do not spoil your happiness.” (*Saraha*, 25)

“My son, understand that the belief in the drink of immortality is profound ignorance (*avijjā*). Reading the explanations people have not understood the meaning of purification.” (*Saraha*, 53)

“Yet he does not know that the Buddha lives in him. He has not mastered the systolic and diastolic movements (of his life forces). And yet this impertinent fellow exclaims “I am a sage!” (*Saraha*, 70)

And finally it is exclaimed that ‘Not knowing that Buddha lives in him is ignorance.’

Herbert V. Guenther furthers the explanation of *agyāna* and equates it with *avidyā*. He states:

According to the Buddhist texts the drive (*trṣṇā*, *taṇhā*) is concomitant (going along with) to “ignorance” (*avidyā*, *avijjā*). Ignorance does not mean intellectual stupidity, but

spiritual blindness and darkness (*tamo*), the inability to see the inner light, that which endures and is imperishable, untouched by death, decay or corruption.

To move on to bhava or existence of the sentient beings, *vajrayāna* has many conceptual base attached. *Anangavajra* in *Prajnopāyavinīścayasiddhi* defines *bhava* thus:

Bhava, or existence, which originates from false reflections, or the reflection (*kalpanā*) of the worldly phenomena, is envisaged as real. Existence gives rise to manifold sufferings and to a large number of actions and their results. From them originate birth and death and a variety of such sufferings. So long as the people of the universe consider its outward manifestations as really due to ignorance, they neither do well to themselves nor to the people at large. It is for this reason that the followers of Buddhism, who are bent upon emancipating the three worlds, should abandon the reflection of reality. Once reality is abandoned, one should not go to the other extreme and think of everything as unreal. Granting that there is difference between the two, in the cognition there exist no such difference. It is better to take the world as real rather than to reflect on everything as unreal, because the lamp which is burning can go out; but how can it be extinguished in *nirvāṇa* when it is not burning? Reflection of reality should be abandoned, because it is like magic; so also that of unreality,

because it is non-existent. When the conception of unreality is abandoned, it gives rise to a state which is neither *samsāra* nor *nirvāṇa*. Realization of the voidness (*śūnyatā*) of all worldly phenomena, after careful differentiation between knowledge and the object of knowledge is what is known as the highest knowledge, or the knowledge of the *prajñā*.ⁱⁱⁱ

In *vajrayāna caryā* or practice of the religion, *bhūmi* occupies an important landmark to be achieved. It is a word which has great significance for the practitioner to understand and vie for.

Nispannayogāvali describes *bhūmi* in *Dharmadhātuvāgīśvara Maṇḍala* as of twelve and they are: *adhimuktacaryā*, *pramuditā*, *vimalā*, *prabhākari*, *arcismati*, *sudurjayā*, *abhimukhi*, *durangamā*, *acalā*, *saādhumati*, *dharmameghā* and *samantaprabhā*.

The original *dasa bhūmi* turns into twelve.

In Buddhism the *bhūmis* are recognized as different spiritual spheres through which a *bhodhisattva* moves in his quest for Buddhahood and omniscience. They are recognized as ten in number to which the *vajrayāna* added two to make it twelve. As the Bodhisattvas progress in spiritual path, he develops certain special qualities which entitle him to move towards the higher *bhūmis*. They are arranged one upon another in a regular order with the last at the top which when reached, makes the Bodhisattva equal to a Buddha and he attains omniscience.^{iv}

In *vajrayāna*, *citta* means ‘consciousness’ which needs purification from defilements and it gives rise to two false conception, that of ‘oneself’ and that of the ‘other’.^v

In *Anangavajra*’s *Prajnopāyavinīścaya-siddhi*, chapter II states that perfect knowledge can only be obtained from a qualified preceptor (*guru*)... As the *sūryakānta* (sun-crystal) jewel burns when it comes in contact with the rays of the sun, so also the *citta* (mind) jewel of the disciple suddenly bursts into flames when it comes in contact with the preceptor, who, after having realized the truth, radiates strong rays of knowledge.^{vi}

Citta also takes a ritualistic form in *vajrayāna* religious practice or *caryā* and it is known as *citta pūjā*. It is defined as ‘*kleśa nivāraṇa pūjā*’ and gets associated with pañca Buddha – *kleśa* means defilements. Five kinds of defilements are associated with five *tathāgatas*: ‘hatred’ – *aksobhya*; ‘delusion’ – *vairacana*; ‘stirring pride’ – *ratnasambhava*; ‘lust’ – *amitābha*; and ‘envy’ – *amoghsiddhi*.^{vii}

