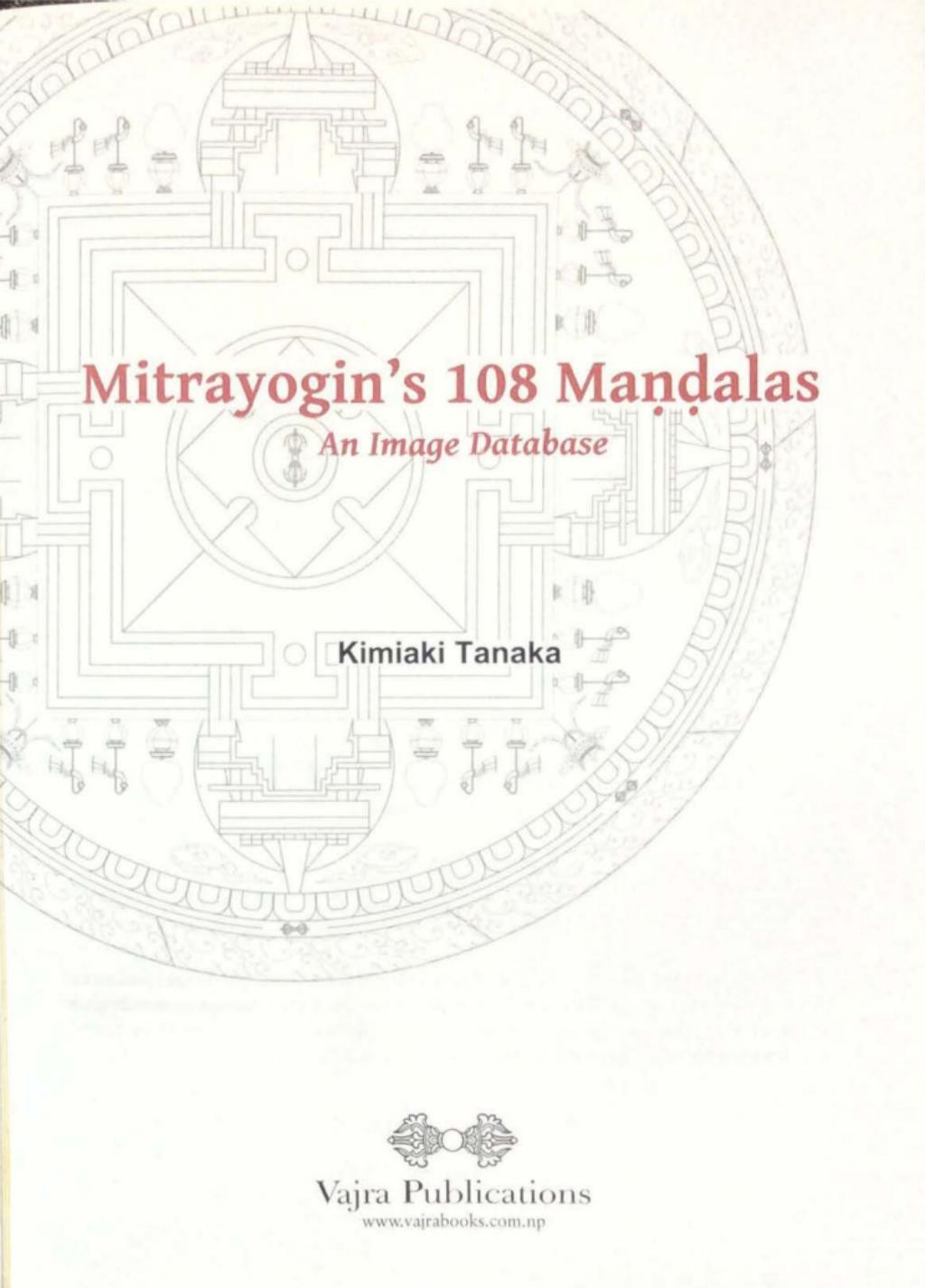




Mitrayogin's 108 Maṇḍalas

An Image Database

Kimiaki Tanaka



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Legend

Nineteen-deity Guhyasamāja-Mañjuvajra-maṇḍala

Number and Category
of the Patterns Inside the
Square Pavilion

Pattern: 1. Nine-panel grid;
Colour Scheme:
Highest Yoga tantras
centred on Akṣobhya

Colour Scheme
of the Courtyard

CG Maṇḍala

Inscription in
Tibetan Script

༄༅༅༅༅༅༅༅༅༅༅༅༅

Number of the Mandala
in the *Abhisamayamuktāmālā*

Number of the Mandala
in the *Vajrāvalī*

AMM: No. 20;
VA: No. 1

Explanatory Remarks

Mitrayogin's Collection of One Hundred Maṇḍalas and Their Iconography: The Handscrolls Held by the Hahn Cultural Foundation

Introduction

In the late twelfth century, when Indian Buddhism was on the brink of annihilation as a result of repeated Muslim invasions, Mitrayogin, an Indian Tantric adept who had taken refuge in the Kathmandu Valley in Nepal, received an invitation from the Tibetan translator Khrö phu lo tsā ba (1173–1225) to visit Tibet, and in 1198–99 he resided in Khrö phu monastery in gTsang, Tibet, where he transmitted the entire repertoire of maṇḍalas with which he was familiar. The 108 maṇḍalas transmitted by Mitrayogin on this occasion are known in Tibet as "Mitra's One Hundred" (*Mitra brgya rtsa*). Indian Buddhism disappeared soon after his visit to Tibet, and so these maṇḍalas became a precious heritage which represents the final stage in the 700-year development of the maṇḍala in India.

Later, the *Mitra brgya rtsa* was combined in Tibet with another maṇḍala set, the *Vajrāvalī* by Abhayākaragupta (1064–1125?), and together these came to be known as the "Vajrāvalī and *Mitra*" (*rDor phreṇ daṇ Mitra*). Most of the forty-two maṇḍalas explained in the *Vajrāvalī* are also included in the *Mitra brgya rtsa*, and this would seem to be why these two traditions were later merged into one system in Tibet. This tradition has continued down to modern times, and according to one account, in 1938 a high priest from bKra shis lhun po (Tashilhunpo) monastery, Ṇag chen dar ba Hu thug thu (1884–1947), conferred an initiation into these maṇḍalas on a total of 548 monks and laymen who had gathered from inland China, Mongolia and Tibet. The iconographical compendium entitled *Mitra daṇi rdor phreṇ gi lha tshogs kyi gtso bo'i sku brñan mthon ba don ldan* (Delhi, 1985) is a reproduction of the Beijing lithograph edition published at Fazangsi 法藏寺 in Beijing on the occasion of this initiation rite (hereafter referred to as the Fazangsi lithograph).

The Handscrolls Held by the Hahn Cultural Foundation

Several collections of depictions of the main deities of the *Mitra brgya rtsa* are known to have existed in Tibet, but the existence of a complete maṇḍala set of the *Mitra brgya rtsa* had until recently not been reported.

However, in a Japanese collection that I was asked to appraise in 1991, I found a collection of maṇḍalas in the form of two handscrolls 46 × 540 cm and 46 × 800 cm in size, and I discovered that they represented complete sets of the *Vajrāvalī* and *Mitra brgya rtsa*. There is an inscription at the end that reads: "These are all the maṇḍalas of Maitri, and in addition there are also the Sixteen Drops and Antarsādhana-Amitāyus (*Mai tri'i dkyil 'khor cha tshaṇ yod / gzhan yaṇ thiig le bcu drug tshe dpag naṇ sgrub yod*)." "Maṇḍalas of Maitri" is an error for "mandalas of Mitra,"

and upon closer investigation I discovered that these two handscrolls constitute a complete set of Mitrayogin's collection of one hundred mandalas.

Subsequently, these scrolls were purchased by the Hahn Cultural Foundation in Korea and were included in Vol. 2 of their official catalogue, *Art of Thangka* (Seoul, 1999). In 2001 they were exhibited at five museums in Japan during "The World of Thangka" exhibition and also at the "Tibetan Legacy" exhibition in 2003 at the British Museum. (These scrolls are hereafter referred as the "Hahn Foundation handscrolls.")

Textual Sources and Iconometry

In 1988, I purchased a book on the iconometry of the *Vajrāvalī* and *Mitra brgya rtsa*, *rDor phren dan mitra sogs dkyil chog rnam las 'byun ba'i yi dam rgyud sde bzi yi dkyil 'khor so so'i nañ thig mi 'dra ba'i khyad par bṣad pa, bso rig mdzes pa'i kha rgyan* (Delhi 1978; hereafter referred to as *Roñ tha's Iconometry*) by Roñ tha the Blo bzañ dam chos rgya mtsho (1865-?), and came to know of the existence of these mandala sets. But I was unable to undertake a detailed study since I did not know their textual source and did not have any example of a set of the *Mitra brgya rtsa*.

Professor Masahide Mori of Kanazawa University, meanwhile, discovered that the *Abhisamayamuktāmālā* (Peking No. 5022) and *Patraratnamālā* (Peking No. 5021) by Mitrayogin represent the textual sources of the *Mitra brgya rtsa*. The *Abhisamayamuktāmālā* explains the iconography, arrangement and visualization of the deities, while the *Patraratnamālā* provides a summary of the names of the 108 mandalas and the number of deities of each mandala. However, Professor Mori was unable to study the iconometry and design of the mandalas that are not explained in the *Abhisamayamuktāmālā* and *Patraratnamālā* since the existence of the Hahn Foundation handscrolls was not yet known.

If we compare Professor Mori's study, the Hahn Foundation handscrolls, and *Roñ tha's Iconometry*, we can reach a clear understanding of the iconometry, design and colour scheme of each mandala. In this way, the Hahn Foundation handscrolls are very important for the study of the Tibetan mandala.

The Hahn Foundation Handscrolls

Next, I wish to survey the contents of the Hahn Foundation handscrolls. The *Abhisamayamuktāmālā* explains 108 mandalas in total. The Hahn Foundation handscrolls, on the other hand, depict forty-five mandalas in the *Vajrāvalī* and sixty-five in the *Mitra brgya rtsa*. (Hereafter abbreviations will be used to refer to mandalas in these two sets. For example, V-1 signifies the first mandala of the *Vajrāvalī*, while M-3 signifies the third mandala of the *Mitra brgya rtsa*.)

We can detect a slight difference in style between the two handscrolls. But in view of the fact that the *Mitra brgya rtsa* duplicates none of the mandalas found in the *Vajrāvalī* collection, there is a strong possibility that the mandalas from the *Vajrāvalī* included in the *Mitra brgya rtsa* were deliberately omitted in the handscroll of the latter. This would suggest that these two mandala collections in handscroll format originally formed a set.

If we tally the number of mandalas depicted in the two handscrolls, they come to 110. This number does not coincide with the 108 mentioned in the *Abhisamayamuktāmālā*. The comment in the inscription, namely, that "these are all the mandalas of Maitri, and in addition there are also the Sixteen Drops and Antarsādhana-Amitāyus," would seem to explain the reason that the total number of mandalas is not 108 but 110. But strangely the mandalas of the Sixteen Drops and

Antarsādhana-Amitāyus are not included in the Hahn Foundation handscrolls. For further comparisons of the *Abhisamayamuktāmālā* and the Hahn Foundation handscrolls, reference should be made to the explanatory remarks on each mandala included in this volume.

The *Vajrāvalī* is a compendium of mandala rituals composed by the Indian Tantric master Abhayākaragupta, who lived in the late eleventh to early twelfth century, and it actually gives detailed descriptions of only twenty-six mandalas. However, according to Professor Mori, variant forms due to the substitution of the central deity and so forth bring the number to forty-two, and if one adds a further three mandalas described in another ritual manual, the *Kriyāsamuccaya*, this results in a total of forty-five mandalas.

Abhayākaragupta also composed two other important manuals, the *Niśpannayogāvalī* and *Jyotirmañjarī*, as complementary works (*parikara*) to the *Vajrāvalī*. The *Niśpannayogāvalī* describes characteristics such as the body colour and number of faces and arms for each deity of the twenty-six mandalas explained in the *Vajrāvalī*. Therefore, I have consulted mainly the *Niśpannayogāvalī* for information on the iconography of each deity.

In addition, JCañ skyā II, Nag dban blo bzañ chos ldan (1642–1714), an eminent monk belonging to the dGe lugs pa order, composed the *rDzogs 'phren dan rdor 'phren gñis kyi cho ga phyag len gyi rim pa lag tu blāns bde bar dgod pa* (Peking No. 6236), in which he gives detailed explanations of the forty-five mandalas of the *Vajrāvalī*.

The examples of pictorial representations of the *Vajrāvalī* preserved in collections around the world today all depict these forty-five mandalas, and they include sets of thangkas with each thangka depicting one to four mandalas. The oldest extant examples were produced at the start of the fifteenth century at Nor monastery, but regrettably this monastery was destroyed during the period between the Tibetan uprising in 1959 and the Cultural Revolution, and the full set no longer exists.

The Hahn Foundation handscrolls, on the other hand, were executed in modern times, but they are not a thangka set or loose-leaf *tsakalis*, and they are complete and depict all the mandalas. In the lower left corner of each mandala the title is written in Tibetan characters (*dbu can* script), and this provides us with firsthand information about the mandalas.

According to the inscriptions, the *Vajrāvalī* depicts forty-five mandalas, starting with the nineteen-deity mandala of Guhyasamāja-Mañjuvajra (V-1) and ending with the mandala of Uṣṇīśavijayā (V-45). The mandalas are arranged in accordance with the fourfold classification of the tantras, from the Highest Yoga tantras to the Kriyā tantras. The mandalas are arranged in two registers, with only the large-scale Dharmadhātuvāgiśvara-mandalā (V-39) occupying both registers.

The *Mitra brgya rtsa*, on the other hand, depicts sixty-five mandalas, starting with the thirteen-deity mandala of Sarasvatī (M-1) and ending with the nine-deity mandala of four-armed Mahākāla (M-65). The mandalas are arranged from the Kriyā tantras to the Highest Yoga tantras, which is the opposite to the order in which they are arranged in the *Vajrāvalī*. The inscriptions give not only the titles but also the number of deities. This is useful for identifying the sixty-five mandalas, which include different mandalas with the same main deity. Moreover, the arrangement of the mandalas coincides not with the *Abhisamayamuktāmālā* but with the Fazangsi lithograph.

Patterns Inside the Square Pavilion

Ron tha's Iconometry, mentioned above, classifies the patterns inside the square pavilion (Skt. *kūṭāgāra*) of the maṇḍala into forty-nine categories. A comparison of *Ron tha's Iconometry* and the Hahn Foundation handscrolls makes it clear that the patterns inside the square pavilion of the Tibetan maṇḍala consist of three basic patterns, namely, lotus, wheel and nine-panel grid (Skt. *navakosha*), and combinations thereof.

In the lotus pattern the main deity is depicted on the pericarp of a lotus and the attendants are arranged on the surrounding lotus petals. The number of lotus petals is in many cases eight. But a four-petalled lotus occurs in some cases in Tibet. In Japan, the same pattern of an eight-petalled lotus is seen in the centre of the Garbhadhātu-maṇḍala, while the thirty-five-deity Śākyamuni-maṇḍala (M-6) has a triple eight-petalled pattern. It is interesting that the same pattern occurs in the maṇḍala of Buddhalocanā in Japan.

In the wheel pattern the main deity is depicted on the hub and the attendants are arranged on the spokes. In Tibet, there are patterns of four-, six-, eight- and twelve-spoked wheels. In Japan, on the other hand, this wheel pattern is not often found. The late Professor Shinten Sakai of Kōyasan University pointed out that the maṇḍala in the shape of an eight-spoked wheel originated in the *Prajñāpāramitānaya-sūtra*.

In Japan the wheel (*cakra*) is depicted as the *dharma-cakra* and the attendants are arranged between the spokes. In the Hahn Foundation handscrolls, on the other hand, the wheel is depicted in the shape of the *cakra* as a weapon and the attendants are arranged on the spokes. Maṇḍalas in the shape of the *cakra* as a weapon are frequently encountered not only in Tibet but also in Dunhuang paintings. Therefore, maṇḍalas in the shape of the *cakra* as a weapon also originated in India.

The last pattern, the nine-panel grid, consists of a circle or a square that is divided into a grid of nine sections in which the deities are arranged. In Tibet, this pattern is common in maṇḍalas belonging to the Vajrāśekhara cycle, starting with the Vajradhātu-maṇḍala and the Guhyasamāja-maṇḍala.

In maṇḍalas of a complex structure we can see combinations of the above three basic patterns. For example, in the Cakrasamvara-maṇḍala (V-19) a triple eight-spoked wheel is arranged around an eight-petalled lotus. The Sarvārthasiddhi-maṇḍala (M-32), a variation of the Vajradhātu-maṇḍala, has a four-petalled lotus in the centre of the nine-panel grid. In addition, maṇḍalas of composite type like the Pañcadāka-maṇḍala (V-9) and Śaṭcakravartin-maṇḍala (V-26) also can be classified under this category.

In Tibet, there are several maṇḍalas which have unique patterns, such as the crossed vajra (Skt. *viśvarajra*) in the Yamāntaka cycle and a hexagram (Star of David) in the maṇḍala of a Nāropa-style *dākinī*. But these are exceptional cases.

The Kāyavākcittaparinispanna-Kālacakra-maṇḍala (V-36) is the largest among the many maṇḍalas in Tibet. The iconometry and design of the square pavilion differ considerably from those of other maṇḍalas. But the Hahn Foundation handscrolls depict all the maṇḍalas uniformly, except for the Dharmadhātu-vāgiśvara-maṇḍala (V-39).

Tibetan maṇḍalas have an outer protective circle which is not represented in Japanese maṇḍalas, and therefore at first sight they look different from Japanese maṇḍalas. But as regards the pattern inside the square pavilion, Tibetan and Japanese maṇḍalas have much in common. It is particularly interesting that the three basic patterns in Tibetan maṇḍalas, namely, lotus, wheel

and nine-panel grid, are the characteristics of the Japanese Garbhadhātu, *Prajñāpāramitānaya-sūtra*, and Vajradhātu maṇḍalas respectively.

Colour Scheme of the Courtyard

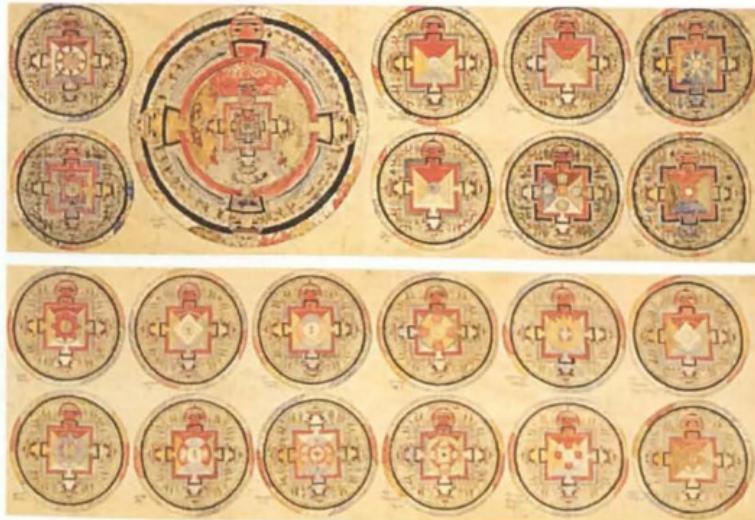
Next, let us survey the colour scheme of the courtyard of the maṇḍala. Reference should be made to the diagrams on pp. 14-15.

The centre and four cardinal directions of the courtyard of the Tibetan maṇḍala are painted in accordance with the body colour of the five Buddhas who reside in the centre and four directions of the maṇḍala. Usually the body colours of the five Buddhas are as follows: Vairocana (white), Akṣobhya (blue), Ratnasambhava (yellow), Amitābha (red) and Amoghasiddhi (green). But several tantras explain them differently.

In maṇḍalas of the Yoga tantras, starting with the Vajradhātu-maṇḍala centred on Vairocana, the colour scheme of the courtyard is as follows: centre (white) = Vairocana; east (blue) = Akṣobhya; south (yellow) = Ratnasambhava; west (red) = Amitābha; and north (green) = Amoghasiddhi (cf. Diagram A). In the Hahn Foundation handscrolls, this colour scheme occurs nine times in the Kriyā tantras, nine times in the Yoga tantras, and three times in the Highest Yoga tantras. This means that this colour scheme was also applied to the Kriyā tantras, which represent the early stage of Indian Esoteric Buddhism.

If Vairocana, the main deity of the Yoga tantras, is replaced by Amitābha, the colours of the centre and west are also transposed (cf. Diagram B). This is a characteristic of maṇḍalas of the Lotus family centred on Amitābha, and in the Hahn Foundation handscrolls the maṇḍala of Mahākaruṇika (M-8) and the thirteen-deity maṇḍala of Aparimitāyus (M-24) have this colour scheme.