In *vajrayāna caryā*, *maṇḍala* and *caryānṛtya* are interrelated, e.g. *gurumaṇḍala* and *śoḍaśalāśya*. The *Guru Maṇḍala* rite is a ritual performed at the beginning of every *pūjā* performed by a *vajrācārya*. The *maṇḍala* in question is the Mt. *Meru maṇḍala* which is offered to the *gurus*, i.e., the Buddha, the Dharma, the Sangha and *vajrasattva* – the priest of *pañca* Buddha. At the level of tantric *yoga* the *maṇḍala* represents the human body. There follows a series of offerings to the Guardians

of the Directions beginning with the *pañcopacāra pūjā*. The priest worships them by offering to them the following dance postures (*lāśya*) which symbolize the sixteen dance goddesses of sensual enjoyment: 1. *vajra viṇā* (lute); 2. *vajra vamse* (flute); 3. *vajra mṛidaṅga* (drum); 4. *vajra muruge* or *muraje* (A tamboorine like drum); 5. *vajra lāśya* (dance) 6. *vajra mālā* (garland); 7. *vajra gīta* (song); 8. *vajra nṛtya* (dance); 9. *vajra puṣpa* (flower); 10. *vajra dhupa* (incense); 11. *vajra āloke* (lamps); 12. *vajra gandha* (scent); 13. *vajra darṣa* (sight); 14. *vajra rasa* (taste); 15. *vajra sparṣe* (touch); 16. *vajradharmadhātugarbha* (womb-of-mental-events).

These *lāśya* or dance postures performed in most cases with hand gestures (*mudrā*) and not actually with dance postures, are one of the standard offerings made to a deity in any *pūjā*. The series of rites conclude with the recitation of hundred syllable *mantra* of *vajrasattva*. The important thing is not the meaning but the sound and the state of the mind generated by the recitation of the *mantra*.^{viii}

Lāśya, *mālā*, *gita* and *nṛtya* are four dance deities ‘required in the staging of a drama’ of *vajrayāna* ritual and they are part of the *vajrayāna* pantheon elaborately described in *sāadhanamālā* and *niṣpannayogāvalī*. *Vamśā*, *viṇā*, *mṛdangā* and *murajā* are four musical instrument deities and other eight are offering deities.

The word *bali* has a ritual significance of

a sensitive and important kind. Among the *vajracāryas*; it is an offering of food, and most frequently offered as propitiation. There are three types of *bali* in common use in most of the *vajracārya pūjās*: the *samādhi bali*, the *nanda bali* and the *lokapāla bali*. It is offered to deities to make them happy, satisfied and to overcome hindrances. Most of the *balis* offered by the *vajracāryas* are *niramisa* (meatless). However, *balis* offered to fierce tantric deities must also contain meat. *Balis* offered in the secret (*guhya*) tantric rites should ‘theoretically’ contain the flesh of a horse, a cow, an elephant, a dog and a man. Flesh of a cow in the east, of a dog in the south, of an elephant in the west, of a horse in the north, and of a man^x in the middle.^{xi} Offering of meat in the secret tantric rites is “accompanied by a meditation on the identity of all substances in *sūnyatā* says Alex Wayman and describes offerings in yogic meditation terms.

In the practice or *caryā* of *vajrayāna* ritual, *mahāsukha* is of foremost importance in its path to liberation. The *vajrayāna* which is a direct outcome of the *Yogācāra* School introduced a new element or the element of *mahāsukha* ‘eternal bliss’ to its conception of liberation. *Advayavajra* in his *Sekanirṇaya* accepts the *mahāsukha* theory, and dilates upon the various stages of the *mahāsukha*. In *vajrayāna*, *nirvāṇa* had three elements: *sūnya*, *vijnāna* and *mahāsukha*. This triple combination of *sūnya* was termed by them as *vajra*; because, as they said, it is firm and sound, unchangeable,

unpierceable, impenetrable, incombustible and indestructible. They formulated that *sūnya* is *nīrātmā*, and a goddess is whose eternal embrace the individual mind, i.e. the *bodhicitta*, or *vijnāna*, is locked, and there remains in eternal bliss and happiness (*mahāsukha*).^{xii}

The commingling of the two – *prajñā* and *upāya* – is like the commingling of water and milk; in it the duality is merged into one without distinction and is called *prajnopāya*. This *prajnopāya* is the creative principle of the universe, and everything emerges and develops from this principle. It is also called *mahāsukha*, because it gives eternal happiness. The *prajñā* and *upāya* are also creations of the mind, and when they combine they give rise to *mahāsukha* in the mind, which fancies the whole external world to be the forms of *mahāsukha*... Happiness, which can best be obtained from one’s own experience, according to *Ḍombī Heruka*, has four successive stages: *ānanda*, *paramānandam*, *virmananda* and *sahajānanda*. By the combination of the two elements, *prajñā* and *upāya*, these four stages of great happiness can be obtained.