The Hahn Foundation Handscrolls



On the other hand, mandalas of the Highest Yoga tantras, starting with the *Guhyasamājatantra*, have Akṣobhya as their main deity. The colour scheme of the courtyard is as follows: centre (blue) = Akṣobhya; east (white) = Vairocana; south (yellow) = Ratnasambhava; west (red) = Amitābha; and north (green) = Amoghasiddhi (cf. Diagram E). This colour scheme is the most common, and in the Hahn Foundation handscrolls seventy-one mandalas adopt this colour scheme. The breakdown of these seventy-one mandalas is as follows: twelve in the Kriyā tantras, two in the Caryā tantras, ten in the Yoga tantras, and forty-seven in the Highest Yoga tantras. This means that this colour scheme was applied not only to the Highest Yoga tantras but also to the three lower groups of tantras, which represent the early and middle phases of Esoteric Buddhism.

Moreover, in the Hahn Foundation handscrolls a colour scheme in which Akṣobhya, the main deity of the Highest Yoga tantras, is replaced by Amitābha occurs twice (cf. Diagram F). In both cases, namely, the mandalas of Kurukullā (V-12) and Hayagrīva-Padmanarthaśvara (M-63), the main deity belongs to the Lotus family.

In addition, a colour scheme in which Akṣobhya, the main deity of the Highest Yoga tantras, is replaced by Ratnasambhava occurs in five cases (cf. Diagram G). Among these, Vajratārā (V-13), Vasudhārā (V-43) and Yellow Jambhala (M-5) belong to the Jewel family presided over by Ratnasambhava. The colour scheme of the Pañcarakṣā-mandala (V-42) corresponds to the body colour of the five protectresses (Skt. *pañcarakṣā*) arranged in the centre and four cardinal directions. The colour scheme of the thirty-five-deity Śākyamuni-mandala (M-6), on the other hand, seems to follow the colours of the four continents (Skt. *caturdvīpa*) of Abhidharma cosmology.

Furthermore, the Kāyavākcittapariniśpanna-Kālacakra-mandala (V-36), which represents the final stage of Indian Esoteric Buddhism, adopts a unique colour scheme: center (blue) = Akṣobhya; east (black) = Amoghasiddhi; south (red) = Ratnasambhava; west (yellow) = Vairocana; and north (white) = Amitābha (cf. Diagram D).

In the Hahn Foundation handscrolls, the Vairocana-Mañjuvajra-mandala (V-3), four variations of the nine-deity mandala of Hevajra (V-5~8), and the mandalas of Buddhakapāla (V-32), Jñānaḍākinī (V-35), Navoṣṇīṣa (V-38) and Paramādya-Vajrasattva (M-34), nine mandalas in total, have unique colour schemes which do not belong to any of the above-mentioned schemes.

Some irregular colour schemes found in the Hahn Foundation handscrolls would seem to be due to painting errors. But after further investigations, I discovered that some of them coincide with the textual source of the mandala or with ritual manuals such as the *Nispannayogāvalī*. This suggests that these handscrolls were compiled by a Tantric master well-versed in Buddhist iconography.

Image Database of Mandalas Using Computer Graphics

Despite the sketchy quality of the drawings of the mandalas and their pale colours and small size, the Hahn Foundation handscrolls provide us with valuable information for the study of mandalas. Therefore, I decided to create an image database of mandalas using computer graphics by extracting the above-mentioned iconographical information, such as the patterns and colour schemes of the square pavilion.

Tibetan and Nepalese mandalas in particular are characterized by a geometrical layout that is completely symmetrical, both horizontally and vertically, and by the repetition of certain patterns. In mandala collections, moreover, in which the images need to be recorded accurately, it is desirable not only for the differences between individual mandalas to be depicted accurately, but also for elements common to all the mandalas to be shown uniformly without any variation. In this respect, an image database of mandalas could be described as an ideal subject for computer graphics.

Computer graphics software can be broadly divided into drawing software and painting software. Drawing software uses a system of coordinates to record data, and it therefore has the advantage of being able to output smooth circles, curves, etc., even at extremely high resolutions. But the production of high-resolution computer graphics with drawing software requires a high level of CPU performance.

Furthermore, complete compatibility of data cannot be guaranteed between different types of drawing software. Especially in the case of mandalas, with their complex gradation and texture, data conversion can result in an enormous increase in data, with the individual gradation levels and textured sections being resolved into complex polygons.

Painting software, on the other hand, uses a number of common formats such as GIF, BMP and TIFF, depending on the number of colours and the resolution, and data compatibility is ensured. Moreover, since gradation and texture are output in the form of pixels, painting software places no extra burden on CPU usage.

In light of these differences between drawing software and painting software, I accordingly adopted a method whereby I used drawing software to produce only the contours of the mandalas, with their complex layout, which were then converted into image data of a suitable pixel count in accordance with the printout size, while painting software was used to create the colours requiring gradation and texture.

Even if the performance of computers and printers should improve in the future, thereby making it possible to produce data of still greater pixel counts, with this method it will be possible to utilize the data produced with drawing software as it is or with only minor refinements. When data of 18,000,000 pixels is printed with the largest commercially available printer on paper 1.1 m square, no jaggedness arising from the fact that the data is pixel data is noticeable unless one looks very carefully at the printout.

When creating the CG mandalas, I adopted the method of creating an outer enclosure shared by all the mandalas apart from the Dharmadhātuviśvara-mandala (V-39) and substituting different images of the *torāya* and the inside of the pavilion depending on the mandala. For the *Vajrāvalī* and *Mitra brgya rtsa* I used different textures and designs for the texture of the outer perimeter and the design of the banners and parasols placed on top of the pavilion. Further, the *Vajrāvalī* gives detailed instructions regarding the design of the different parts of the mandala, but the *Abhisamayamuktāmālā* makes almost no mention of the pavilion. Therefore, a considerable degree of conjectural reconstruction was needed in the case of details of the pavilion not described in the original texts.

Meanwhile, when the prescriptions found in the Hahn Foundation handscrolls and the *Vajrāvalī* differed, priority was given to the form of expression found in the Hahn Foundation handscrolls except in cases of obvious errors. But when the number of deities mentioned in the

text or inscription was greater than the number depicted in the *maṇḍala*, extra places were added in suitable positions.

In the case of smaller works such as *maṇḍala* collections, the four quarters of the courtyard of the pavilion are often painted in a single colour without any texture or gradation. In the present instance, I created several different textures with reference to the *Nor* *maṇḍalas* which I then used as appropriate. This was done in order to add variation to *maṇḍalas* of the same pattern. Further, in the case of *maṇḍalas* in which symbols are depicted in the courtyard, a light colour was used for the texture so as to make it easier to distinguish the symbols.

Exhibiting CG *Maṇḍalas*

In 2001, I first created some CG *maṇḍalas* and used them as illustrations for the catalogue of the Hahn Cultural Foundation's exhibition in Japan, "The World of Thangka." However, the number of pixels per *maṇḍala* was a mere 1,300,000.

In 2003 I created a new image database of the *maṇḍalas* in the *Mitra brgya rtsa* using computer graphics and exhibited it at the annual exhibition held at the Meditation Museum in Toga Village, Toyama Prefecture, where I am chief curator. On that occasion, the number of pixels reached 5,000,000, about three times more than before. We used dye inks for the printouts, and because of discoloration we had to remove all the *maṇḍalas* after half a year.

In 2004, several CG *maṇḍalas* were put on display at the International Mountain Museum in Pokhara, Nepal, and the forty-five *maṇḍalas* of the *Vajrāvalī* were exhibited on the occasion of "The World of *Maṇḍalas*" exhibition held at the Ōkura Shūkōkan (Tokyo) in 2005 and were well received by visitors.

After making further improvements to the data, such as raising the resolution of complex *maṇḍalas* to 18,000,000 pixels, I again exhibited them at the Meditation Museum in 2006. This time, we printed them out with pigment inks, and according to the maker the ink should last for ten years. They have, therefore, become a permanent exhibit at the Meditation Museum. The 108 *maṇḍalas* are exhibited in the following manner: four large-size *maṇḍalas*, namely, Dharmadhātuvāgīśvara (V-39), Śaṭcakravartin (V-26), Pañcadākā (V-9) and Kāyavāk-cittapariniśpanna-Kālacakra (V-36), have been placed in the centre of the four walls in the north, east, west and south respectively, while the other 104 *maṇḍalas* have been arranged around these four *maṇḍalas* (cf. photograph on p. 13).

The Structure of This Book

This book is an English version of my *Mandala Graphics*, which was published in Japanese in April 2007 by Yamakawa Publications (Tokyo).

Each page contains one CG *maṇḍala* based on the Hahn Foundation handscrolls, and each *maṇḍala* is accompanied by explanatory remarks. The inscription in Tibetan script (bottom left) is a transcription of the inscription in the original handscroll. Some of these inscriptions are problematic, but they have not been corrected except in cases of obvious errors. However, shortened words (*skuri yig*) appearing in the original inscriptions have been written out in full.

The name of the *maṇḍala* in English appears at the top left. In addition, the number and category of the patterns inside the square pavilion, based on *Ron tha's Iconometry*, and the colour scheme of the courtyard, such as "Yoga tantras centred on Vairocana," is given at the top



Toga Meditation Museum

right. At the bottom right is the number of the mandala as it appears in the textual sources, namely, the *Abhisamayamuktiāmālā* (AMM) and *Vajrāvalī* (VA).

Mandālas are not merely magnificent works of art, but embody the ideas and cosmology of Buddhism. They have also attracted attention as cosmograms that show the world of reality or psychograms that illustrate the structure of the human mind. Commercially, too, mandālas have become popular as cuts and illustrations for books, designs for posters, and materials for jigsaw puzzles and colouring books.

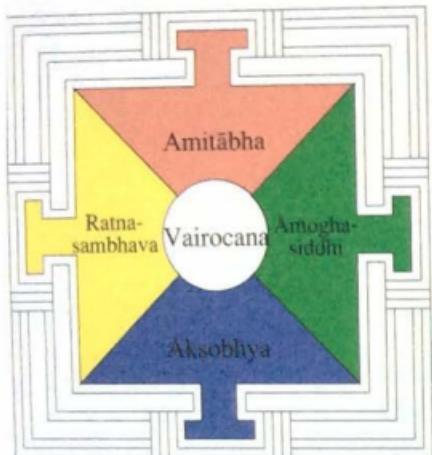
As a result of the Tibetan uprising in 1959 and the Cultural Revolution in the 1960s to 1970s, the basic materials for the study of Tibetan Buddhist iconography, such as mandāla sets, became scattered far and wide and are now found in collections around the world. Unfortunately, most of these works remain unidentified.

In such circumstances, the publication of this image database of Mitrayogin's 108 mandālas, representing the final stage of development of the mandāla in India, should be of considerable value. I very much hope that the publication of this book will contribute to further understanding of Tibetan Buddhism and its mandālas.

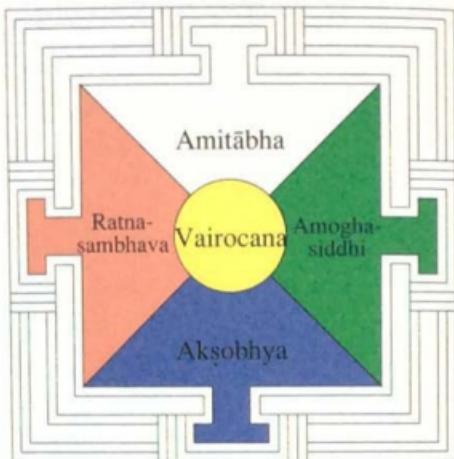
Lastly, I would like to offer my heartfelt thanks to all those who helped in the preparation of this publication, including Rolf W. Giebel, who supervised the English translation, the Japan Society for the Promotion of Science, which provided financial support for the translation work, and Bidul Dangol, president of Vajra Publications, who undertook to publish this book with great care.

Colour Schemes of the Courtyard (I)

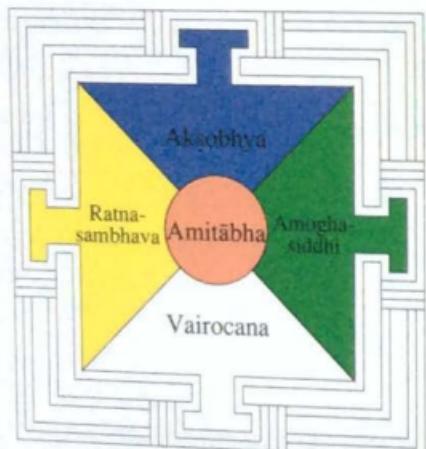
A. Yoga tantras



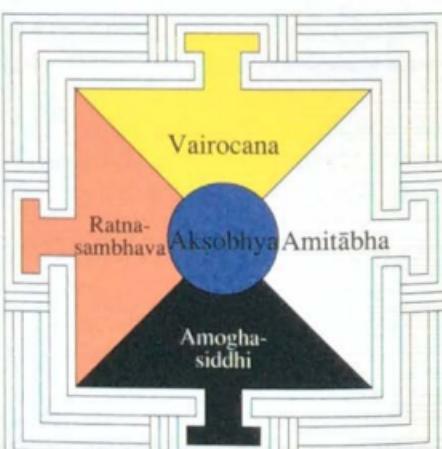
C. Māyājāla-tantra



B. Yoga tantras centred on Amitābha

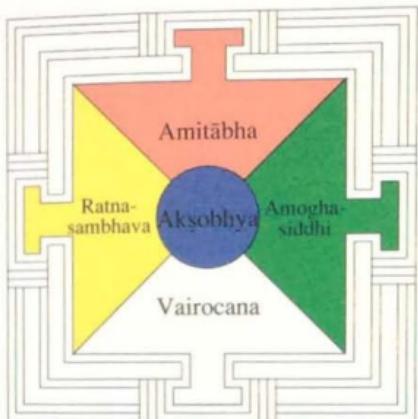


D. Kālacakra-tantra

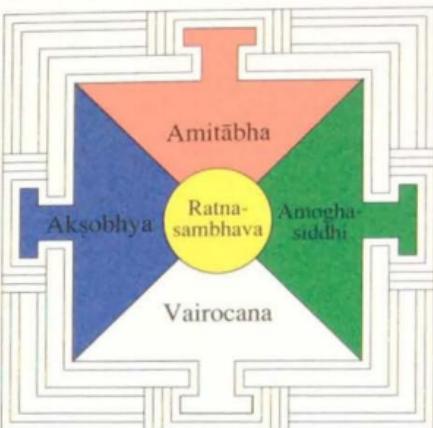


Colour Schemes of the Courtyard (2)

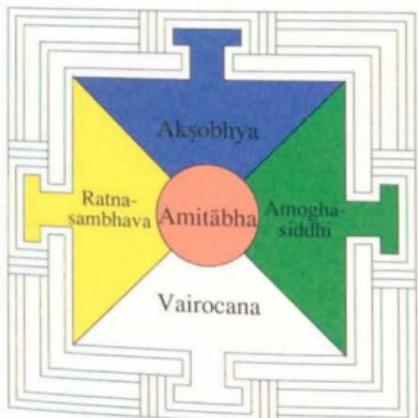
E. Highest Yoga tantras



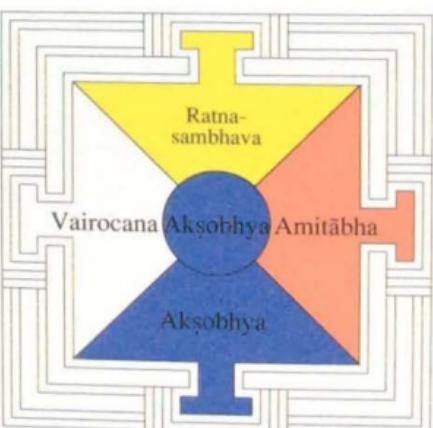
G. Highest Yoga tantras centred on Ratnasambhava



F. Highest Yoga tantras centred on Amitābha



H. Nine-deity Hevajra-maṇḍala



Explanatory Remarks on
the *Vajrāvalī* Set of Maṇḍalas



Abhayākaragupta, the author of the *Vajrāvalī*

1. Nineteen-deity Guhyasamāja-Mañjuvajra-maṇḍala

Pattern: 1. Nine-panel grid;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM. No. 20; VA: No. 1

The *Guhyasamāja-tantra* is a representative scripture of late Tantric Buddhism, and this mandala belongs to the Jñānapāda school among the two major schools of interpretation of the *Guhyasamāja-tantra*. The centre of the mandala takes the form of a nine-panel grid, with Vairocana (east), Ratnaketu (south), Amitābha (west) and Amoghasiddhi (north) in the four cardinal directions around the main deity. In the four intermediate directions of the central circle are Locanā (southeast), Māmakī (southwest), Pāṇḍarā (northwest) and Tārā (northeast). Outside the central square are the six adamantine goddesses Rūpavajrā (southeast), Śablavajrā (southwest), Gandhavajrā (northwest), Rasavajrā (northeast), Sparsavajrā (north side of east gate) and Dharmadhātuvajrā (south side of west gate), and in the four gates are the four wrathful deities Yamāntaka (east), Prajñāntaka (south), Padmāntaka (west) and Vighnāntaka (north). Thus, this mandala consists of nineteen deities. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E), which was also widely adopted in other mandalas belonging to the Highest Yoga tantras. In the Hahn Foundation handscroll, this mandala is depicted as a double pavilion, contrary to the norm, and the seats for the six adamantine goddesses are also missing. These latter have, however, been added with reference to the *Nispannayogāvalī*.

2. Thirty-two-deity Guhyasamāja-Akṣobhyavajra-maṇḍala

Pattern: 1. Nine-panel grid:
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



This mandala belongs to the Ārya school, one of the two major schools of interpretation of the *Guhyasamāja-tantra*. The central circle of the mandala takes the form of a nine-panel grid. In the centre of the circle, the main deity Akṣobhyavajra is depicted together with his consort Sparśavajrā, both three-headed and six-armed. Vairocana (east), Ratnaketu (south), Amitābha (west) and Amoghasiddhi (north) are arranged in the four cardinal directions around the main deity, and in the four intermediate directions of the central circle are Locanā (southeast), Māmakī (southwest), Pāṇḍarā (northwest) and Tārā (northeast). Rūpavajrā (southeast), Śabdavajrā (southwest), Gandhavajrā (northwest) and Rasavajrā (northeast) occupy the four corners of the inner square. In the outer square are the eight great bodhisattvas Maitreya, Kṣitigarbha (east), Vajrapāni, Ākāśagarbha (south), Lokeśvara, Mañjuśrī (west), Sarvanīvaraṇavīśambhin and Samantabhadra (north) and also the ten wrathful deities Yamāntaka (east gate), Prajñāntaka (south gate), Padmāntaka (west gate), Vighnāntaka (north gate), Acala (southeast corner), Takkirāja (southwest corner), Nīladanḍa (northwest corner), Mahābala (northeast corner), Uṣṇīṣacakravartin (top) and Sumbharāja (bottom). Thus, this mandala consists of thirty-two deities. The iconometry and the design of the gates of the mandala in the Hahn Foundation handscroll differ from the norms of the Ārya school, but the original has been followed here. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

3. Forty-three-deity Vairocana-Mañjuvajra-maṇḍala

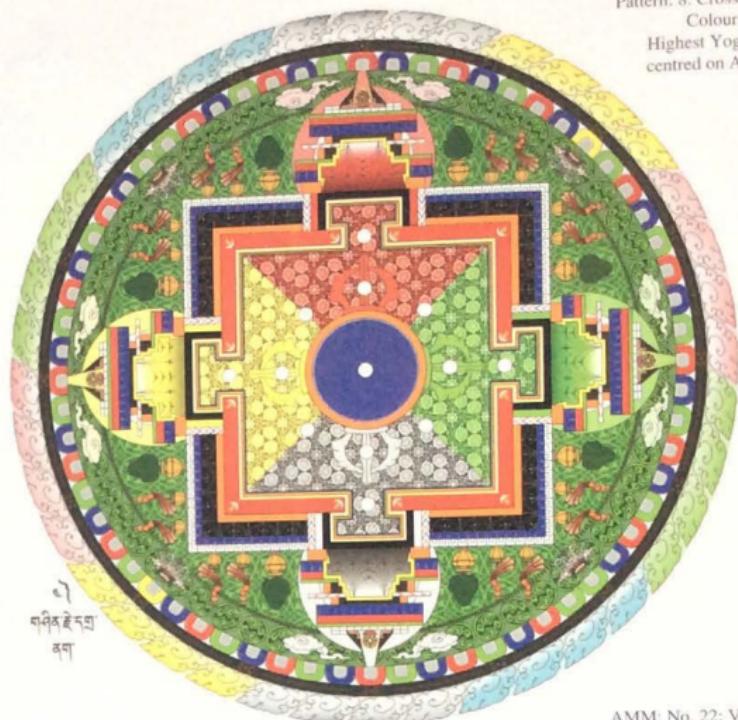
Pattern: 6. Nine-panel grid;
Colour scheme: Māyājāla



AMM: No. 74; VA: No. 20

This mandala is described in the *Māyājāla-tantra*. Three-headed and six-armed Mañjuvajra is depicted as the main deity in the centre of a nine-panel grid inside a triple pavilion. Akṣobhya (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north) are arranged in the four cardinal directions around the main deity, while the four Buddha-mothers are arranged in the intermediate directions of the nine-panel grid. The reason that the main deity is called "Vairocana-Mañjuvajra" is that, whereas in the *Guhyasamāja-tantra* Mañjuvajra corresponds to Akṣobhya, in this mandala he corresponds to Vairocana. The second square depicts the four pāramitā goddesses starting with Sattvavajri in the four cardinal directions and four female deities—Cundā (northeast), Ratnolka (southeast), Bhṛkutī (southwest) and Vajraśrīnkalā (northwest)—in the four intermediate directions. The third square consists of the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa), although they differ somewhat from those in the Vajradhātu-maṇḍala, and ten wrathful deities (almost identical with those in the *Guhyasamāja-Akṣobhyavajra-maṇḍala*). The *Abhisamayamuktāmālā* gives the number of deities as forty-two, but this has been corrected to forty-three with reference to the *Patraratnamālā*. Although many other examples of this mandala adopt the courtyard colour scheme of the Yoga tantras, centred on Vairocana (Type A), the Hahn Foundation handscroll adopts an unusual colour scheme (Type C) based on the *Māyājāla-tantra*.