*ānandena sukham kincit
paramānandastatoadhikam l
viramānando virāmah syāt
sahajānandastu śeṣatah ll*^{xiv}

The word *sādhana* needs to be understood differently from the word *sādhanā*. The *vajrayāna sādhana* is the part of a visualization process. The

sādhana is concerned with the process for worshipping a particular deity... This consists in meditating in a quiet place and there practicing Yoga till a state similar to deep sleep is brought about. In this state of deep sleep the ascetic communes with the Infinite Spirit or the inexhaustible store-house of energy, which is supposed to be the highest creative principle behind the world structure. By this communion the ascetic draws forth energy from that inexhaustible store-house and becomes powerful himself. This process of the realization of the Infinite Spirit is what is called *sādhana*. The deity is the part of this psychic process.^{xv}

Pañca Buddha, which has often been referred to as *dhyāni* Buddha in many scholarly works, was originally of threefold pattern, as typified by the three basic evils (desire, wrath and stupidity), persist behind the fivefold scheme. The Buddha-families were originally three, *tathāgata*, lotus and *vajra*, and were devised in the first place as a means of finding place for non-Buddhist divinities within the Buddhist fold. These are extended to five (*vairocana*, *akṣkabhya*, *ratnasambhava*, *amitābha* and *amoghsiddhi*) and by their equation with the five basic evils (desire, wrath, stupidity, malignity and envy), it becomes logical to assign to such and such a family those living beings who show a preponderance in their personality of such and such an evil. Nevertheless the old set of three families is remembered in the set of Three Family Protectors namely *mañjuśrī*,

avalokiteśvara and *vajrapāni*, who are still commonly invoked in Nepal and Tibet.^{xvi}

Pragyā or *prajñā* is associated with the concept of *prajñāpāramitā*. One who strives after salvation should always enjoy *prajñāpāramitā*, or the perfect truth. This *prajñā*, they said, resides in every woman on earth, and they should be enjoyed without reservation. (p.34)... The *prajñā* is so called because it does not admit of transformation, and the *kṛpā* (compassion) is so called because it tries to do good to all beings, like the *cintāmaṇi* jewel. The *prajñā* is absolute; *kṛpā*, or compassion, is absolute. They both commingle together in cognition. When this commingling takes place, there is neither the knower, nor the knowledge, nor the object of knowledge; and that is exactly what is called the highest knowledge. There is neither any doer nor enjoyer, because it is free from the knowledge of either the doer or the enjoyer. It is called knowledge of the great truth. In this there is no receiver, no giver, no object to be given, and no object to be taken. Those who have realized this great truth acquire innumerable attainments, even while doing ordinary things such as seeing, hearing, talking, laughing and eating, or when their attention is otherwise diverted. This truth is also known as non-duality, the Bodhi-mind, thunderbolt or *vajrasattva*, the enlightened one or the enlightenment. This is also known as *prajñāpāramitā*, the embodiment of all *pāramitās*, or *samatā* or equality, or the best object of meditation for all classes of the Buddhas.^{xvii}

The peculiar feature of *vajrayāna* worship lies in the doctrine of *ahamkāra* or the identification of the *bodhicitta* with the deity worshipped. *Ahamkāra* is explained as ‘I am the goddess and the goddess is in me:

*yā bhagavatī pragyāpāramitā sāhham
yohham sā bhagavatī pragyāpāramitā
(sādhanamālā p.318).*

According to *ahamkāra*, the worshipper should conceive himself as the deity, with the same complexion, form and limbs as described in the *sādhana*, and should, instead of worshipping any external object, worship himself. In the realization of the deity, there are three elements, the worshiper, the deity and their connection or identity. These are named in the Tantric works as the *bodhicitta*, the *mantrapurusa* (*mantra* body) and the *ahamkāra* (identity). The worshipper is called the *bodhisattva* (bodhi essence) and his mind is known as the *bodhicitta* (will to enlightenment). The deity is the embodiment of the cluster of letters contained in a *mantra* which are dynamized by excessive concentration and repression. The sacred words or letters set up strong vibrations and ultimately condense themselves in the form of deities and this is called the *mantrapurusa* (*mantra* body) or *mantra* person. But before the *mantra* person is visualized there must always be a complete identity (*ahamkāra*) between the *bodhicitta* and the *mantrapurusa*.^{xix}

To be in complete resonance with life is called *samādhi*, and only in *samādhi* the *sahaja* can be realized.