4. Thirteen-deity Kṛṣṇayamāri-maṇḍala

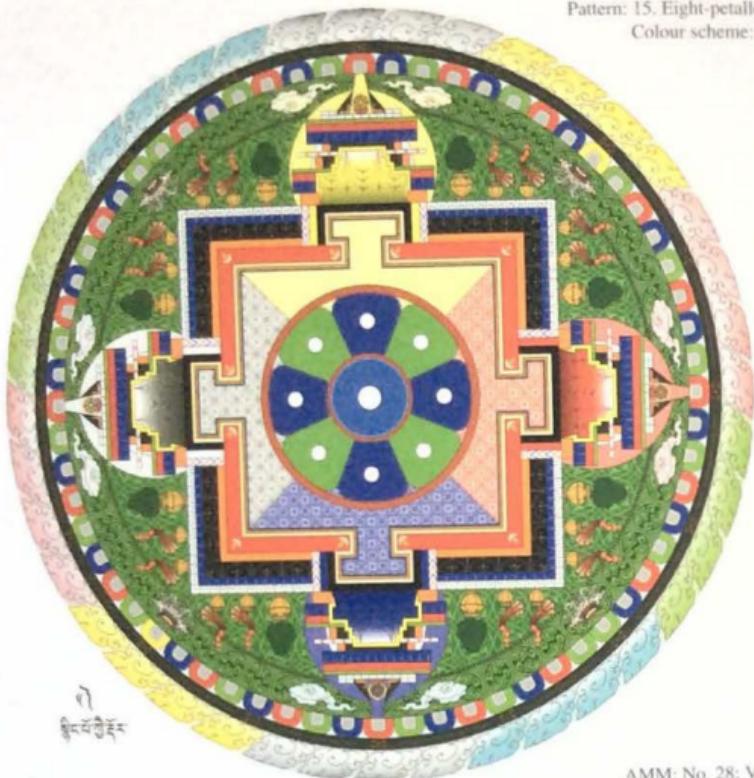


Pattern: 8. Crossed vajra;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

Kṛṣṇayamāri means “black enemy of Yama (god of death)” and is thought to be a form of Yamāntaka, the “destroyer of Yama.” In Tibet, three styles of Yamāntaka (*gSin rje dmar nag jigs gsum*), namely, Raktayamāri, Kṛṣṇayamāri and Vajrabhairava, are worshipped as the main deity in rites of subjugation (*abhicāraka*) to defeat the enemies of Buddhism. This maṇḍala takes the form of a wheel with four spokes in the shape of a crossed vajra. In the centre the main deity Kṛṣṇayamāri, three-headed, six-armed and blue in colour, is depicted together with his consort Vajravetālī. Mohayamāri (east), Matsaryayamāri (south), Rāgayamāri (west) and Īrṣyāyamāri (north) are arranged on the spokes in the four cardinal directions. Between the spokes are the four wrathful goddesses Carciikā (southeast), Vārāhī (southwest), Sarasvatī (northwest) and Gaurī (northeast). In the four gates are four gatekeepers, starting with Mudgarayamāri. Although the version in the Hahn Foundation handscroll does not depict a crossed vajra, the characteristic feature of this maṇḍala, it has been supplemented with reference to other examples of this maṇḍala. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

5. Nine-deity Garbha-Hevajra-maṇḍala

Pattern: 15. Eight-petalled lotus;
Colour scheme: Hevajra

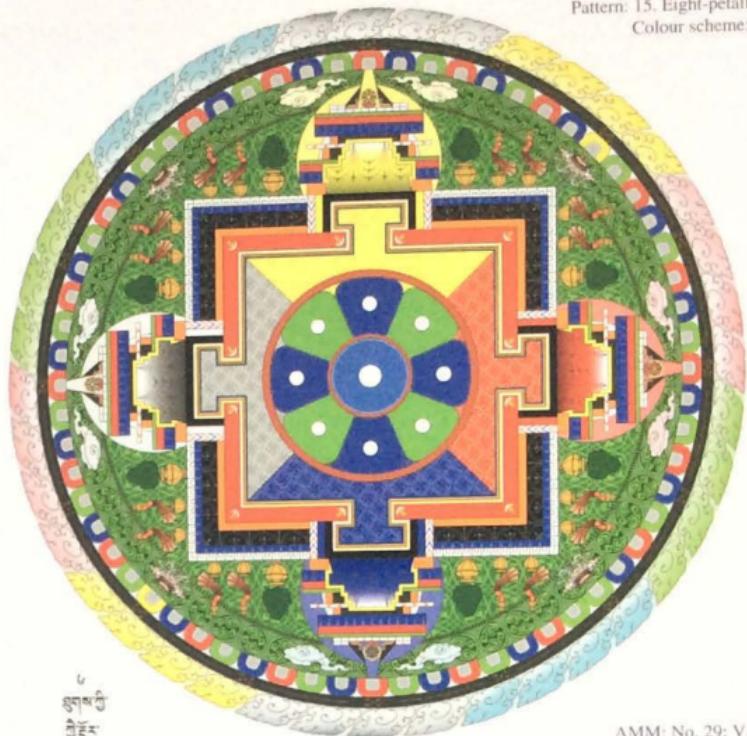


AMM: No. 28; VA: No. 8a

The *Hevajra-tantra*, along with the *Samvara-tantra*, is a representative Mother tantra of the Highest Yoga tantras. The Hevajra-maṇḍala has various styles, among which this maṇḍala is the most popular. It takes the form of an eight-petalled lotus, on the pericarp of which Hevajra, eight-headed, sixteen-armed and four-legged, is depicted embraced by his one-headed and two-armed consort Nairātmyā. On the eight lotus petals are the eight goddesses Gaurī (east), Caurī (south), Vetalī (west), Ghasmarī (north), Pukkasī (northeast), Śabarī (southeast), Candālī (southwest) and Dombī (northwest). In other examples of this maṇḍala, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since Hevajra belongs to the Vajra family headed by Akṣobhya. The Hahn Foundation handscroll, on the other hand, adopts an unusual colour scheme consisting of blue (east), white (south), yellow (west) and red (north) (Type H). This might be based on the description in the *Niśpannayogāvalī*, according to which the four goddesses in the cardinal directions, starting with Gaurī, correspond to Akṣobhya, Vairocana, Ratnasambhava and Amitābha respectively. Therefore, this colour scheme may not be an error. This suggests that this handscroll was compiled by a Tantric master well-versed in Buddhist iconography.

6. Nine-deity Citta-Hevajra-maṇḍala

Pattern: 15. Eight-petalled lotus;
Colour scheme: Hevajra

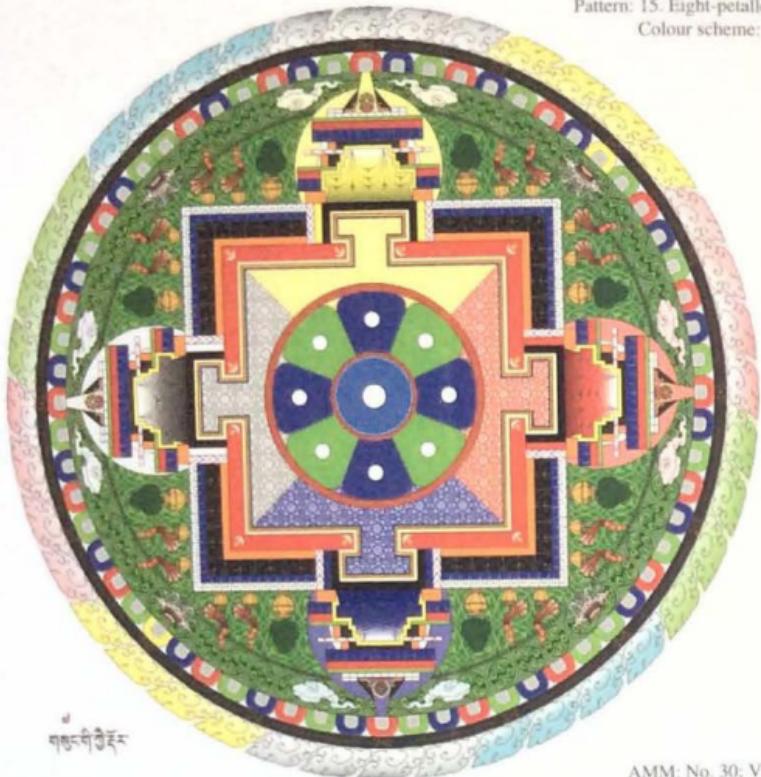


AMM: No. 29; VA: No. 8b

The *Hevajra-tantra*, along with the *Samvara-tantra*, is a representative Mother tantra of the Highest Yoga tantras. The Hevajra-maṇḍala has various styles, among which this maṇḍala is called "Citta-Hevajra," or "Mind-Hevajra," because it is assigned to the mind among the three mysteries of body, speech and mind. It is a variant form of the nine-deity Garbha-Hevajra-maṇḍala (V-5) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a form of Hevajra with three heads—blue (front), white (right) and red (left)—and six arms. He is embracing his consort Vajraśrīkhalā with two of his arms and holding a vajra and a *kartrī* in his two other right hands and a trident and a bell in his two other left hands. Accordingly, the pattern and the colour scheme of the courtyard ought to be the same as V-5 (Type H). However, the Hahn Foundation handscroll adopts an unusual colour scheme consisting of blue (east), yellow (south), white (west) and red (north). But this has been changed so as to agree with V-5 since the colour scheme of the Hahn Foundation handscroll is probably an error.

7. Nine-deity Vāk-Hevajra-maṇḍala

Pattern: 15. Eight-petalled lotus;
Colour scheme: Hevajra

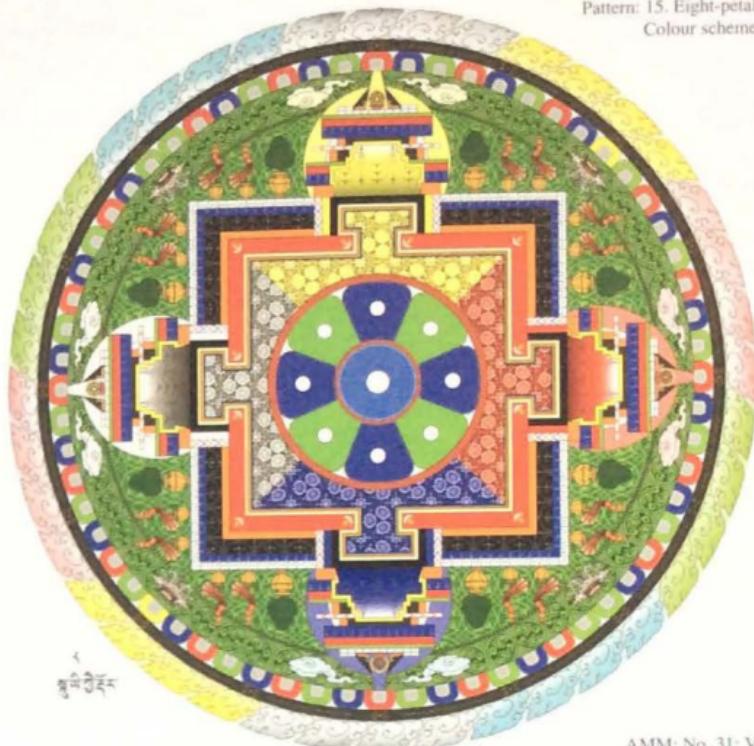


AMM: No. 30; VA: No. 8c

The Hevajra-mandala has various styles, among which this mandala is called "Vāk-Hevajra," or "Speech-Hevajra," because it is assigned to speech among the three mysteries of body, speech and mind. It is a variant form of the nine-deity Garbha-Hevajra-maṇḍala (V-5) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a one-headed and four-armed form of Hevajra who is embracing his consort Vajraśrṅkhalā with his two main arms and holding a vajra and a *kapāla* (skull cup) in his other two right hands and also in his other two left hands. Accordingly, the pattern is a form of the eight-petalled lotus, and the colour scheme of the courtyard is the same as V-5 (Type H).

8. Nine-deity Kāya-Hevajra-maṇḍala

Pattern: 15. Eight-petalled lotus;
Colour scheme: Hevajra



AMM: No. 31; VA: No. 8d

The Hevajra-mandala has various styles, among which this maṇḍala is called "Kāya-Hevajra," or "Body-Hevajra," because it is assigned to the body among the three mysteries of body, speech and mind. It is a variant form of the nine-deity Garbha-Hevajra-mandala (V-5) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a one-headed and two-armed form of Hevajra who is embracing his consort Nairātmyā and holding a vajra and a *kapāla* in his right and left hands respectively. Accordingly, the pattern is a form of the eight-petalled lotus, and the colour scheme of the courtyard is the same as V-5 (Type H).

9. Pañcaḍāka-maṇḍala

Pattern: Composite type;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

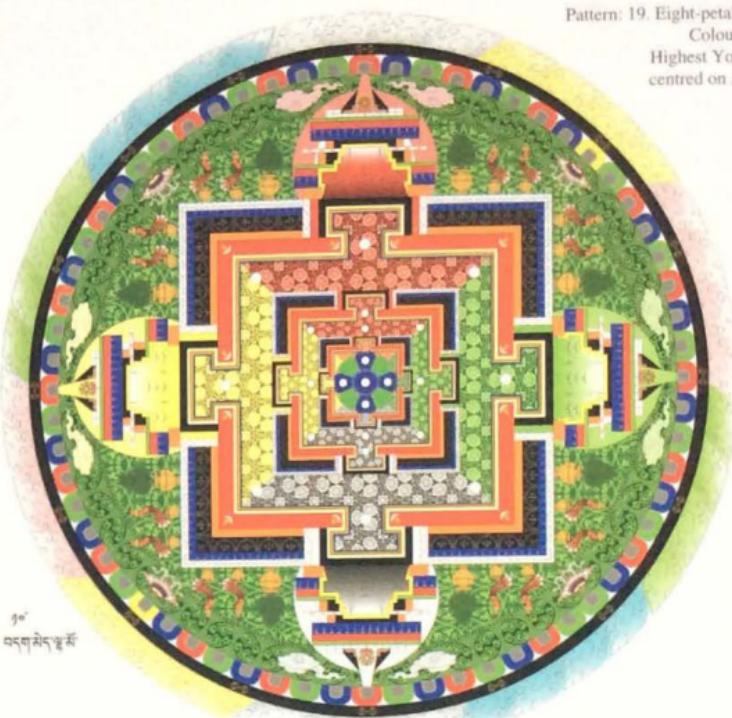


AMM: Nos. 46-50; VA: No. 24

The Pañcaḍāka-maṇḍala is a development of the Hevajra-maṇḍala and is described in the *Vajrapañjara-tantra*, an explanatory tantra of the Hevajra cycle. Pañcaḍāka means “five *dākas* (male form of *ḍakinī*),” and this maṇḍala consists of five small maṇḍalas, each depicting in the centre as the main deity one of the five *dākas*—Vajradāka (centre), Buddhadāka (east), Ratnadāka (south), Padmadāka (west) and Viśvadāka (north)—along with their consorts. The *Abhisamayamuktāmālā* treats these maṇḍalas as five independent maṇḍalas (Nos. 46-50). The five *dākas* are surrounded by eight *ḍakinīs*, and Vajradāka in the centre is surrounded by the same eight female deities as appear in the nine-deity Hevajra-maṇḍalas (V-5-8). Therefore, this maṇḍala can be understood as a fivefold expansion of the nine-deity Hevajra-maṇḍala. In addition, eight *ḍakinīs* are arranged in the four cardinal and four intermediate directions of the outer square. Thus, the total number of deities is fifty-three, and if the consorts of the five *dākas* are included, it becomes fifty-eight. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E).

10. Twenty-three-deity Nairātmyā-maṇḍala

Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 57; VA: No. 6a

The mandala of Nairātmyā, a consort of Hevajra, has various styles, among which this mandala is expounded in the *Sampūṭa-tantra*, an explanatory tantra of the *Hevajra-tantra* and *Samvara-tantra*. This mandala depicts the main deity, Nairātmyā, in the centre of an eight-petalled lotus inside a triple pavilion. Vajrā (east), Gaurī (south), Vārī (west) and Vajradākinī (north) are arranged on four lotus petals surrounding the main deity. In the second square are the ten goddesses Gaurī (east), Caurī (south), Vetālī (west), Ghasmarī (north), Pukkasī (northeast), Śabarī (southeast), Caṇḍālī (southwest), Dombī (northwest), Khecarī (top) and Bhūcarī (bottom). In the outermost square are four animal-headed female gatekeepers, starting with Hayāsyā (east), and four goddesses of musical instruments, i.e., Vamśā (northeast), Vīnā (southeast), Mukundā (southwest) and Murajā (northwest). In the Hahn Foundation handscroll, this mandala lacks the seats for Khecarī and Bhūcarī, and they have been added with reference to other examples. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

11. Fifteen-deity Nairātmyā-maṇḍala

Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 32; VA: No. 6b

The mandala of Nairātmyā, a consort of Hevajra, has various styles, among which this maṇḍala depicts the main deity Nairātmyā in the centre of an eight-petalled lotus inside a double pavilion. Vajrā (east), Gaurī (south), Vārī (west) and Vajradākinī (north) are arranged on four lotus petals surrounding the main deity. In the outer square are the ten goddesses Gaurī (east), Caurī (south), Vetālī (west), Ghasmarī (north), Pukkasī (northeast), Śabarī (southeast), Candālī (southwest), Dombī (northwest), Khecarī (top) and Bhūcarī (bottom). This corresponds to the twenty-three-deity Nairātmyā-maṇḍala (V-10) without the outermost square. The *Samputa-tantra* (III.iii), thought to be the textual source for this maṇḍala, describes only fifteen deities, and the remaining eight goddesses in the outermost square were supplemented on the basis of commentaries. Therefore, this maṇḍala may be closer to the original than V-10. In the Hahn Foundation handscroll, this maṇḍala lacks seats for Khecarī and Bhūcarī, and they have been added with reference to other examples. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

12. Fifteen-deity Kurukullā-maṇḍala

Pattern: 19. Eight-petalled lotus;

Colour scheme:

Highest Yoga tantras
centred on Amitābha

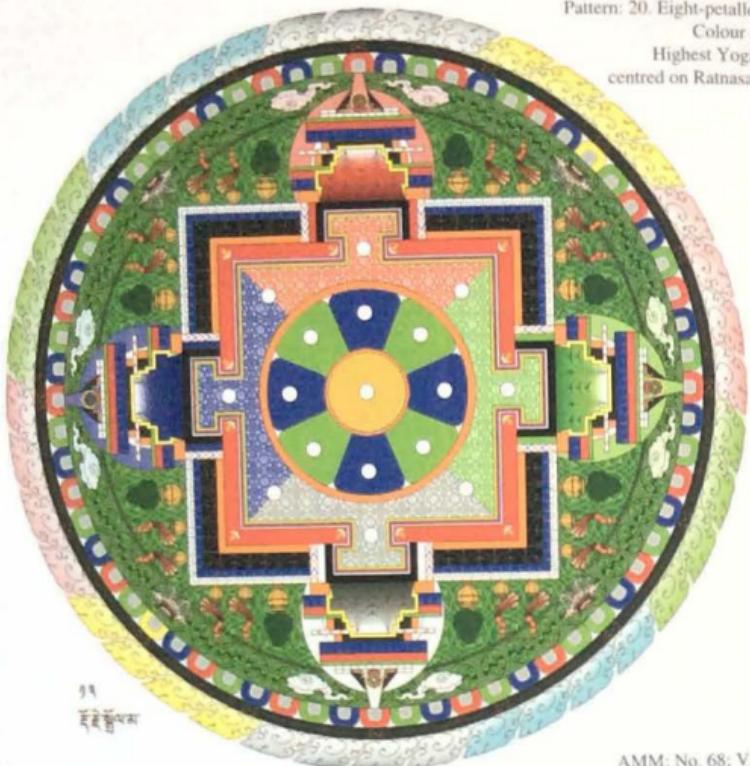


AMM: No. 69; VA: No. 6c

Kurukullā, also known as Red Tārā, is a female deity invoked in rites of attraction (*vaśikarana*) for winning the love of members of the opposite sex and superiors. The *Vajrāvalī* explains that if one changes the main deity of the fifteen-deity Nairātmyā-maṇḍala (V-11) to one-headed and four-armed Kurukullā and changes the colour of all the deities to red, the resultant maṇḍala is this Kurukullā-maṇḍala. The *Abhisamayamuktāmalā*, on the other hand, describes a completely different maṇḍala (No. 69), consisting of thirteen deities, with the main deity in the centre of a four-petalled lotus, the four Buddha-mothers on the four lotus petals in the four cardinal directions, the four inner offering goddesses Lāsyā, Mālā, Gītā and Nṛtyā in the four corners, and the four female gatekeepers Āṅkuśī, Pāśī, Sphoṭā and Ghantā in the four gates. It is not clear which form of this maṇḍala the Hahn Foundation handscroll depicts. However, it seems to have been executed with reference to the *Vajrāvalī* since its form is close to the fifteen-deity Nairātmyā-maṇḍala (V-11). The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Amitābha (Type F), with the main deity having been changed from Akṣobhya to Amitābha. This is because Kurukullā, red in colour, belongs to the Lotus family presided over by Amitābha.

13. Nineteen-deity Vajratārā-maṇḍala

Pattern: 20. Eight-petalled lotus,
Colour scheme:
Highest Yoga tantras
centred on Ratnasambhava

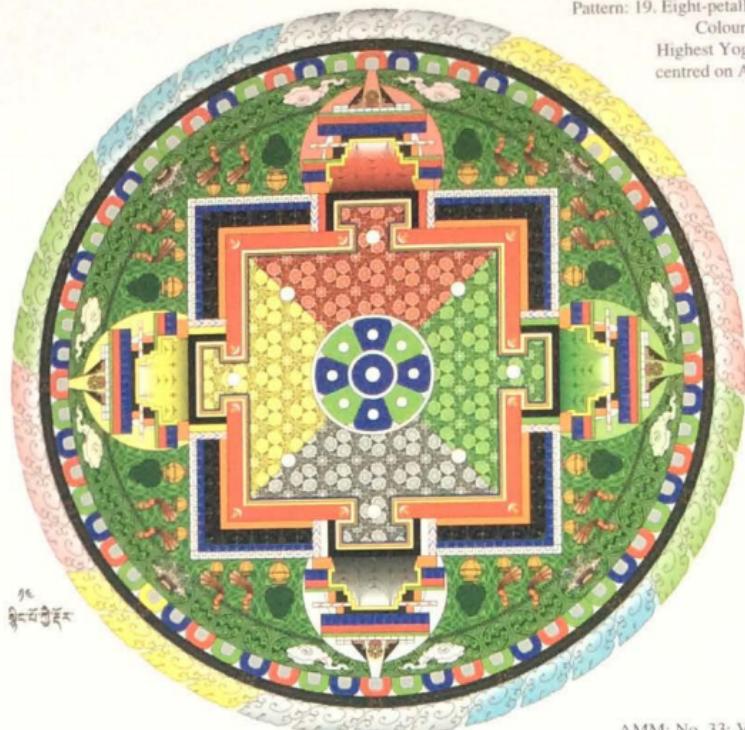


AMM: No. 68; VA: No. 16

Tārā is a beautiful female bodhisattva who was born from the eye pupils (*tārā*) of Avalokiteśvara, and her cult became popular during the time of Esoteric Buddhism, as a result of which she came to be counted as one of the four Buddha-mothers. Vajratārā is one of the esoteric forms of Tārā. Her maṇḍala takes the form of an eight-petalled lotus, and four-headed and eight-armed Vajratārā, golden in colour, is depicted on the pericarp of the lotus. On the lotus petals in the four cardinal directions are four forms of Tārā—Puspatārā (east), Dhūpatārā (south), Dipatārā (west) and Gandhatārā (north)—and in the four intermediate directions are the symbols of the four Buddhas, i.e., a wheel (southeast), a vajra (southwest), a lotus (northwest) and a sword (northeast). In the four gates are the four female gatekeepers Vajrāṅkuśī, Vajrapāśī, Vajrasphoṭā and Vajraghantā, while Uṣṇīṣavijayā and Sumbhā are at the top and bottom respectively. In the four corners of the courtyard are the symbols of the four Buddha-mothers, i.e., a vessel containing *bodhicitta*, Mount Meru, a hearth and a large banner. The Hahn Foundation handscroll depicts nineteen seats for deities (omitting the deities at the top and bottom), including their symbols, although the *Abhisamayamuktāmālā* gives the number of deities as eleven. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Ratnasambhava (Type G), with the main deity having been changed from Akṣobhya to Ratnasambhava. This is because Vajratārā, golden in colour, belongs to the Jewel family presided over by Ratnasambhava.

14. Seventeen-deity Garbha-Hevajra-maṇḍala

Pattern: 19. Eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras
 centred on Akṣobhya

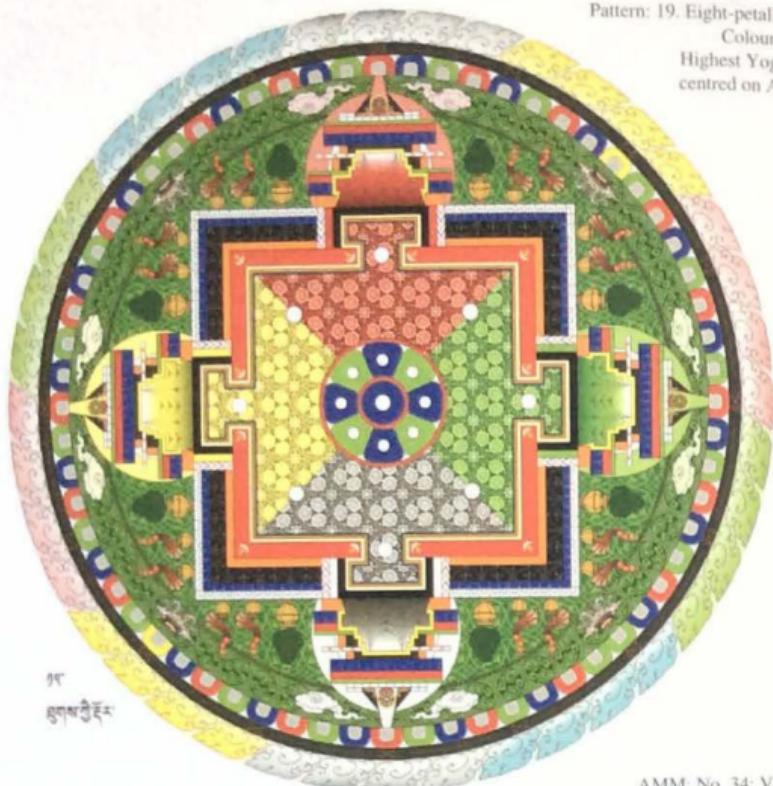


AMM: No. 33; VA: No. 5a

Among the mandalas of Hevajra, a representative tutelary deity of the Mother tantras, four nine-deity mandalas (V-5~8) have already been described. The next four mandalas are expounded in the *Sampuṭa-tantra*. The first, a seventeen-deity Garbha-Hevajra-maṇḍala, takes the form of an eight-petalled lotus, with eight-headed and sixteen-armed Hevajra and his one-headed and two-armed consort Nairātmyā depicted on the pericarp of the lotus. On the eight lotus petals are the same eight goddesses as appear in V-5: Gaurī (east), Caurī (south), Vetālī (west), Ghasmarī (north), Pukkasī (northeast), Sabarī (southeast), Candālī (southwest) and Dombī (northwest). In the four gates are four animal-headed female gatekeepers—Hayāsyā (east), Śūkarāsyā (south), Śvānāsyā (west) and Simhāsyā (north)—and in the four corners of the courtyard are the four goddesses of musical instruments, i.e., Vamsī (northeast), Vīṇā (southeast), Mukundā (southwest) and Murajā (northwest). The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

15. Seventeen-deity Citta-Hevajra-maṇḍala

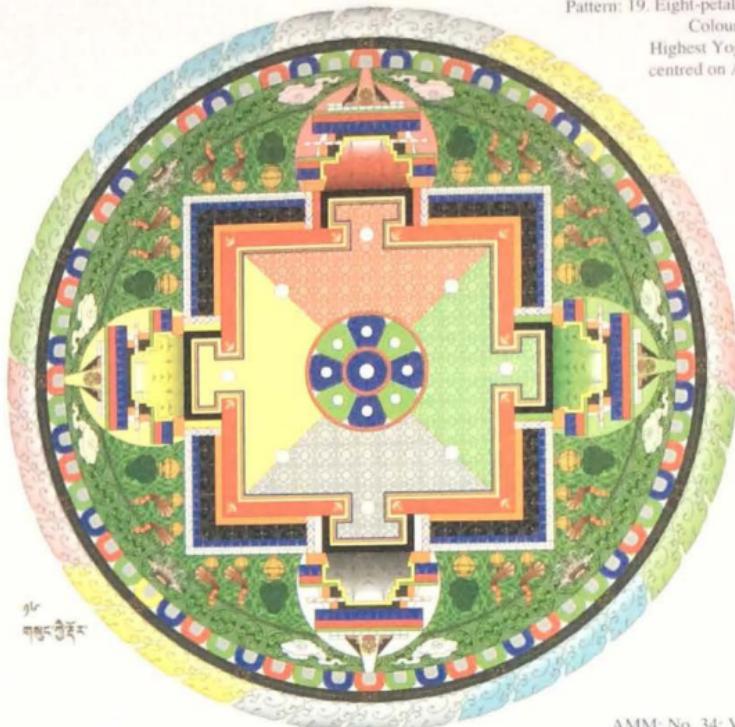
Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



This is the second of the four kinds of Hevajra-maṇḍala expounded in the *Sampuṭa-tantra* and is called "Citta-Hevajra," or "Mind-Hevajra," because it is assigned to the mind among the three mysteries of body, speech and mind. It is a variant form of the seventeen-deity Garbha-Hevajra-mandala (V-14) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a form of Hevajra with three heads—blue (front), white (right) and red (left)—and six arms. He is embracing his consort Vajraśrṅkhala and holds a vajra and a bell in his main right and left hands respectively. The *Niśpannayogāvalī* states that in the three maṇḍalas (V-15~17) the eight goddesses surrounding the main deity, starting with Gaurī, should be changed to Vajraraudrī (east), Vajrabimbā (south), Rāgavajrā (west), Vajrasaumyā (north), Vajrayakṣī (northeast), Vajradākinī (southeast), Śabdavajrā (southwest) and Pr̥thivīvajrā (northwest). The *Abhisamayamuktāmālā*, on the other hand, states that the attendant goddesses are the same as in the seventeen-deity Garbha-Hevajra-mandala. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

16. Seventeen-deity Vāk-Hevajra-maṇḍala

Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

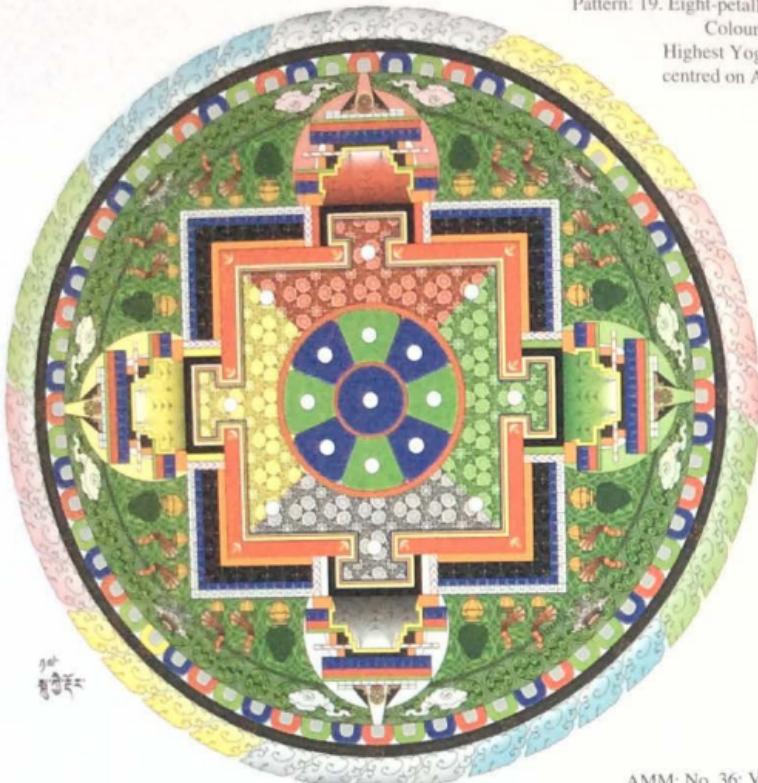


AMM: No. 34; VA: No. 5c

This is the third of the four kinds of Hevajra-mandala expounded in the *Sampuṭa-tantra* and is called "Vāk-Hevajra," or "Speech-Hevajra," because it is assigned to speech among the three mysteries of body, speech and mind. It is a variant form of the seventeen-deity Garbha-Hevajra-mandala (V-14) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a one-headed and four-armed form of Hevajra who is embracing his consort Vajraśīrkhālā and holds a vajra and a bell in his main right and left hands respectively. According to the *Nispamayogāvalī*, the eight goddesses surrounding the main deity, starting with Gaurī, should be changed to the eight goddesses starting with Vajraraudrī. The *Abhisamayamuktāmālā*, on the other hand, states that the attendant goddesses are the same as in the seventeen-deity Garbha-Hevajra-mandala. As in V-15, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

17. Seventeen-deity Kāya-Hevajra-maṇḍala

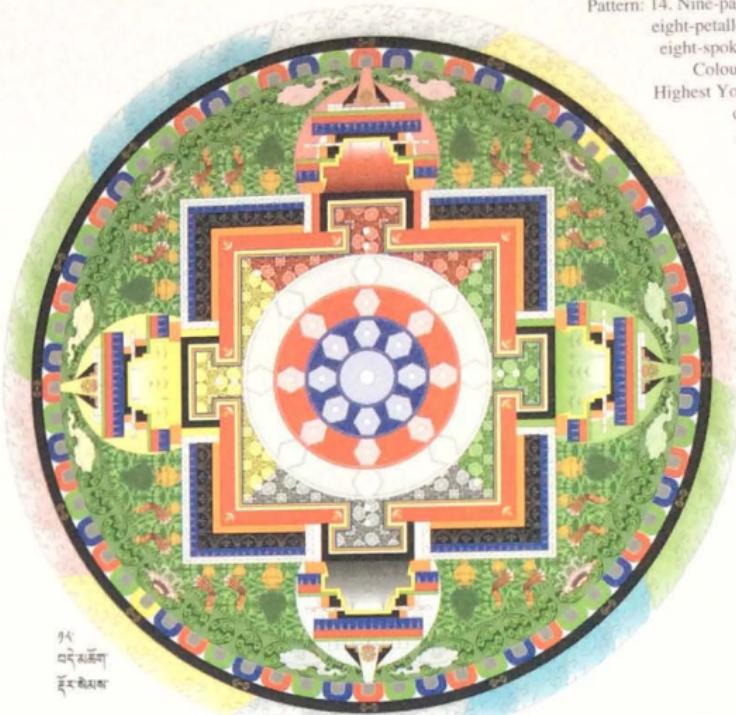
Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 36; VA: No. 5d

This is the fourth of the four kinds of Hevajra-mandala expounded in the *Sampuṭa-tantra* and is called "Kāya-Hevajra," or "Body-Hevajra," because it is assigned to the body among the three mysteries of body, speech and mind. It is a variant form of the seventeen-deity Garbha-Hevajra-maṇḍala (V-14) in which eight-headed, sixteen-armed and four-legged Hevajra has been replaced as the main deity by a one-headed and two-armed form of Hevajra who is embracing his consort Nairātmyā and holds a vajra and a *kapāla* in his right and left hands respectively. According to the *Niśpannayogāvalī*, the eight goddesses surrounding the main deity, starting with Gaurī, should be changed to the eight goddesses starting with Vajraraudrī. The *Abhisamayamuktāmālā*, on the other hand, states that the attendant goddesses are the same as in the seventeen-deity Garbha-Hevajra-maṇḍala. As in V-15, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

18. Thirty-seven-deity Samvara-Vajrasattva-mandala



Pattern: 14. Nine-panel grid +
eight-petaled lotus +
eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on
Aksobhya

AMM: not described; VA: No. 3

Like the above four kinds of Hevajra-mandala, this mandala is also expounded in the *Samvara-tantra*. According to *Ron tha's Iconometry*, this mandala has a triple structure consisting, from the centre outwards, of a nine-panel grid, an eight-petaled lotus and an eight-spoked wheel. In the centre of the nine-panel grid the main deity Vajrasattva is depicted, while the five Buddhas Śāśvata (a.k.a. Vairocana; east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north) are arranged in the four cardinal directions and the four Buddha-mothers Locanā (northeast), Māmakī (southeast), Pāṇḍarā (southwest) and Tārā (northwest) in the intermediate directions around the main deity. In the second circle are the same eight goddesses, starting with Vajraraudrī, as appear in the Citta-Hevajra-mandala (V-15). In the third circle are the four offering goddesses of the *Paramādya-tantra*—Hāsyā, Lāsyā, Gitā and Nrtyā—in the four cardinal directions and the four goddesses of musical instruments starting with Vampśā in the intermediate directions. Outside the triple eight-spoked wheel are the four outer offering goddesses Puspā, Dhūpā, Dipā and Gandhā in the intermediate directions and the four goddesses Ādarśā, Rasā, Sparśā and Dharmā in the four cardinal directions. The *Abhisamayamuktāmālā* does not describe this mandala. The Hahn Foundation handscroll depicts this mandala in the form of a triple eight-spoked wheel, like the sixty-two-deity Cakrasamvara-mandala (V-19) from which the central eight-petaled lotus has been removed. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E).

19. Sixty-two-deity Cakrasamvara-mandala

Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras centred on Akṣobhya

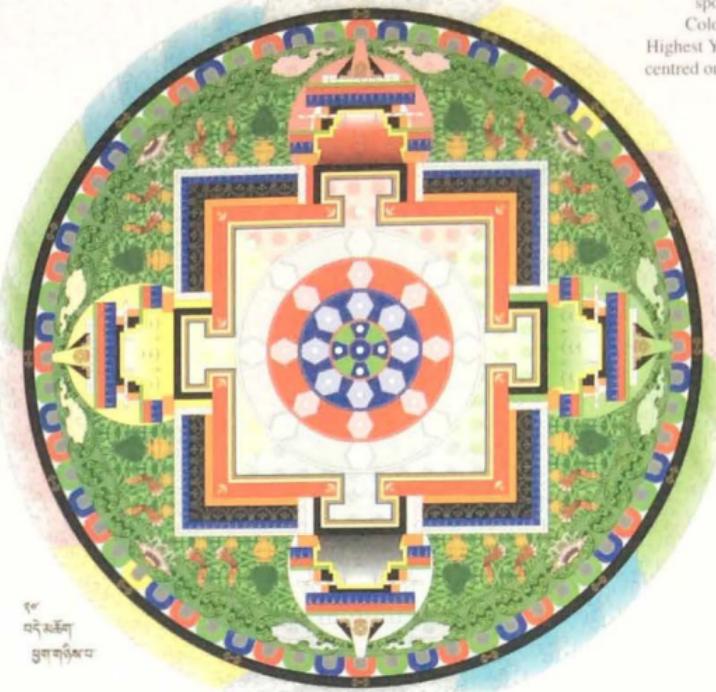


AMM: No. 37, VA: No. 12a

The *Samvara-tantra*, along with the *Hevajra-tantra*, is a representative Mother tantra of the Highest Yoga tantras. This mandala represents the basic style of the various mandalas of the Samvara cycle, among which this mandala is the most popular. It takes the form of a triple eight-spoked wheel surrounding an eight-petalled lotus. The eight-petalled lotus, the three eight-spoked wheels and the outer square are called the wheel of great bliss (*mahāsukha-cakra*), the wheel of the mind (*citta-cakra*), the wheel of speech (*vāk-cakra*), the wheel of the body (*kāya-cakra*) and the wheel of the pledge (*samaya-cakra*) respectively. In the centre of the wheel of great bliss, the main deity Samvara and his consort Vajravārāhī are depicted. On the lotus petals in the cardinal directions are the four goddesses Dūkīnī (east), Lāmā (north), Khaṇḍarohā (west) and Rūpīnī (south), while *kapālas* are depicted on the four lotus petals in the intermediate directions. The eight-petalled lotus is surrounded by a triple eight-spoked wheel with eight couples arranged in the cardinal and intermediate directions of each wheel. Thus the total number of couples on the wheels of the three mysteries is twenty-four. The outermost square is called the wheel of the pledge, and in the four gates are four animal-headed female gatekeepers—Kākāsyā (east), Ulūkāsyā (north), Svānāsyā (west) and Śūkarāsyā (south)—while the four goddesses Yamadādhī (southeast), Yamadūtī (southwest), Yamadañṣṭrī (northwest) and Yamamathanī (northeast) are arranged in the four corners of the courtyard. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