Samādhi has often been translated with ‘concentration’, but Buddhist ‘concentration is different from occidental concentration. There is no god, no soul, no eternity, and no life after death, which might be an object of concentration and meditation. Its nature is absolute purposelessness. A man who has attained *samādhi* is totally changed. He has become a sage; an enlightened one.... Buddhist ‘concentration’ is not a concentration of the mind on certain things which are not immediately connected with life. Buddhist *samādhi* is the most serious task. It is life itself.... Buddhist *samādhi* is not an abstraction or an intellectual exercise, it is obvious that *samādhi* has been attained when ‘symbolic’ knowledge is coupled with ‘literal’ knowledge, when life that has been realized as an integral and indivisible whole. We are no longer disunited with ourselves; we have found and realized unitive knowledge. We are the masters of reality and possess the key to all the mysteries of life.

“Reality is the only thing that counts. What then, O exalted One, is the meaning of reality? Reality is that against which there are no counter-arguments. What is the meaning of that against which there are no counter-arguments? *Samadhi* leading up to reality, is that against which there are no counter-arguments. What is *Samadhi* leading up to reality? It is that state where the two sorts of knowledge can no longer exist separate from each other. This is *samādhi* leading up to reality. What is, O Exalted One, the

two sorts of knowledge? They are ‘literal’ knowledge (*samvrtisatya*) and ‘symbolic’, ‘transcendental’ knowledge (*paramarthasatya*).” (*śekodeṣaṭikā*, pp. 70 sq.)

Here, in *samādhī*, all barriers have been removed and the whole universe is stretched out before our eyes in luster and splendor. Everything has become inmost and inalienable possession. Man has become what he has been from the very beginning. He has found peace of mind and coherence of action. In the realization of the undivided and indivisible whole all such artificial abstractions as man and woman, God and Universe, spiritual and material world have been abolished. No contradictions, no opposition can ever again disturb this peace. It is not possible either that man relapses into a material or spiritual world.^{xx}

The author (of *prajnopāyavinīścaya-siddhi*) gives us two charming verses describing *samsāra* and *nirvāṇa*, and in fact these two in a great measure point to the height to which *vajrayānists* had reached in the matter of transcendental philosophy. *Samsāra* is defined as:

*analpasankalpatamoabhibhūtam
prabhanjanonmattataḍicalam ca l
rāgadidurvāramalāvaliptam
cittam hi sansāramuvāca vajrī ll*

The holder of the thunderbolt defines *samsāra* as the condition of the mind which is overwhelmed with the darkness arising out of numerous false constructions, is as fleeting as the

lightning in a storm, and is besmeared with the dirt of attachment, etc., not easily removable.

Nirvāṇa he defines again as a directly opposite condition of the mind:

*prabhāsivaram kalpanayā vimuktam
prahīṇarāgādimalapralepam l
grāhyam na ca grāhakamagrasatvam
tadeva nirvāṇavaram jagāda ll*

He also said that the excellent *nirvāṇa* is another condition of the mind, which is bright with purity, is free from all false constructions and the dirt of attachment, etc., which does not know and cannot be known, and is eternal.^{xxi}

Siddhi or perfection is indeed difficult of attainment in one life; but those who so desire should, according to *padmavajra* (in *guhya-siddhi*), take up the secret rite, which is the destroyer of all thoughts of duality. If he is initiated in the tantra of śrīsamāja, which is the cause of all happiness, he may attain perfection.

The aims and objects of the Tantrics, as has been indicated, were either to attain emancipation or the countless *siddhis*, or perfections, mostly for prosperity and happiness in the present life. The word *siddhi* is closely associated with the word *sādhana*, which means a procedure by which one can attain the different perfections. The *sāadhanamālā* of the Buddhists consists of three hundred and twelve such *sādhana*, indicating the methods to be pursued for obtaining particular *Siddhis* (p.83). The word, *siddhi*, may be defined as the attainment

of super-normal powers of the mind, body or the sense-organs. When the mind in the same way is concentrated on one particular thought, and is not allowed to wander away through numberless channels, it is able to acquire great strength, which is called *Siddhi*, or perfection (p.65-86).^{xxii}

Research Methodology

The research is primarily based on a literary review of in depth works of some prominent scholars of specific subject matter in this paper. Investigation into the subject matter of the literature required an acquaintance with *vajrayāna* religious philosophy and its practice. The topics discussed in the chosen literary work formed the base of the outcome of the present paper.

Discussion

The concept of *Pañca* Buddha is the beginning of the *vajrayāna* thought process which is the clear departure from the original Buddhist philosophy devoid of tantrism. *Sādhana*, *samādhi* and *siddhi* occupies a leading role in the practice of the ritual of *vajrayāna* Buddhism. The concept of *mahāsukha*, as discussed earlier, is a later introduction of the Buddhist belief. *Bhava* or *bhāva* and *abhāva* with *samsāra* and *nirvāṇa* are explained in a contradictory logical format. Lack of knowledge of phenomenon of *advaya* is equated with *agyāna* or ignorance. *Citta* or *bodhicitta* along with *pragyā* and *ahamkāra* have significant place in the conceptual formation of the *vajrayāna* religion. In

the ritual practice, *maṇḍalā*, *dasabhūmi* and *caryāṅṛtya* (*śodaṣalāśya*) distinguish *vajrayāna* from other religion and the execution of its philosophical base.

Conclusion

Words propagated to symbolize *vajrayāna* conceptual framework and philosophical thought process are the central to understanding the essence of the religion. These words are the pillars of the religious base of *vajrayāna*. Symbolic words are woven together to create an edifice of the philosophical structure of the religion. Assembled in orderly sequence, a giant image emerges to brighten the horizon of human life and beyond.

Notes

ⁱCh.3/2 The phrase 'at the centre of space' occurs throughout the Tantra when visualizations are described, it indicates that all forms arise from and return to the Void.

ⁱⁱCh.3/3 When the whole circle of deities has been visualised, visualise yourself in the centre as the Lord, and then visualize the Five Tathagatas as transformations of Vajradhara, who is Body, Speech and Mind.

ⁱⁱⁱAn Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p.37-38

^{iv}The Indian Buddhist Iconography by Benoytosh Bhattacharyya p.333-337

^vYoga of Guhyasamājatantra by Alex Wayman p.192-193

- vi. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p.38-39
- vii. Yoga of Guhyasamājatantra by Alex Wayman p. 212
- viii. Karuṇāmaya by John C.Lock p.81-94
- ix. The Indian Buddhist Iconography by Benoytosh Bhattacharyya p.145-148
- x. Karuṇāmaya by John C.Lock P.78-81,89,194,199
- xi. Yoga of Guhyasamājatantra by Alex Wayman p.116
- xii. The Indian Buddhist Iconography by Benoytosh Bhattacharyya p.9 & 11
- xiii. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p.27
- xiv. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p.38, 79 & 81
- xv. The Indian Buddhist Iconography by Benoytosh Bhattacharyya p.24
- xvi. Buddhist Himālaya by D.L.Snellgrove p. 65-67
- xvii. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p.40
- xviii. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p. 100
- xix. An Introduction to Buddhist Esoterism by Benoytosh Bhattacharyya p. 27-28
- xx. Yoganaddha by Herbert V. Guenther p.155-159
- xxi. An Introduction to Buddhist Esoterism Benoytosh Bhattacharyya p.40-41
- xxii. An Introduction to Buddhist Esoterism Benoytosh Bhattacharyya p. 65-86

References

- Bhattacharyya, Benoytosh. 1964. *An Introduction to Buddhist Esoterism*. The Chowkhamba Sanskrit Studies Vol. XLVI. The Chowkhamba Sanskrit Series Office. Varanasi: India
- Bhattacharyya, Benoytosh. 1968. *The Indian Buddhist Iconography. Mainly Based on The Sādhanamālā and Cognate Tantric Texts of Rituals*. Firma K.L.Mukhopadhyay, Calcutta: India
- Wayman, Alex. 1977. *Yoga of the Guhyasamājatantra. The Arcane Lore of Forty Verses*. A Buddhist Tantra Commentary. Motilal Banarasidass. Indological Publishers and Booksellers. Delhi: India
- Locke, John K. 1980. *Karunamaya. The Cult of Avalokitesvara – Matsyendranath. In the Valley of Nepal*. Sahayogi Prakashan. for Research Centre For Nepal And Asian Studies. Tribhuvan University. Kathmandu
- Snellgrove, D.L. *Buddhist Himālayā. Travel and Studies in quest of the origins and nature of Tibetan Religion*. Bruno Cassirer (Publishers) Ltd. Oxford. UK.
- Guenther, Herbert V. 1976. *Yoganaddha. The Tantric View of Life*. The Chowkhamba Sanskrit Studies Vol.III. The Chowkhamba Sanskrit Series Office. Varanasi: India