20. Sixty-two-deity maṇḍala of two-armed Samvara

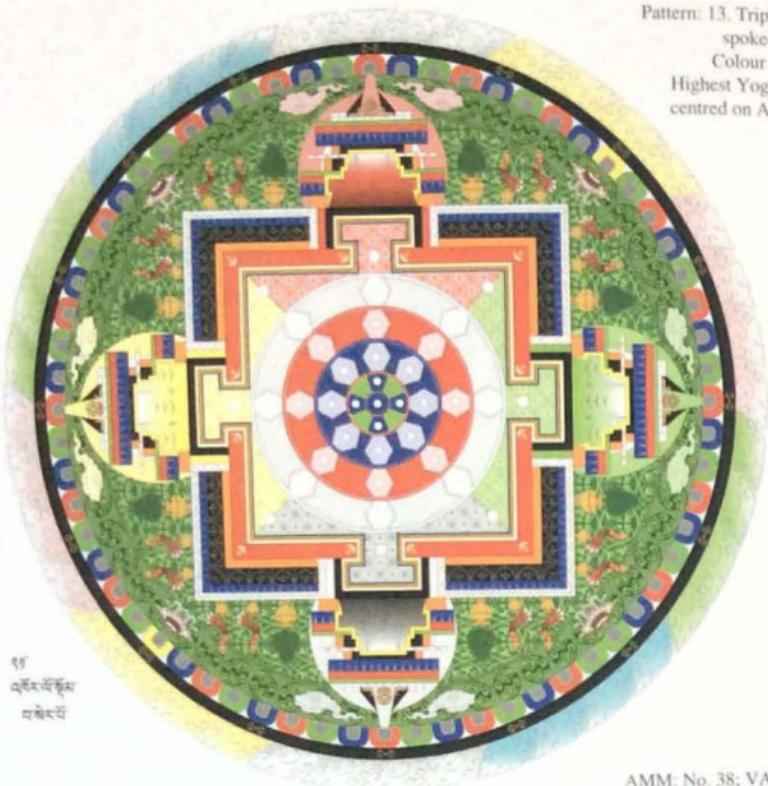
Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras centred on Akṣobhya



AMM: No. 39; VA: No. 12b

This mandala is a variant form of the sixty-two-deity Cakrasamvara-maṇḍala (V-19) in which four-headed and twelve-armed Samvara has been replaced as the main deity by a one-headed and two-armed form of Samvara. It is described in the *Niśpannayogāvalī*. In this case, all the attendant deities from Dākinī to Yamamathanī are also one-headed and two-armed. The main deity and heroes (male deities) on the wheels of the three mysteries hold a vajra in their right hand and a vajra-bell in their left hand. The four goddesses starting with Dākinī on the wheel of great bliss and the eight goddesses on the wheel of the pledge hold a *damaru* (hand drum) in their right hand and a *kapāla* in their left hand and have a *khatvāṅga* (staff with a skull on the top) leaning against their shoulder. As in V-19, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

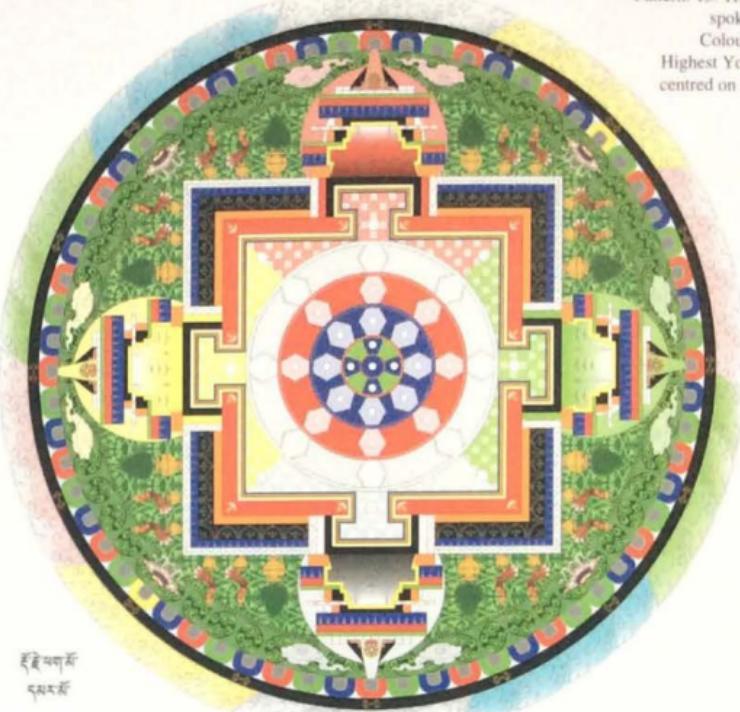
21. Sixty-two-deity mandala of Yellow Samvara



AMM: No. 38; VA: No. 12c

This mandala is a variant form of the sixty-two-deity mandala of two-armed Samvara (V-20) in which two-armed Blue Samvara has been replaced as the main deity by two-armed Samvara and his consort Vajravarāhī, both golden in colour. It is described in the *Nispannayogāvalī*, according to which the four goddesses starting with Djäkinī on the wheel of great bliss are golden in colour, the heroes (male deities) on the wheel of the mind are blue and the heroines (female deities) white, the heroes on the wheel of speech are red and the *däkinīs* (female deities) blue, and the heroes on the wheel of the body are white and the goddesses red. The Hahn Foundation handscroll does not show these features since it indicates the seats for the deities by means of small white circles. As in V-19, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

22. Thirty-seven-deity maṇḍala of Red Vajravārāhī



Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 41; VA: No. 12d

This mandala is a variant form of the sixty-two-deity Cakrasamvara-maṇḍala (V-19), the basic style of mandalas in the Samvara-cycle, in which Samvara accompanied by his consort has been replaced as the main deity by his consort Vajravārāhī, red in colour. In the Samvara literature there exists in addition to the “father cycle” (*yab 'khor*) centred on the male Samvara a “mother cycle” (*yum 'khor*) centred on his consort Vajravārāhī. In maṇḍalas of the mother cycle, heroes (male deities) do not appear and only heroines (female deities) are depicted on the wheels of the three mysteries. Thus, the total number of deities, as explained in the *Abhisamayamuktāmālā*, is thirty-seven. As in V-19, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

23. Thirty-seven-deity maṇḍala of Blue Vajravārāhī

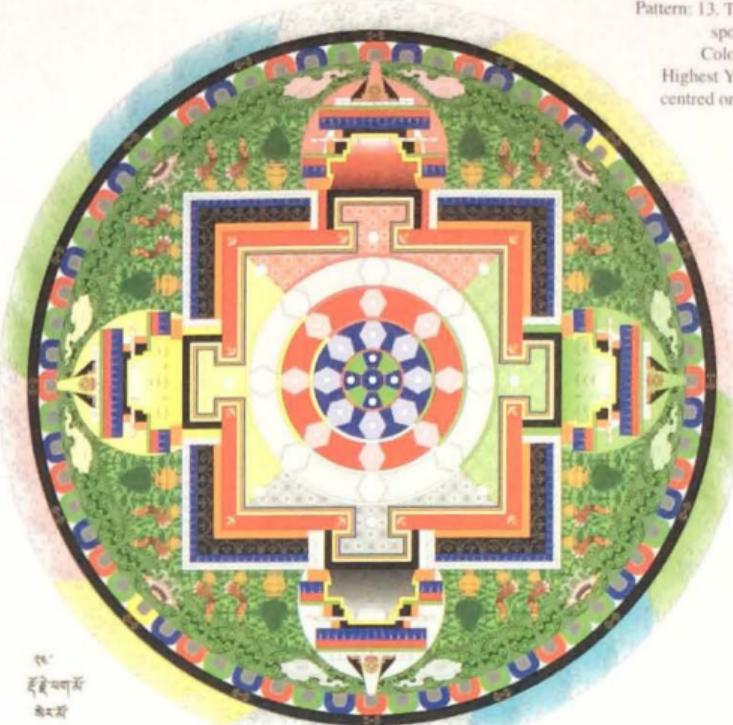
Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: not described; VA: No. 12e

This maṇḍala is a variant form of the sixty-two-deity Cakrasamvara-maṇḍala (V-19), the basic style of maṇḍalas in the Samvara-cycle, in which Samvara accompanied by his consort has been replaced as the main deity by his consort Vajravārāhī, blue in colour. As is usual in the Samvara mother cycle, heroes do not appear on the wheels of the three mysteries, and only heroines are depicted. This maṇḍala is not described in the *Abhisamayamuktāmālā*. As in the case of the maṇḍala of Red Vajravārāhī (V-22), the total number of deities is thirty-seven. As in V-19, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

24. Thirty-seven-deity maṇḍala of Yellow Vajravārāhī



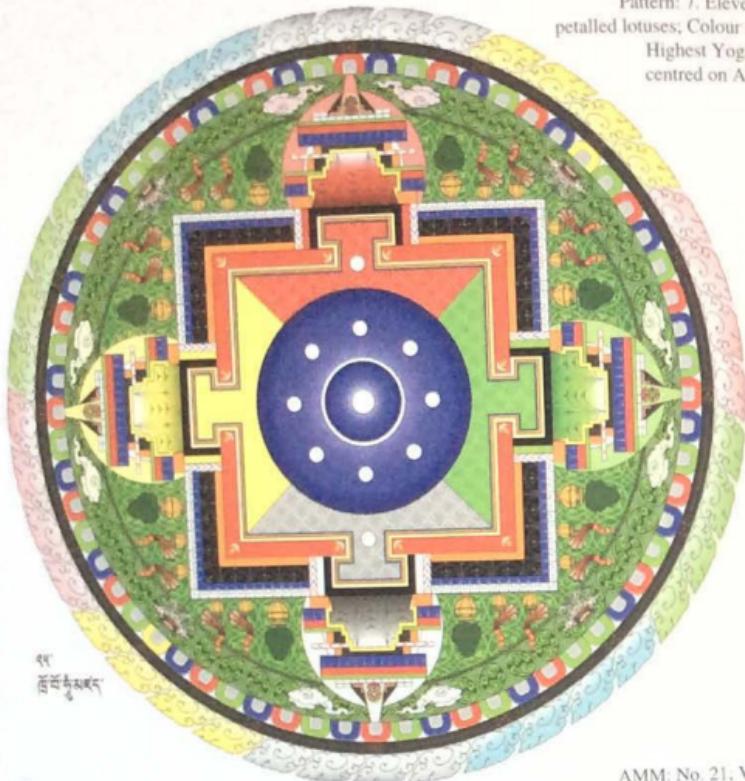
Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

AMM: not described; VA: No. 12f

This maṇḍala is a variant form of the sixty-two-deity maṇḍala of Yellow Samvara (V-21) in which Yellow Samvara accompanied by his consort has been replaced as the main deity by his consort Vajravārāhī, golden in colour. As is usual in the Samvara mother cycle, heroes do not appear on the wheels of the three mysteries, and only heroines are depicted. This maṇḍala is not described in the *Abhisamayamuktāmālā*. As in the case of the maṇḍala of Red Vajravārāhī (V-22), the total number of deities is thirty-seven. As in V-19, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E).

25. Eleven-deity Krodhahūṃkāra-maṇḍala

Pattern: 7. Eleven eight-petalled lotuses; Colour scheme: Highest Yoga tantras centred on Akṣobhya



AMM: No. 21, VA: No. 11

According to *Ron tha's Iconometry*, this maṇḍala has eleven eight-petalled lotuses in its courtyard and depicts the main deity Vajrahūṃkāra on the central lotus, while ten wrathful deities, the protectors of the ten directions, are arranged on ten eight-petalled lotuses surrounding the main deity, although Uṣṇīṣacakravartin at the top and Vajrapātāla at the bottom are actually depicted in the east (top) and west (bottom) respectively. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). As the textual source for this maṇḍala, *Ron tha's Iconometry* points to the *Guhyasamāja-tantra*, while ICAn skyā II (1642–1714) gives the *Abhidhānottara-tantra*. However, this maṇḍala was not very popular in Tibet. The Hahn Foundation handscroll does not depict the eleven eight-petalled lotuses prescribed in *Ron tha's Iconometry* and instead shows eight wrathful deities in the eight directions on a large blue disc. Although the seats for the two wrathful deities at the top and bottom are not depicted in the original, they have been added with reference to other examples. In the Hahn Foundation collection, there is another example of this maṇḍala, finely executed and going back to the fourteenth century, which seems not to be an independent work, but to have formed part of a *Vajrāvalī* set.

26. Śaṭcakravartin-maṇḍala

Pattern: Composite type;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

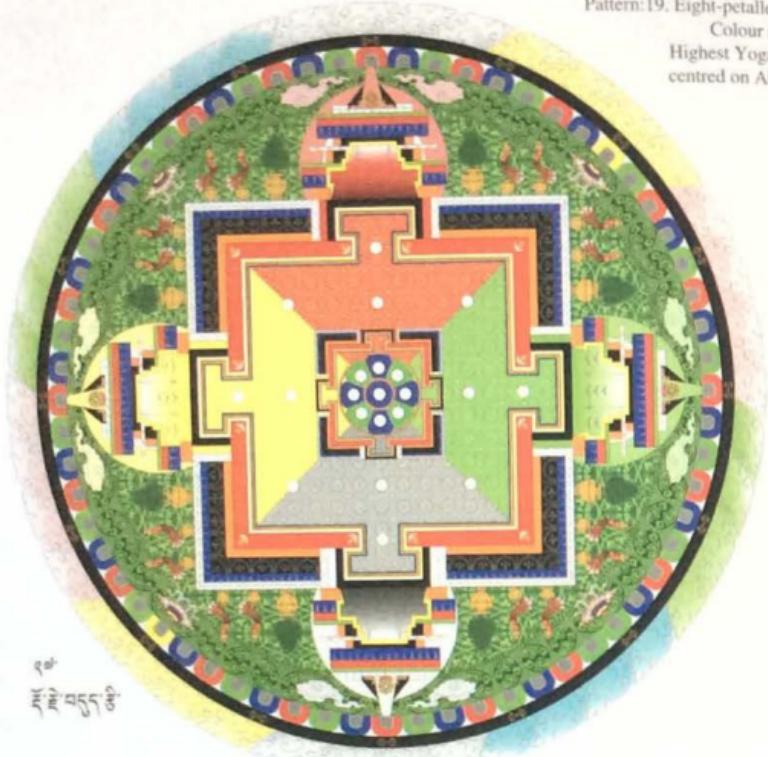


AMM: Nos. 51-56; VA: No. 25

Śaṭcakravartin means "six universal rulers," and this maṇḍala is expounded in the *Abhidhānottaratantra*, an *uttaratantra* (continuation tantra) of the Samvara cycle. It is of a composite type, consisting of six pavilions of Jñānaḍāka (centre), Buddhadāka (east), Ratnadāka (south), Padmadāka (southwest), Vajradāka (northwest) and Viśvadāka (north). The *Abhisamayamuktā-mālā* treats these maṇḍalas as six independent maṇḍalas (Nos. 51-56). In the four intermediate directions of the central pavilion are the four goddesses Dākinī, Lāmā, Khanḍarohā and Rūpinī, the same four goddesses as are depicted on the wheel of great bliss in the sixty-two-deity Cakrasamvara-maṇḍala (V-19). The twenty-four couples depicted on the wheels of the three mysteries, on the other hand, are assigned to the pavilions of the six universal rulers or *dākas*. In the four gates of the outer pavilion are the four animal-headed female gatekeepers starting with Kākṣyā, and in the four corners of the outer pavilion are the four wrathful goddesses starting with Yamadāḍhī. As in other maṇḍalas of the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

27. Twenty-one-deity Vajrāmṛta-maṇḍala

Pattern: 19. Eight-petalled lotus,
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: not described; VA: No. 7a

The following four mandalas (V-27-30), collectively called “four kinds of Vajrāmṛta” in ritual manuals, correspond to the Vajrāmṛta-mandala expounded in the *Vajrāmṛta-tantra* and its variant forms, none of which are explained in the *Abhisamayamuktāmālā*. This mandala has an eight-petalled lotus in the centre, on the pericarp of which three-headed and six-armed Vajrāmṛta accompanied by his consort is depicted as the main deity. On the lotus petals in the eight directions are the eight female deities Saumyā (east), Saumyavadanā (south), Cāndrī (west), Śaśinī (north), Śasimandā (northeast), Śāśilekhā (southeast), Manojñā (southwest) and Manohrādanakarī (northwest). In the four intermediate directions of the outer square are the four inner offering goddesses Lāsyā, Mālā, Gitā and Nṛtyā, while in the four cardinal directions of the outer square are the four goddesses of musical instruments starting with Vāṇī. In the four gates are the four gatekeepers Bhrkuṭītarāṅga (east), Bhayabhiṣaṇa (south), Hayarūpa (west) and Gananāyaka (north). Although Vajrāmṛta belongs to the Vajrasūrya clan, which corresponds to the Jewel family (Ratnakula) of the Father tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

28. Twenty-nine-deity Vajrahūmkāra-maṇḍala

Pattern: 19 Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: not described; VA: No. 7b

As an example of a maṇḍala of Vajrahūmkāra, the eleven-deity Krodhahūmkāra-maṇḍala (V-25) has already been described. The present maṇḍala is a variant form of the twenty-one-deity Vajrāṁta-maṇḍala (V-27). Neither the *Vajrāvalī* nor the *Niṣpannayogāvalī* give details of the three variations of the Vajrāṁta-maṇḍala and state only that reference should be made to the *Vajrāṁta-tantra*. This maṇḍala has an eight-petalled lotus in the centre, on the pericarp of which three-headed and six-armed Vajrahūmkāra is depicted as the main deity. On the lotus petals in the four cardinal directions are the four female deities Vajragarbhā (east), Vajraśastrā (south), Sparśavajrā (west) and Kilikilā (north), and on the lotus petals in the four intermediate directions are four vases filled with *amṛta* (nectar). (In the Hahn Foundation handscroll these are indicated by means of small circles.) In addition, in the four cardinal directions of the outer pavilion (inside) are the four goddesses of musical instruments, i.e., Vamśā (east), Vīṇā (south), Mukundā (west) and Murajā (north); in the four intermediate directions are the four inner offering goddesses Lāsyā, Mālā, Gitā and Nrtyā; in the surrounding strips of the outer pavilion are the eight great bodhisattvas; in the four corners of the outer pavilion are the four outer offering goddesses Puṣpā, Dhūpā, Dīpā and Gandhā; and in the four gates are the four female gatekeepers Āṅkuṣī, Pāśī, Sphoṭā and Ghanṭā. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

29. Twenty-one-deity Vajraheruka-maṇḍala

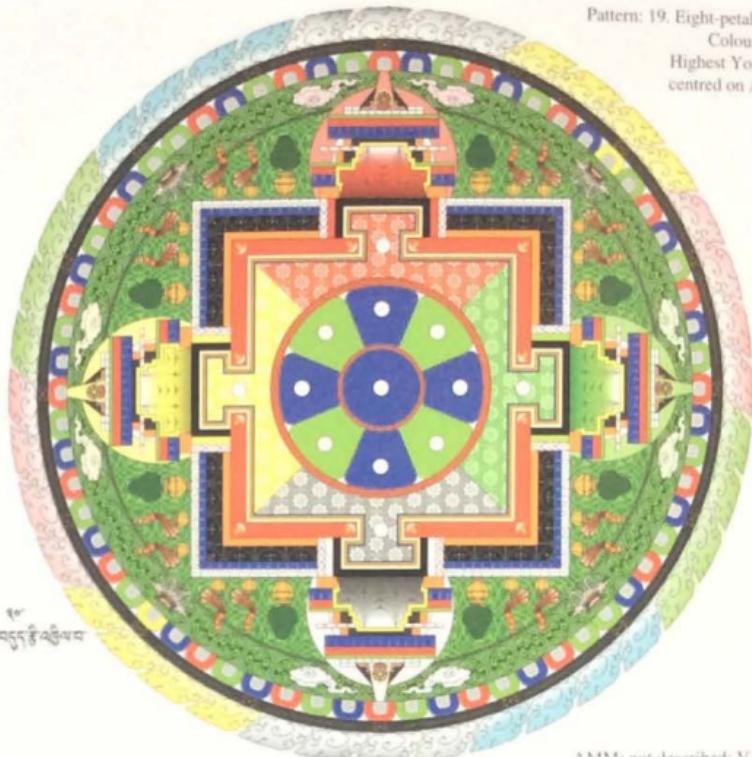
Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: not described; VA: No. 7c

This is the second of the three variant forms of the twenty-one-deity Vajrāṁṭa-maṇḍala (V-27). It has an eight-petalled lotus in the centre, with four-headed and eight-armed Vajraheruka on its pericarp as the main deity. On the lotus petals in the eight directions are eight goddesses: gTsigs chen ma (east), rNam gtsigs ma (south), gTum mo (west), gYun mo (north), Ser skyā ma (southeast), Ku li ni (southwest), Drag mo (northwest), and 'Jigs byed ma (northeast) (—their Sanskrit names are not given in the *Vajrāvalī* or *Niśpannayogāvalī*). In the four cardinal directions of the surrounding strip are the four outer offering goddesses Puspā, Dhūpā, Dīpā and Gandhā; in the four intermediate directions are the four goddesses of musical instruments, i.e., Viñā (southeast), Vañśā (southwest), Mukundā (northwest) and Murajā (northeast); and in the four gates are the four gatekeepers Ba glañ sna (east), Glañ chen sna (south), Žal mdzes ma (west) and Žal sdug ma (north) (—their Sanskrit names are also not given in the *Vajrāvalī* or *Niśpannayogāvalī*). The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

30. Thirteen-deity Amṛtakundalin-maṇḍala



Pattern: 19. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: not described; VA: No. 7d

This is the third of the three variant forms of the twenty-one-deity Vajrāṁta-maṇḍala (V-27). It has an eight-petalled lotus in the centre, on the pericarp of which three-headed and six-armed Amṛtakundalin is depicted as the main deity. On the lotus petals in the eight directions are eight goddesses: rDo rje bdud rtsi ma (east), bDud rtsi žal ma (south), bDud rtsi' lus can ma (west), bDud rtsi spyan ma (north), A me ya (southeast), gZugs bzag ma (southwest), mDzes pa'i gzugs can ma (northwest) and bDe sgrub ma (northeast) (—their Sanskrit names are not given in the *Vajrāvalī* or *Nispannayogāvalī*). In the four gates are the four female gatekeepers Añkuśī, Pāśī, Sphoṭā and Ghantā. Thus, the total number of deities is thirteen. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

31. Twenty-five-deity Buddhakapāla-maṇḍala

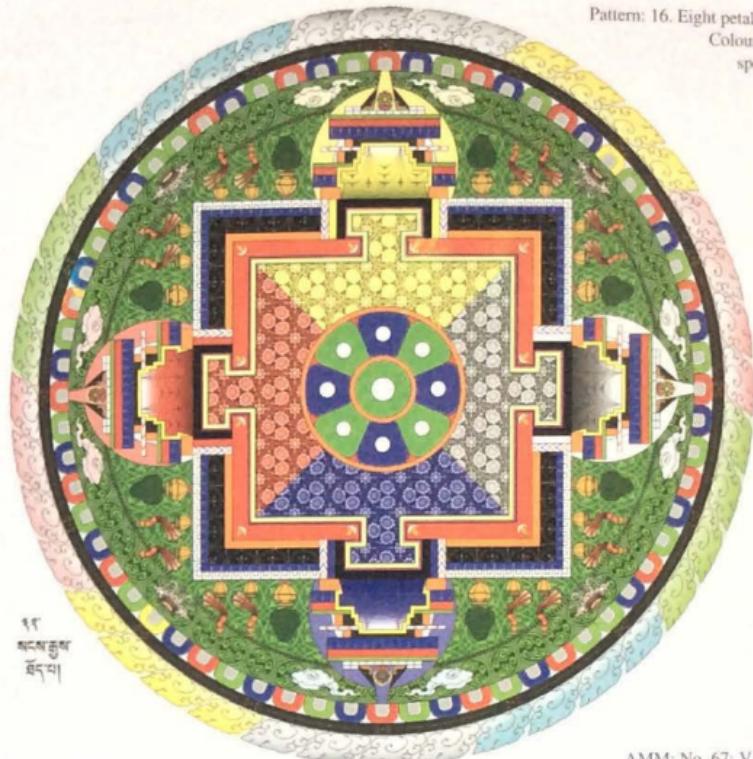


Pattern: 13. Triple eight-spoked wheel,
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

This maṇḍala is based on the *Buddhakapāla-tantra*, one of the Mother tantras of the Highest Yoga tantras. *Roṇ tha's Iconometry* describes this maṇḍala as a triple eight-spoked wheel similar to the sixty-two-deity Cakrasaṃvara-maṇḍala (V-19). The Hahn Foundation handscroll depicts it in the form of a double eight-spoked wheel surrounding an eight-petalled lotus, and several other examples of this mandala coincide with this depiction. On the pericarp of the eight-petalled lotus four-armed Buddhakapāla accompanied by his consort Citrasenā is depicted as the main deity. On the lotus petals in the four cardinal directions the four goddesses Sumālinī (east), Kapālinī (north), Bhīmā (west) and Sudurjaya (south) are arranged counterclockwise. The Hahn Foundation handscroll depicts small circles representing the seats for deities in the intermediate directions too. However, these circles are not the seats for deities, but *kapālas* depicted on the lotus petals in the intermediate directions. On the first eight-spoked wheel surrounding the lotus are eight goddesses, starting with Śubhamekhalā, and on the second eight-spoked wheel are a further eight goddesses, starting with Tāriṇī. The four gates are occupied by the four female gatekeepers Sundarī (east), Vasundharā (north), Subhagā (west) and Priyadarśanā (south). The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

32. Nine-deity Buddhakapāla-maṇḍala

Pattern: 16. Eight petalled lotus;
Colour scheme:
special type

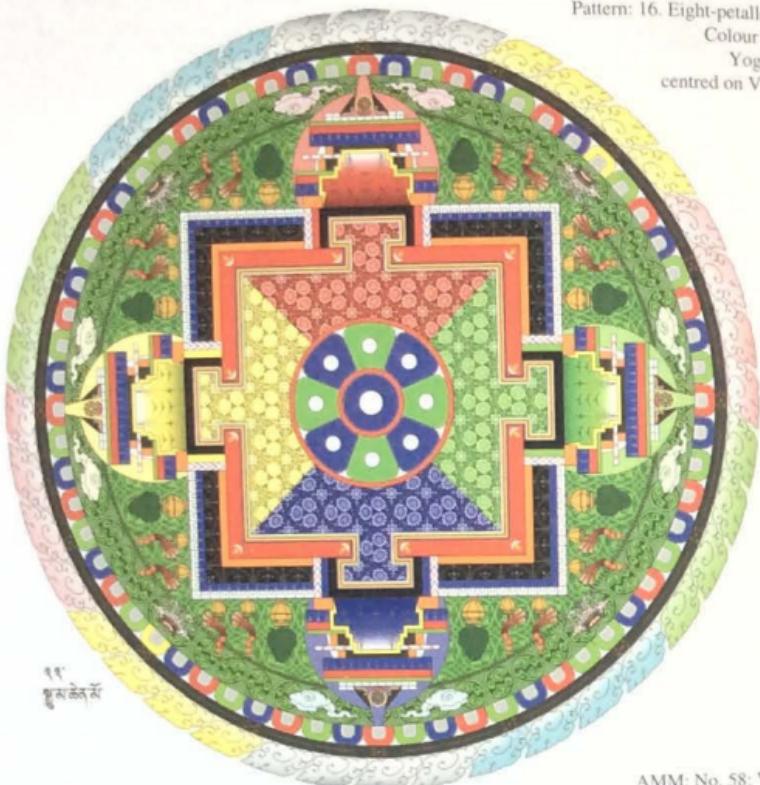


AMM: No. 67; VA: No. 10

Like the twenty-five-deity Buddhakapāla-maṇḍala (V-31), this maṇḍala is also based on the *Buddhakapāla-tantra*. However, its form and the arrangement of the deities are quite different. This maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which four-armed Buddhakapāla without a consort is depicted as the main deity. On the lotus petals in the eight directions the eight goddesses Citrasenā (east), Kāminī (north), Pātālavāsinī (west), Saubhadrā (south), Śauṇdinī (northeast), Bhūtinī (southeast), Caturbhujā (southwest) and Ākāśavāsinī (northwest) are arranged counterclockwise. The Hahn Foundation handscroll adopts an unusual colour scheme for the courtyard consisting of blue (east), white (north), yellow (west) and red (south). This is because, according to the *Nispannayogāvalī*, the four goddesses arranged counterclockwise around the main deity—Citrasenā, Kāminī, Pātālavāsinī and Saubhadrā—correspond to Akṣobhya, Vairocana, Ratnasambhava and Amitābha respectively.

33. Six-deity Mahāmāyā-maṇḍala

Pattern: 16. Eight-petaled lotus;
 Colour scheme:
 Yoga tantras
 centred on Vairocana



AMM: No. 58; VA: No. 9

The *Mahāmāyā-tantra* is one of the Mother tantras of the Highest Yoga tantras, and Heruka, the main deity of this tantra, is usually called Mahāmāyā. The *Abhisamayamuktāmālā* describes three kinds of Mahāmāyā-maṇḍala, large, medium and small, and this mandala corresponds to the large version, while the other two are included in the *Mitra bryga rtsa* handscroll (M-60, 61). This mandala takes the form of a red eight-petaled lotus, on the pericarp of which four-headed and four-armed Mahāmāyā accompanied by his consort Buddhadākīnī is depicted as the main deity. On the lotus petals in the four cardinal directions are the four *dākinīs* Vajradākīnī (east), Ratnādākīnī (south), Padmadākīnī (west) and Viśvadākīnī (north). The Hahn Foundation handscroll depicts small circles representing the seats for deities in the intermediate directions too. However, these circles are not the seats for deities, but vases and *kapālas* depicted on the lotus petals in the intermediate directions. ICañ skya II gives the number of deities as five, whereas the *Abhisamayamuktāmālā* includes the consort of the main deity, making a total of six. Mahāmāyā belongs to the Vajra family presided over by Akṣobhya, but his consort Buddhadākīnī belongs to the Buddha family presided over by Vairocana, and the four *dākinīs* in the four cardinal directions belong to the Vajra, Jewel, Lotus and Action families respectively. Therefore, the colour scheme of the courtyard is the same as that of the Yoga tantras centred on Vairocana (Type A).

34. Fifty-eight-deity Yogāmbara-maṇḍala

Pattern: 23. Nine-panel grid;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

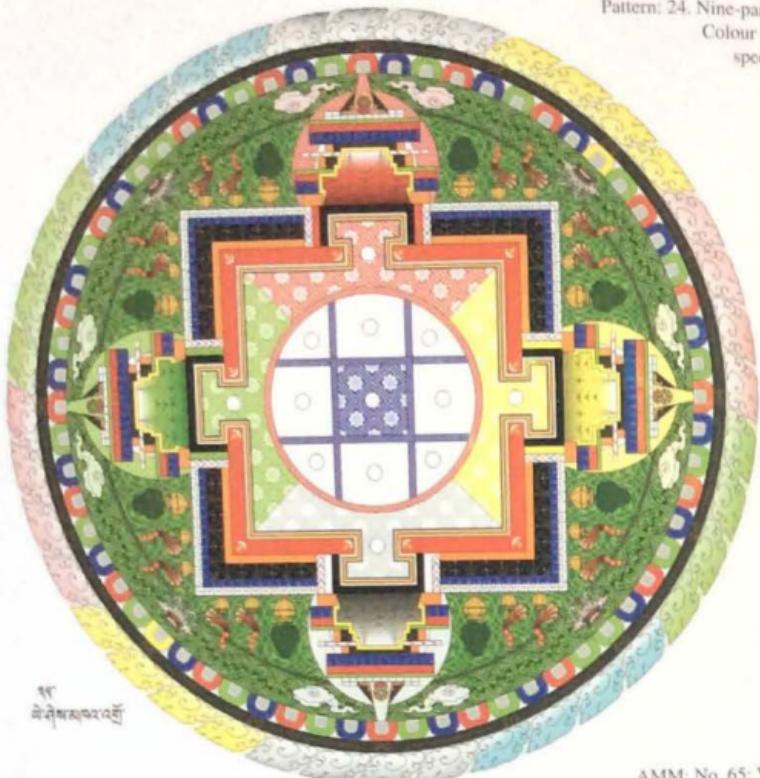


AMM: No. 64; VA: No. 14

This mandala and the next one are both based on the *Catuśpīṭha-tantra*, and it takes the form of a nine-panel grid, in the centre of which three-headed and six-armed Yogāmbara accompanied by his consort Jñānadākinī is depicted as the main deity. In the panels in the four cardinal directions are the four goddesses Vajradākinī (east), Ghoradākinī (north), Vetrāli (west) and Candāli (south), and in the four intermediate directions are the four animal-headed goddesses Simhī (Lion-headed, northeast), Vyāghrī (Tiger-headed, southeast), Jambukī (Wild-dog-headed, southwest) and Ulukī (Owl-headed, northwest). Behind the four goddesses in the cardinal directions are the four goddesses Dākinī (east), Dipinī (north), Cūśinī (west) and Kāmbojī (south), although their seats are missing in the Hahn Foundation handscroll. In the outer circle are twenty goddesses, starting with Pukkasī, and outside the circle are twenty-four Hindu gods, starting with Hari (Viṣṇu). Thus, the total number of deities is fifty-seven. The *Patraratnamālā* gives the number of deities as fifty-seven, whereas ICan skya II includes the consort of the main deity, making a total of fifty-eight. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

35. Thirteen-deity Jñānadākinī-maṇḍala

Pattern: 24. Nine-panel grid;
Colour scheme:
special type



AMM: No. 65; VA: No. 4

The Jñānadākinī-maṇḍala, based on the *Catuspīṭha-tantra*, takes the form of a nine-panel grid, in the centre of which three-headed and six-armed Jñānadākinī is depicted as the main deity. In the panels in the four cardinal directions the four goddesses Vajradākinī (east), Ghoradākinī (north), Vetalī (west) and Candālī (south) are arranged counterclockwise, and in the four intermediate directions are the four animal-headed goddesses Śimhinī (northeast), Vyāghrī (southeast), Jambukī (southwest) and Ulükī (northwest), while the four gates are occupied by the four female gatekeepers Rājendrī (east), Dipinī (north), Cūsinī (west) and Kāmbojī (south). Thus, this mandala consists of thirteen deities. The Hahn Foundation handscroll adopts an unusual colour scheme for the courtyard consisting of white (east), green (south), red (west) and yellow (north). This colour scheme is a mirror image of that of the Highest Yoga tantras centred on Aksobhya. This is because the four goddesses arranged around the main deity—Vajradākinī, Ghoradākinī, Vetalī and Candālī, who correspond to Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi respectively—are arranged not clockwise, as is normal, but counterclockwise.

36. Kāyavākcittapariniśpanna-Kālacakra-maṇḍala

Pattern: Composite type;
Colour scheme:
Kālacakra



AMM: No. 73; VA: No. 26

The *Kālacakra-tantra* belongs to the last phase of Tantric Buddhism. In Tibet, it is styled a "nondual tantra," synthesizing the theories of the earlier Father and Mother tantras. Among the many mandalas of India and Tibet, the *Kayavākcittapariniśpanna-Kalacakra-maṇḍala*, described in Chapter 3 of the *Kālacakra-tantra*, is the largest, and it could be said to represent the culmination of the historical development of the maṇḍala. This maṇḍala has a threefold structure, symbolizing body, speech and mind. On the pericarp of the eight-petalled lotus in the centre of the mind-maṇḍala, Kālacakra accompanied by his consort Viśvamātā is depicted as the main deity. On the eight lotus petals surrounding the main deity are eight goddesses, starting with Kṛṣṇadiptā, and outside the lotus four Buddhas, four Buddha-mothers, six bodhisattvas, six adamantine goddesses and six wrathful deities (two of them placed outside the pavilion), the basic constituent members of this mandala, are depicted. The iconometry and design of the square pavilions differ greatly from those of other mandalas, but in the Hahn Foundation handscroll they are depicted in the standard manner. This mandala adopts a most unusual colour scheme for the courtyard, consisting of black (east), red (south), yellow (west) and white (north) (Type D). This colour scheme is based on the unique system of the *Kālacakra-tantra*, which unifies cosmology and maṇḍala theory.

37. Fifty-three-deity Vajradhātu-maṇḍala

Pattern: 25. Four-petalled lotus + nine-panel grid;
Colour scheme:
Yoga tantras centred on Vairocana



AMM: No. 10; VA: No. 19

The Vajradhātu-mandala, one of the Sino-Japanese Two World mandalas, is regarded as the basic mandala of the Yoga tantras. According to *Roṇ tha's Iconometry*, it takes the form of a four-petalled lotus arranged in a nine-panel grid. Vajradhātu-Vairocana is depicted in the centre, and on the lotus petals in the four cardinal directions the four *pāramitās* Sattvavajrī (east), Ratnavajrī (south), Dharmavajrī (west) and Karmavajrī (north) are arranged around the main deity. On the panels in the four cardinal directions are the four Buddhas and sixteen great bodhisattvas: Akṣobhya, Vajrasattva, Vajrarāja, Vajrarāga and Vajrasādhu (east), Ratnasambhava, Vajraratna, Vajratevera, Vajraketu and Vajrahāsa (south), Amitābha, Vajradharma, Vajratīkṣṇa, Vajrahetu and Vajrabhāsa (west), and Amoghasiddhi, Vajrakarma, Vajrarakṣa, Vajrayakṣa and Vajrasandhi (north). In the four intermediate directions are the four inner offering goddesses Vajralāsyā, Vajramālā, Vajragītā and Vajranītyā and the four outer offering goddesses Vajradhūpā, Vajrapuṣpā, Vajradīpā and Vajragandhā. In the surrounding strips of the inner pavilion, the sixteen bodhisattvas of the Auspicious Aeon (Bhadralakpa) are arranged, and in the four gates of the inner mandala are the four gatekeepers Vajrāṇkuṣa, Vajrapāṣa, Vajrasphoṭa and Vajrāveṣa. Thus, this maṇḍala consists of fifty-three deities. However, in the Hahn Foundation handscroll a blank space has been left inside the outer pavilion, and this seems to be for the Thousand Buddhas of the Auspicious Aeon. While the colour scheme of the courtyard ought to be that of the Yoga tantras centred on Vairocana (Type A), in the Hahn Foundation handscroll the colours of south and north have been wrongly changed, but here they have been corrected with reference to other examples of this maṇḍala.

38. Thirty-seven-deity Navoṣṇīṣa-maṇḍala

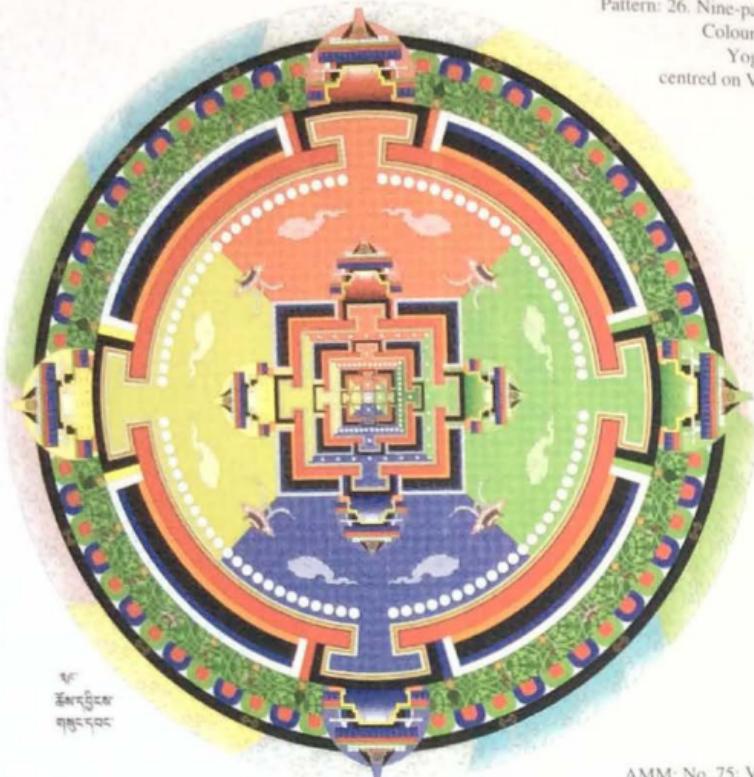


Pattern: 28a. Eight petalled lotus + eight-spoked wheel;
Colour scheme:
special type

AMM: No. 13; VA: No. 22

The Navoṣṇīṣa-maṇḍala is the first and one of the basic maṇḍalas explained in the new translation of the *Sarvadurgatipariśodhana-tantra*. It takes the form of an eight-petalled lotus set on the hub of an eight-spoked wheel. Śākyamuni is depicted in the centre of the eight-petalled lotus, and the eight *usnīṣa* deities Vajroṣṇīṣa (east), Ratnoṣṇīṣa (south), Padmoṣṇīṣa (west), Viśvoṣṇīṣa (north), Tejoṣṇīṣa (southeast), Dhvajoṣṇīṣa (southwest), Tiksnoṣṇīṣa (northwest) and Chatroṣṇīṣa (northeast) are arranged on the eight spokes of the wheel. In the four intermediate directions are the eight offering goddesses, in the four gates are four gatekeepers, and in the surrounding strips of the pavilion are the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa). Thus, the total number of deities is thirty-seven. Examples of this maṇḍala are common in Tibet, but most of them lack the eight-petalled lotus on the hub of the wheel. However, early examples from Alci and Dung dkar Cave No. 3 show an eight-petalled lotus in the centre. This would suggest that the Hahn Foundation handscroll and *Ron tha's Iconometry* preserve an old tradition. The Hahn Foundation handscroll adopts an unusual colour scheme for the courtyard consisting of blue (east), white (south), red (west) and green (north). But this would seem to be an error since no textual source has been found for it, and it has therefore been changed to accord with the colour scheme of the *Yoga* tantras centred on Vairocana. However, there exists another colour scheme—white (east), blue (south), red (west) and green (north)—to coincide with the body colours of the four *usnīṣa* deities.

Pattern: 26. Nine-panel grid;
 Colour scheme:
 Yoga tantras
 centred on Vairocana



AMM: No. 75; VA: No. 21

The Dharmadhātuvāgīśvara-maṇḍala is a large-scale mandala based on the *Mañjuśrīnāmasaṅgīti*. It has a quadruple structure, and in the centre of the eight-petalled lotus in the central panel of the nine-panel grid in the innermost pavilion four-headed and eight-armed Dharmadhātuvāgīśvara-Mañjuśrī is depicted as the main deity. On the lotus petals surrounding the main deity are the eight *usñīṣa* deities. In the panels in the four cardinal directions are the four Buddhas Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi, each attended by four of the sixteen great bodhisattvas; in the panels in the intermediate directions are the four Buddha-mothers Locanā, Mārakā, Pāṇḍarā and Tārā; and in the four gates are the four gatekeepers starting with Vajrāṇkuśa. In the second pavilion are deifications of doctrinal categories of Buddhism: twelve *bhūmis* (east), twelve *pāramitās* (south), twelve *vaśītās* (west), twelve *dhāraṇīs* (north) and four *pratisaṃvits* (in the four gates). In the four intermediate directions are the four inner offering goddesses, while the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa) and eight wrathful deities are arranged in the third pavilion, and many protective deities are arranged around the outermost circle. Thus, the total number of deities is either 119 or 220. This maṇḍala could be said to represent the culmination of the historical development of the mandalas of the Yoga tantras. In the Hahn Foundation handscroll this maṇḍala alone occupies two registers rather than one so as to show all its details. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A).

40. Thirty-four-deity Bhūtaḍāmara-maṇḍala



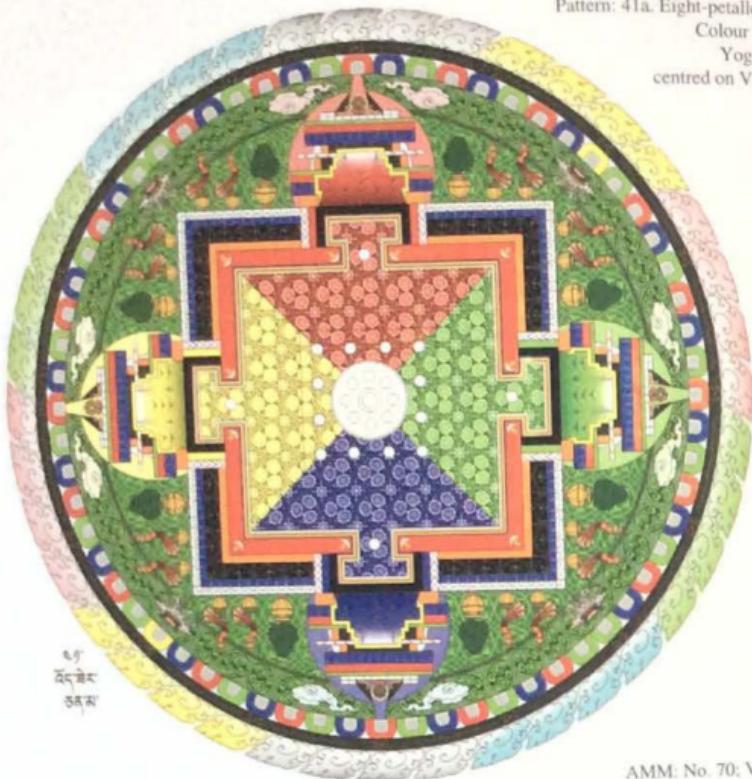
Pattern: 37. Nine-panel grid;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

AMM: not described; VA: No. 23

Among the maṇḍalas described in the *Vajrāvalī*, this is the only maṇḍala that is classified among the Caryā tantras, although it is not related to the *Vairocanābhisaṃbodhi-sūtra*, the root scripture of the Caryā tantras. According to *Ron tha's Iconometry*, this maṇḍala takes the form of a nine-panel grid surrounded by a double square. In the centre, four-armed Bhūtaḍāmara is depicted as the main deity. In the eight directions surrounding the main deity are eight Hindu deities: Maheśvara (east), Viṣṇu (south), Brahmā (west), Kārttikeya (north), Gaṇapati (northeast), Ravi (southeast), Rāhu (southwest) and Nandikeśvara (northwest). In the second square are the Hindu goddesses Śrī (east), Tilottamā (south), Śaśī (west), Umā (north), Ratnaśrī (southeast), Sarasvatī (southwest), Surasundarī (northwest) and Ābhūtī (northeast); in the third square are the protectors of the directions, starting with Indra (in the northeast, Iśāna is accompanied by Candra); and in the outermost square are eight goddesses, starting with Śimhadhvajadhārī. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E) since Bhūtaḍāmara is an emanation of Vajrapāṇi, who belongs to the Vajra family.

41. Twenty-five-deity Mārīcī-maṇḍala

Pattern: 41a. Eight-petalled lotus;
Colour scheme:
Yoga tantras
centred on Vairocana



AMM: No. 70; VA: No. 17

Mārīcī is a goddess personifying the mirage. She was widely worshipped for the purpose of averting attacks from enemies and thieves since, it is said, no one, not even the sun, can see her even though she always goes before the sun. According to *Roi tha's Iconometry*, this maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which three-headed and six-armed Mārīcī is depicted. On the lotus petals in the eight directions are Arkamasi (east), Markamasi (south), Antardhānamasi (west), Tejomasi (north), Udayamasi (southeast), Gulmamasi (southwest), Vanamasi (northwest) and Cīvaramasi (northeast). In the outer circle are the eight goddesses Mahācīvaramasi, Varāhamukhī (east), Padākramasi, Varale (south), Parākramasi, Vadale (west), Ěurmamasi and Varāli (north), in the four intermediate directions are the four goddesses Vatāli (southeast), Vadāli (southwest), Varāli (northwest) and Varāhamukhī (northeast), and in the four gates are the four female gatekeepers Ālo (east), Tālo (south), Kālo (west) and Satsalosambambāmūrdhaṭī (north). Their unusual names are deifications of phrases occurring in Mārīcī's *dhāraṇī*.

42. Thirteen-deity Pañcarakṣā-maṇḍala

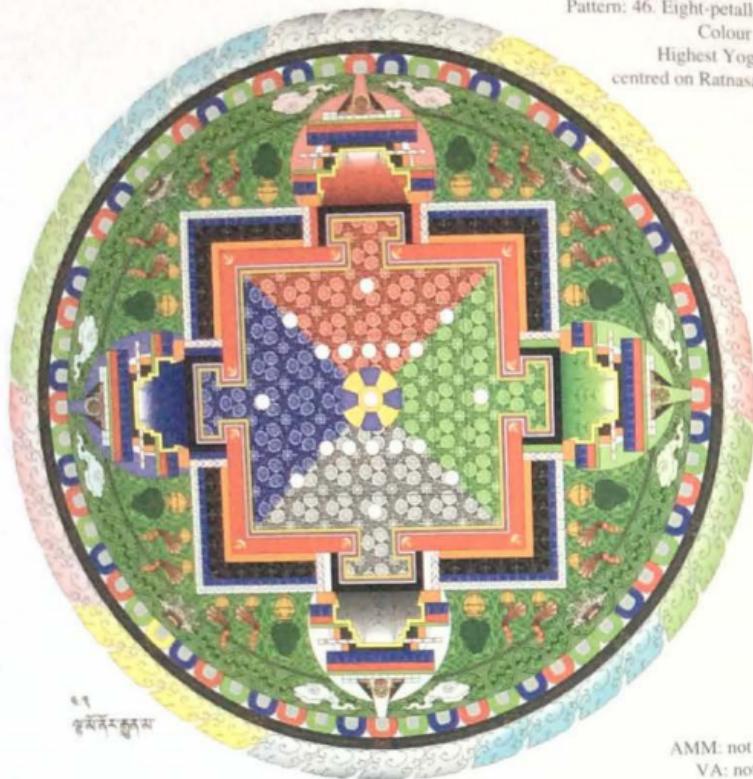
Pattern: 42.
Nine four-petalled lotuses;
Colour scheme:
special type



AMM: No. 80; VA: No. 18

The Pañcarakṣā, or "Five Protectresses," represent deifications of five well-known *dhāraṇīs* belonging to the Kriyā tantras, and they were widely worshipped in India and Tibet. This mandala takes the form of eight-petalled lotuses arranged in the centre and in the four cardinal directions. On the lotus in the centre Mahāpratisarā is depicted as the main deity, and on the lotuses in the four cardinal directions are Mahāsahasrapramardanī (east), Mahāmantrānusārīnī (south), Mahāśītavatī (west) and Mahāmāyūrī (north). In the four corners of the courtyard are Kālī (southeast), Kālārātrī (southwest), Kālakarnī (northwest) and Śvetā (northeast), and in the four gates are the four female gatekeepers Ankuśī, Pāśī, Sphoṭā and Ghaṇṭā. Thus, this mandala consists of thirteen deities. The *Abhisamayamuktāmālā*, on the other hand, describes a seventeen-deity maṇḍala, different from this maṇḍala, while *Ron tha's Iconometry* prescribes nine four-petalled lotuses in the courtyard. Thus, it is evident that there were several different renderings of this maṇḍala. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Ratnasambhava (Type G) since, according to the *Nispannayogāvalī*, Mahāpratisarā corresponds to Ratneśa (Ratnasambhava) and the four other goddesses starting with Mahāsa-
sa-
pramardanī correspond to Vairocana, etc.

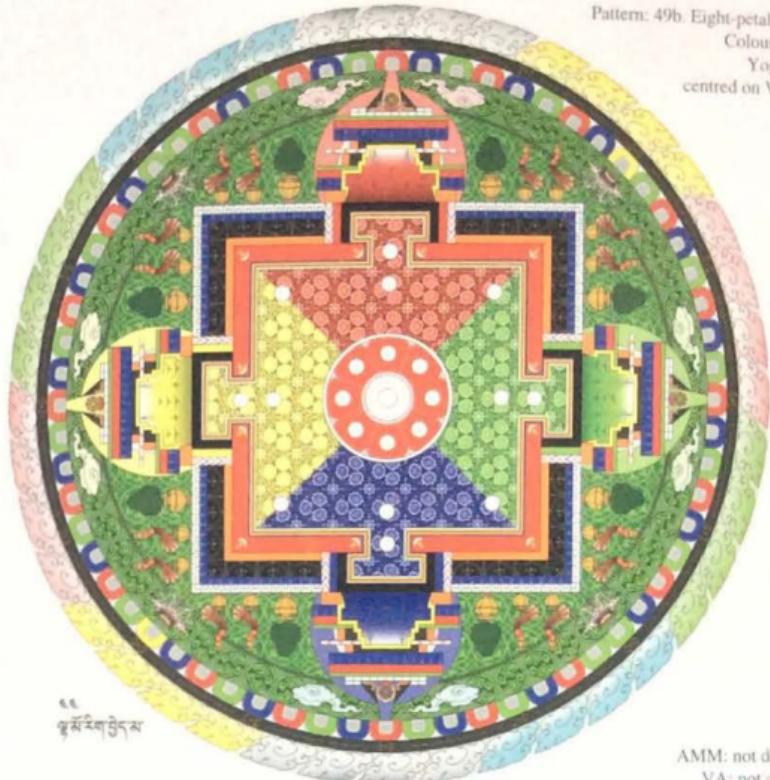
43. Nineteen-deity Vasudhārā-maṇḍala



Pattern: 46. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Ratnasambhava

The following three maṇḍalas are explained neither in the *Vajrāvalī* nor in the *Abhisamayamuktā-mālā* and have been supplemented from another ritual manual, the *Kriyāsamuccaya*. In these three mandalas, there are considerable differences in design with extant examples of the *Vajrāvalī* set, and therefore these versions have been created mainly with reference to the Hahn Foundation handscroll. Vasudhārā is the consort of Jambhala, a god of wealth, and in India and Tibet she is widely worshipped as a goddess of fertility. This maṇḍala takes the form of an eight-petalled lotus surrounded by a double square, with the main deity Vasudhārā depicted on the pericarp of the lotus. In the east and west of the second square are six deities, starting with Vajradharasāgaranirghoṣa, and in the four intermediate directions four *yakṣas*, starting with Civikundalin. In the four intermediate directions of the third square are four goddesses, starting with Guptadevī, and four *yakṣas*, starting with Pūrṇabhadra. Thus, this mandala consists of nineteen deities. The Hahn Foundation handscroll shows a four-petalled lotus in the centre, but this has been changed to an eight-petalled lotus by referring to *Ron tha's Iconometry* and other examples of the *Vajrāvalī* set. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Ratnasambhava (Type G) since Vasudhārā belongs to the Jewel family presided over by Ratnasambhava.

44. Twenty-one-deity Grahamātṛkā-maṇḍala



Pattern: 49b. Eight-petalled lotus;
Colour scheme:
Yoga tantras
centred on Vairocana

AMM: not described;
VA: not described

Among the three mandalas supplemented from the *Kriyāsamuccaya*, this mandala exhibits the largest differences in design, and this version has been created mainly with reference to the Hahn Foundation handscroll. This mandala is based on the cult of planets. However, the main deity is not the Sun depicted in the centre, but a goddess named Grahamātṛkā or Mahāvidyā (Great Knowledge) in the northwest corner. This mandala takes the form of an eight-petalled lotus, with the Sun on its pericarp. On the eight petals of the lotus are eight planets: Moon (east), Mars (south), Mercury (west), Jupiter (north), Venus (southeast), Saturn (southwest), Rāhu (northwest) and Ketu (northeast). In the four cardinal directions of the outer square are Buddha (east), Vajrapāṇi (south), Lokeśvara (west) and Mañjuśrī (north); in the four corners of the courtyard are all planets (northeast), all constellations (southeast), all disasters (southwest) and Grahamātṛkā, the main deity of this mandala; and in the four gates are the four celestial kings Dhṛtarāṣṭra, Virūḍhaka, Virūpākṣa and Vaiśravāna. Thus, this mandala consists of twenty-one deities. Other examples of this mandala sometimes depict all the planets, constellations and disasters individually, but in the Hahn Foundation handscroll they are each represented by a single deity. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A).

45. Thirty-three-deity Uṣṇīṣavijayā-maṇḍala

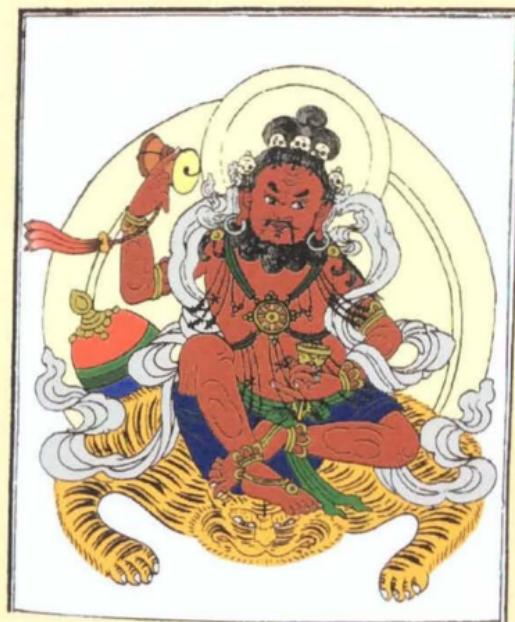
Pattern: 44b. Four-petalled lotus + eight-spoked wheel;
 Colour scheme:
 Yoga tantras centred
 on Vairocana



AMM: not described;
 VA: not described

The goddess Uṣṇīṣavijayā is a deification of the *Uṣṇīṣavijayā-dhāraṇī*, and she is counted as one of the “Three Deities of Longevity” together with Aparimitāyus and White Tārā. The handscroll of the *Mitra brgya rtsa* includes a nine-deity Uṣṇīṣavijayā-mandala (M-4). The present mandala, on the other hand, consists of thirty-three deities and takes the form of a sixteen-petalled lotus arranged around an eight-spoked wheel, on the hub of which Uṣṇīṣavijayā is depicted as the main deity. On the eight spokes are eight *uṣṇīṣa* deities, starting with Gaganasannibhodayosnīṣa. These eight *uṣṇīṣa* deities seem to correspond to the four Buddhas and four Buddha-mothers of the Guhyasamāja-mandala. On the sixteen petals of the lotus are *uṣṇīṣa* deities representing deifications of the sixteen types of *śūnyatā* expounded in the *Prajñāpāramitā-sūtra*. In the four corners of the courtyard and in the four gates are small eight-petaled lotuses. On four lotuses in the cardinal directions are four forms of Uṣṇīṣavijayā who conquer the four demons of obstacles (east), death (south), afflictions (west) and aggregates (north), and in the intermediate directions are four goddesses, starting with Vajramālāyurdātrī. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A). The main deities of these three mandalas supplemented from the *Kriyāsamuccaya*, Grahamātrikā, Vasudhārā and Uṣṇīṣavijayā, are the main deities of the *burha-junko*, or celebration of longevity, which is held three times during the lifetime of Nepalese Buddhists. This would suggest that the *Kriyāsamuccaya* was compiled in Nepal.

Explanatory Remarks on
the *Mitra brgya rtsa* Set of Mandalas



Mitrayogin

Pattern: 45. Four-spoked wheel;
Colour scheme:
Yoga tantras
centred on Vairocana

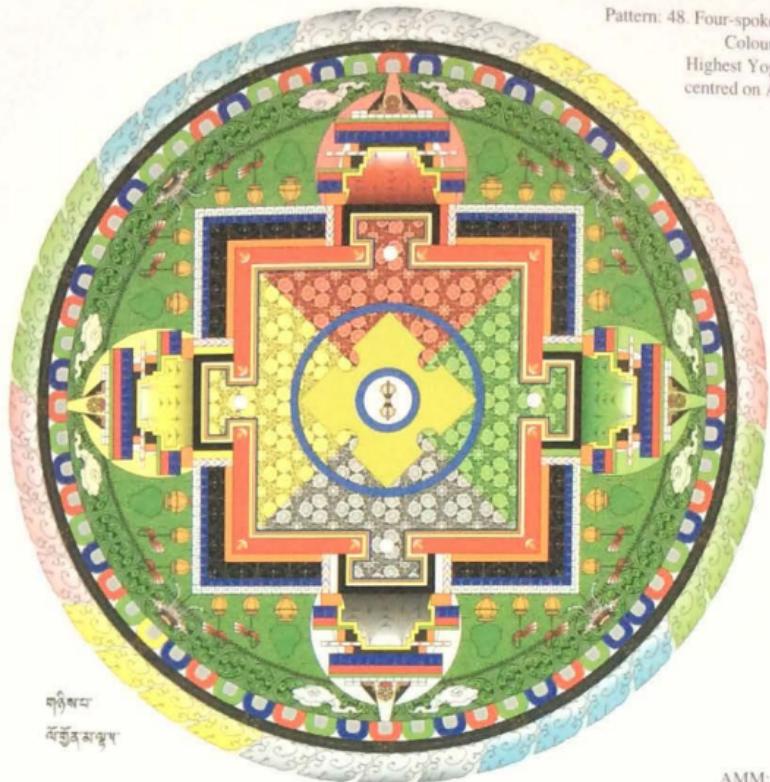


AMM: No. 71

In Tibet, Sarasvatī is revered as a goddess of learning and art. This mandala takes the form of a four-spoked wheel, on the hub of which Sarasvatī is depicted as the main deity. On the spokes in the four cardinal directions are the four *pāramitā* goddesses Sattvavajrī (east), Ratnavajrī (south), Dharmavajrī (west) and Karmavajrī (north). In the four corners are the four inner offering goddesses Lāsyā, Mālā, Gitā and Nṛtyā, and in the four gates are the four female gatekeepers Ankuśī, Pāśī, Sphoṭā and Ghantā. Thus, this maṇḍala consists of thirteen deities, and Sarasvatī is accompanied by the same attendant deities as those in the Vajradhātu-maṇḍala. This suggests that Sarasvatī, originally a protective deity, was highly revered in Tibet and was chosen as the tutelary deity of learning for eminent monks. That all the attendants are female is possibly because Sarasvatī, the main deity, is a goddess. As in the Vajradhātu-maṇḍala (V-37), the colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A). Examples of this maṇḍala are not common in Tibet, but in Japan rGyud smad Tantric College, exiled in India, has created a three-dimensional maṇḍala of Sarasvatī for Benten-shū, a new Buddhist sect centred on Sarasvatī.

2. Five-deity Parṇaśavarī-*maṇḍala*

Pattern: 48. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 106

The goddess Parṇaśavarī is a deification of the *Parṇaśavarī-dhāraṇī*. The *Sādhanamālā* describes her as either three-headed and four-armed or three-headed and six-armed, and in Tibet there is also a three-headed and eight-armed form. In India, she was worshipped as a goddess who subdues outbreaks of epidemics, and several statues of her have been unearthed. In Japan, on the other hand, she was regarded as an emanation of Avalokiteśvara because she is depicted in the retinue of the Lotus family in the Garbhadhātu-*maṇḍala*, and she was also called Yōe Kannon (Leaf-clad Avalokiteśvara). In Japan, she is counted among thirty-three emanations of Avalokiteśvara, but she was not widely worshipped as an independent deity. According to *Roṇtha's Iconometry*, her *maṇḍala* takes the form of a four-spoked wheel like the five-deity Amoghapāśa-*maṇḍala* (M-9), and three-headed and six-armed Parṇaśavarī (here represented by a vajra) is depicted on the hub as the main deity. In the four gates are the four celestial kings Dhṛtarāṣṭra (east), Virūḍhaka (south), Virūpākṣa (west) and Vaiśravaṇa (north). The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). The *Abhisamayamuktamālā* explains that Parṇaśavarī belongs to the Vajra family presided over by Akṣobhya, and this colour scheme seems to accord with this. Examples of this *maṇḍala* are rare in Tibet.

3. Twenty-nine-deity Sitāpatrā-maṇḍala

Pattern: 43. Eight-petalled lotus + sixteen-spoked wheel;
Colour scheme:
Yoga tantras
centred on Vairocana

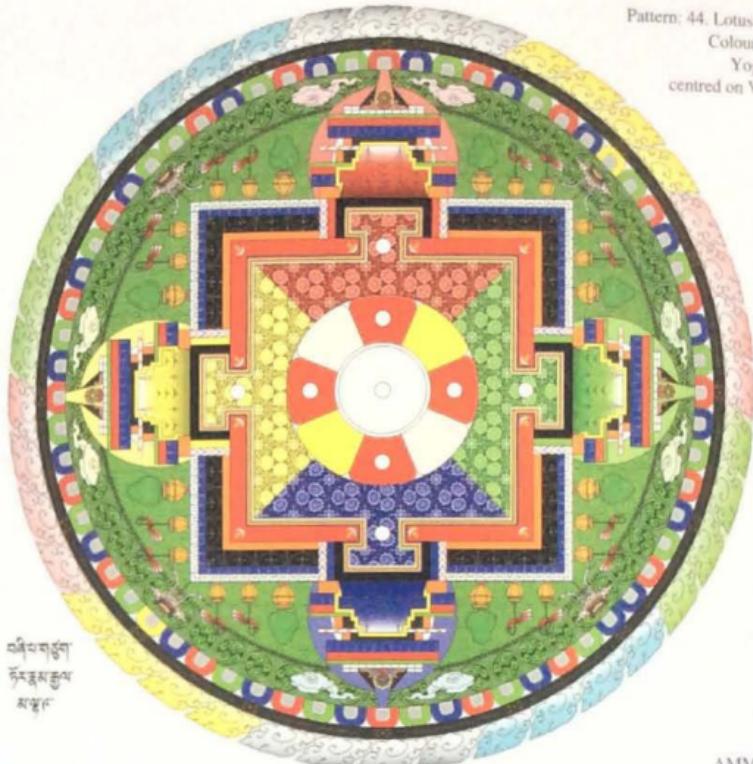


AMM: No. 105

The goddess Sitāpatrā, or "White Parasol," is a deification of the *Sitāpatrā-dhāraṇī*, also known as the *Mahoṣṇīṣa-dhāraṇī* (Ch. *Lengyan zhou*). In Tibet, she is worshipped so as to protect the country from disasters. There are three forms of Sitāpatrā: one-headed and two-armed, three headed and six-armed or eight-armed, and thousand-headed and thousand-armed. These three forms are styled large, medium and small. The main deity of this maṇḍala assumes the three-headed and eight-armed form. This maṇḍala takes the form of an eight-petalled lotus surrounded by a sixteen-spoked wheel. On the pericarp of the eight-petalled lotus Sitāpatrā (here represented by a white parasol) is depicted as the main deity, while on the eight petals are Drag śul chen mo (east), gTum mo chen mo (south), 'Bar ma chen mo (west) and sTobs chen mo (north). On the sixteen spokes of the wheel are sixteen goddesses whose names are not widely known, but it turns out that they are emanations of Sitāpatrā explained in the *Sitāpatrā-dhāraṇī*. In the four gates are four wrathful gatekeepers identical to those in the thirty-three-deity Uṣṇīṣavijayā-maṇḍala (M-4). Thus, the total number of deities is twenty-nine. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since Sitāpatrā belongs to the Tathāgata family presided over by Vairocana.

4. Nine-deity Uṣṇīṣavijayā-maṇḍala

Pattern: 44. Lotus + wheel,
Colour scheme:
Yoga tantras
centred on Vairocana

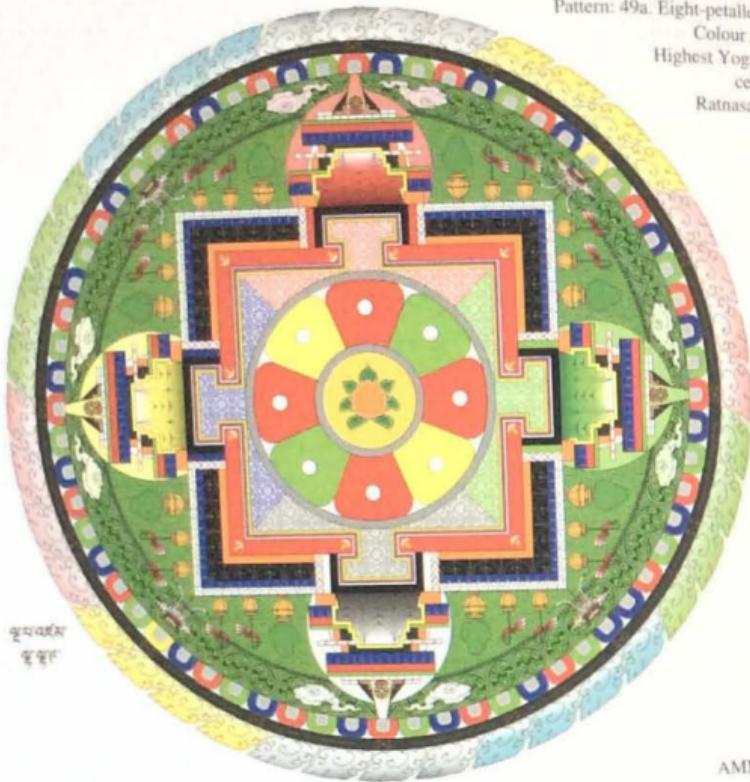


AMM: No. 104

The goddess Uṣṇīṣavijayā is a deification of the *Uṣṇīṣavijayā-dhāraṇī*, and in Tibet she is worshipped as one of the Three Deities of Longevity (*Tshe lha rnam gsum*). This maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which Uṣṇīṣavijayā is depicted as the main deity. On the four petals in the four cardinal directions are Avalokiteśvara (right), Vajrapāni-Guhyakādhipati (left) and two celestial beings. In the four gates are the four wrathful deities Acala, Takkirāja, Nīladanda and Mahābala. The combination of Uṣṇīṣavijayā, Avalokiteśvara, Vajrapāni and four wrathful deities is explained in the *Sādhanamālā* (No. 211). Therefore, we can surmise that this maṇḍala represents a rearrangement of the deities of *Sādhanamālā* No. 211 so as to form a symmetrical maṇḍala, both horizontally and vertically, through the addition of two celestial beings. A similar combination of deities can also be seen in a relief in caves at Feilafeng near Hangzhou, China, which started being excavated during the Zhiyuan era of the Yuan dynasty, and in clay figures in the rNam rgyal lha khang (Uṣṇīṣavijayā Chapel) on the first floor of the Great Stūpa of dPal 'khor chos sde in rGyal rtse. This present maṇḍala is important since it is a pictorial rendering of the deities of the Uṣṇīṣavijayā cycle rather than in sculpture. *Ron tha's Iconometry* explains the layout of this maṇḍala as a combination of a four-petaled lotus and an eight-spoked wheel, but this does not coincide with the Hahn Foundation handscroll.

5. Nine-deity Jambhala-maṇḍala

Pattern: 49a. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on
Ratnasambhava



AMM No. 107

Jambhala is a type of *yakṣa*, and in Tibet he is worshipped as a god of wealth. Generally speaking, the *yakṣa* has the twin aspects of a god of war and a god of wealth, and Jambhala is a deity in which his aspect as a god of wealth comes to the fore. His mandala takes the form of an eight-petalled lotus. In the centre, Yellow Jambhala (here represented by a citron) is depicted together with his consort Vasudhārā. On the eight lotus petals are the eight *yakṣa* generals (*rta bdag bryg yad*) Manjibhadra, Pūrṇabhadra, Dhanada, Vaiśravaṇa, Caranendra/Carendraka, Keliṁālin, Vicitrakundalin and Mukhendra. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Ratnasambhava (Type G) since Jambhala belongs to the Jewel family presided over by Ratnasambhava. No mandala of Jambhala is included in the Nor mandalas. However, a seed-syllable mandala and a three-dimensional mandala in which the eight *yakṣa* generals were arranged around Jambhala (with five *yakṣa* generals surviving) have been discovered in India. This suggests that Jambhala was widely worshipped as a god of wealth in India too.

6. Thirty-five-deity Śākyamuni-maṇḍala

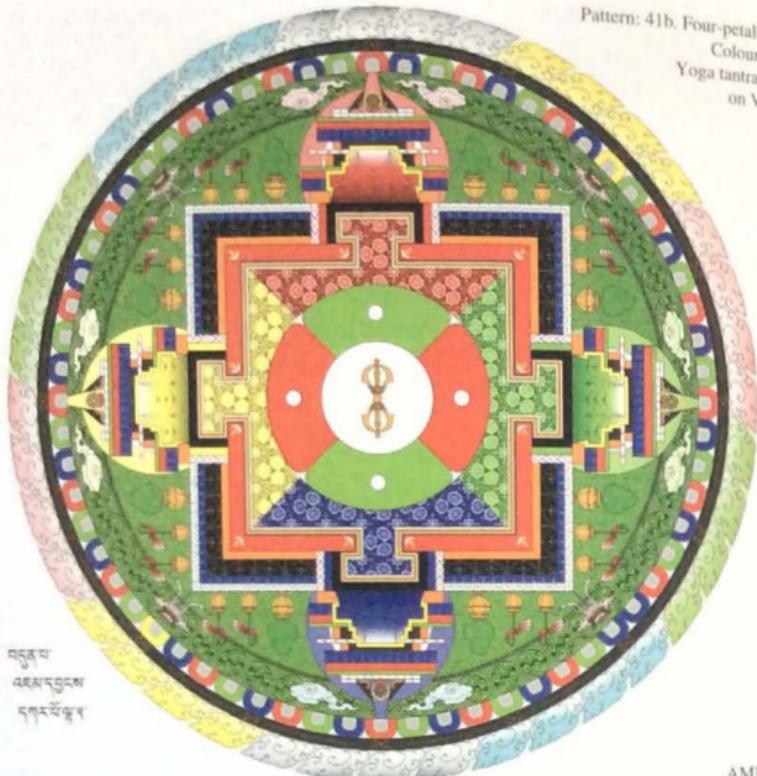
Pattern: 40. Triple eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras
 centred on
 Ratnasambhava



AMM: No. 102

This is the only mandala in the *Mitra brgya rtsa* set with Śākyamuni as the main deity. The *Abhisamayamuktāmālā* quotes the famous *dhāraṇī* of Śākyamuni expounded in the *Svalpāksara-prajñāpāramitāsūtra*—“Om mune mune mahāmunaye svāhā”—and this suggests that this mandala evolved from the cult of this *dhāraṇī*. It takes the form of a triple eight-petalled lotus, and Śākyamuni is depicted on the pericarp of the first lotus. On the eight petals of the first lotus are the eight great bodhisattvas Vajrapāni, Avalokiteśvara, Mañjuśrī, Ākāśagarbha, Kṣitigarbha, Sarvanīvaraṇavīskambhin, Maitreya and Samantabhadra; on the eight petals of the second lotus are eight great śrāvakas; and on the eight petals of the third lotus are the protectors of the ten directions (with two of them outside the lotus). In addition, in the four corners are the four outer offering goddesses, and in the four gates are the four celestial kings. Thus, the total number of deities is thirty-five. Among Mitrayogin’s one hundred maṇḍalas, this is the only one taking the form of a triple eight-petalled lotus. It is interesting to note that in Japan the mandala of Buddhalocanā has the same triple eight-petalled lotus. As in the nine-deity Jambhala-mandala (M-5), the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Ratnasambhava (Type G), even though Śākyamuni has no direct connection with Ratnasambhava. This colour scheme may have applied the colours of the four continents in the world system centred on Sumeru to the four quarters of the maṇḍala.

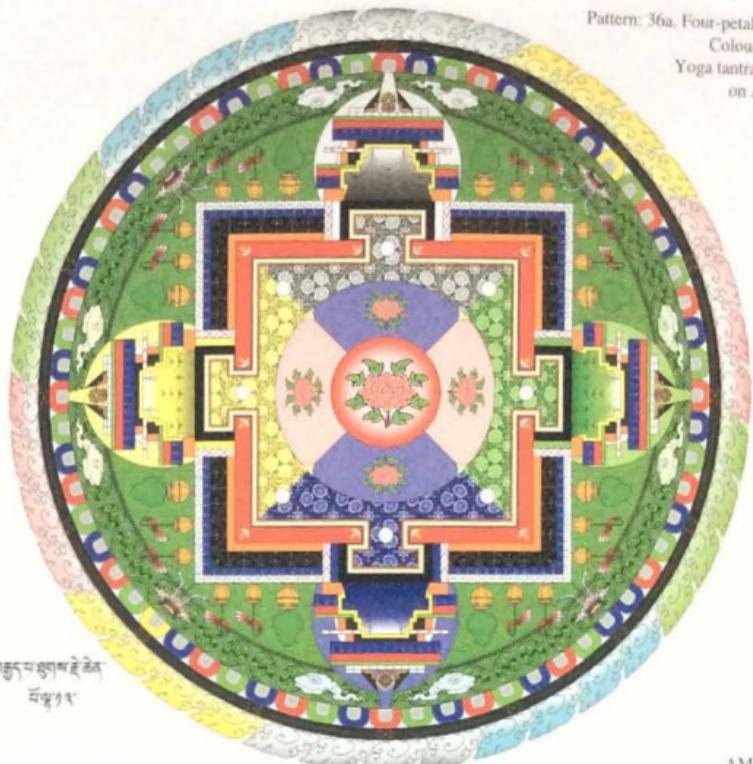
7. Five-deity maṇḍala of White Mañjughoṣa



Pattern: 41b. Four-petalled lotus;
Colour scheme.
Yoga tantras centred
on Vairocana

This maṇḍala is centred on Mañjughoṣa/Mañjuśrī, who has the five-syllable mantra “Arapacana.” The *Abhisamayamuktāmālā* calls this maṇḍala “Prajñācakra-Arapacana,” but the “Prajñācakra-Mañjuśrī-sādhana” in the *Sādhanamālā* (No. 80), which belongs to the Yoga tantras, does not coincide with this maṇḍala. The centre of the maṇḍala takes the form of a four-petalled lotus, on the pericarp of which one-headed and two-armed Mañjuśrī (here represented by a vajra) is depicted, and on the four lotus petals in the cardinal directions are the four attendants Jālinīprabha (east), Candraprabha (south), Keśinī (west) and Upakeśinī (north). The five-syllable mantra corresponds to the five deities of this maṇḍala. These four attendants also appear in the retinue of Mañjuśrī in the Garbhadhātu-maṇḍala of Japanese Esoteric Buddhism. The Nor maṇḍalas include the Arapacana-maṇḍala (No. 21), which has the same deities, but it has an eight-petalled lotus rather than a four-petalled lotus, and vases containing nectar (*amṛta*) are arranged in the four intermediate directions. Furthermore, in the Nor maṇḍalas the Arapacana-maṇḍala is classified not among the Kriyā tantras but among the Caryā tantras.

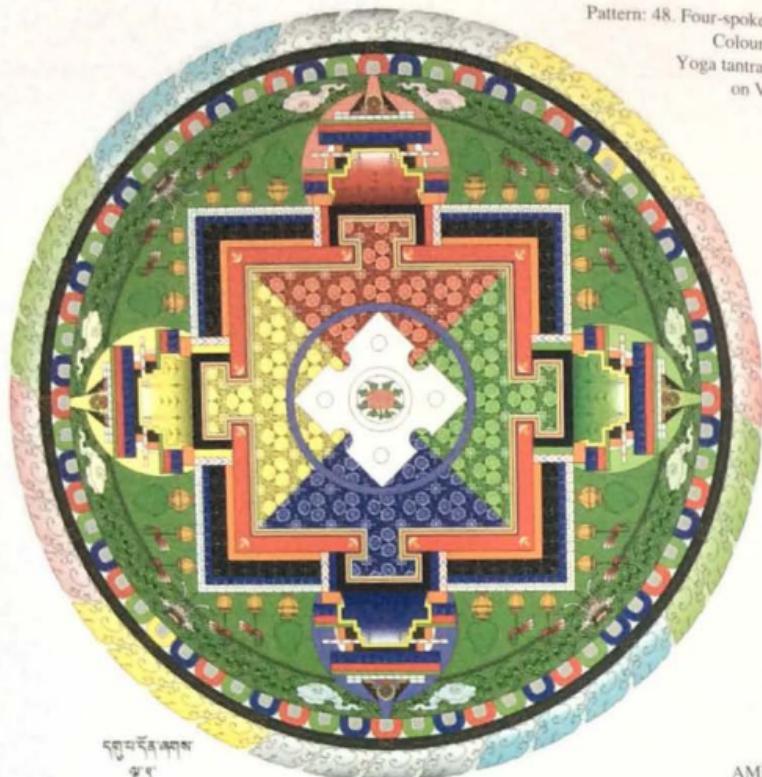
8. Thirteen-deity Mahākāruṇika-maṇḍala



Pattern: 36a. Four-petalled lotus;
Colour scheme:
Yoga tantras centred
on Amitābhā

9. Five-deity Amoghapāśa-maṇḍala

Pattern: 48. Four-spoked wheel;
Colour scheme:
Yoga tantras centred
on Vairocana

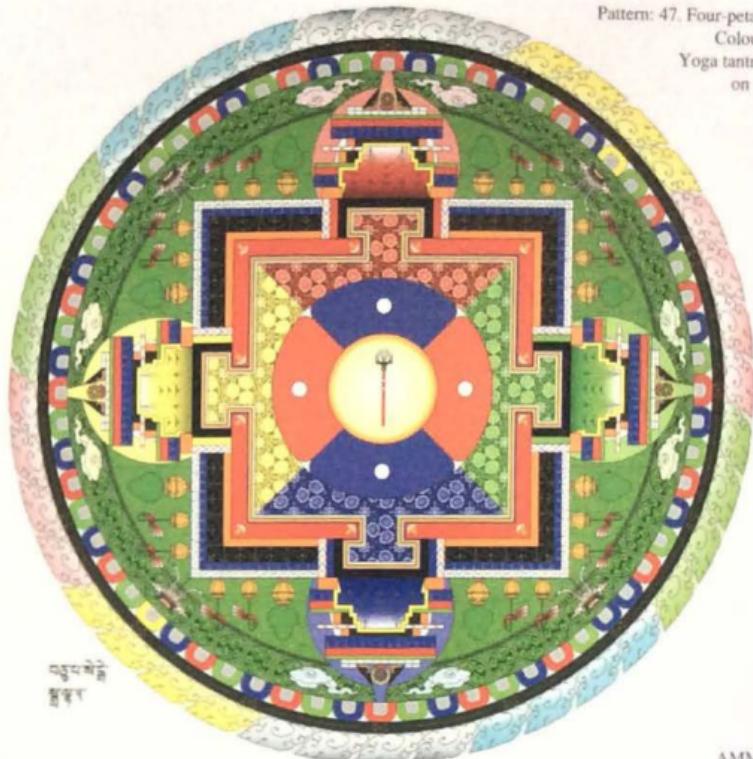


AMM: No. 90

The Amoghapāśa pentad (*Don žags lha lta*) is a selection of the principal deities described in the *Amoghapāśa-kalparāja*, and in Tibet several combinations are known. Among these, the most popular is that centred on one-headed and two-armed Avalokiteśvara accompanied by the four attendants Amoghapāśa (east), Hayagrīva (south), Ekajatā (west) and Bhṛkuṭī (north). The *Abhisamayamuktāmālā* explains a mandala of the same pentad, although the main deity is called Khasarpanī. The Nor mandalas, on the other hand, include a sixteen-deity Amoghapāśa-mandala (No. 12) which adds a further eleven attendants. In addition, several examples of five-deity Amoghapāśa mandalas have been discovered in the Mogao Caves near Dunhuang. This fact suggests that the Amoghapāśa pentad was revered from the eighth to tenth centuries in India and along the Silk Road. All of these examples add attendant deities. The present mandala, on the other hand, has a simple structure with Avalokiteśvara (here represented by a lotus) and four attendants on a four-spoked wheel. In Tibet, the Amoghapāśa pentad also takes the form of a group of statues, a representative example of which is found in the Amoghapāśa Chapel (*Don žags lha khang*) on the west side of the second floor of the Great Stūpa of dPal 'khor chos sde in rGyal rtse.

10. Five-deity Simhanāda-maṇḍala

Pattern: 47. Four-petalled lotus;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 89

Simhanāda is a transformation of Avalokiteśvara, one-headed and two-armed and riding on a lion in a posture of royal ease. Several fine images of Simhanāda have been unearthed in India. However, he was not transmitted to the Sino-Japanese tradition of Buddhism because his cult came into existence only in the ninth century. In Tibet, he was regarded as a deity who subjugates *nāgas*, and his *dhāraṇī* was believed to be effective against serious diseases. It is interesting that the symbol of this deity, a trident around which a white snake is entwined, is somewhat similar to the rod of Asclepius, the symbol of medicine in the West. In particular, leprosy, which was feared by Tibetans, was believed to be due to the curse of some evil *nāga*, and consequently Simhanāda was the object of special devotion to prevent leprosy. In this maṇḍala, a snake-entwined trident, the symbol of this deity, is depicted on the pericarp of the four-petalled lotus, and four Buddhas are arranged on the lotus petals in the cardinal directions. The colour scheme of the courtyard ought to be that of the Yoga tantras centred on Amitābha since the *Abhisamayamuktāmālā* explains that Vairocana should be depicted in the west where Amitābha is usually located. However, the Hahn Foundation handscroll adopts that of the Yoga tantras centred on Vairocana.

11. Seventeen-deity Hayagrīva-maṇḍala

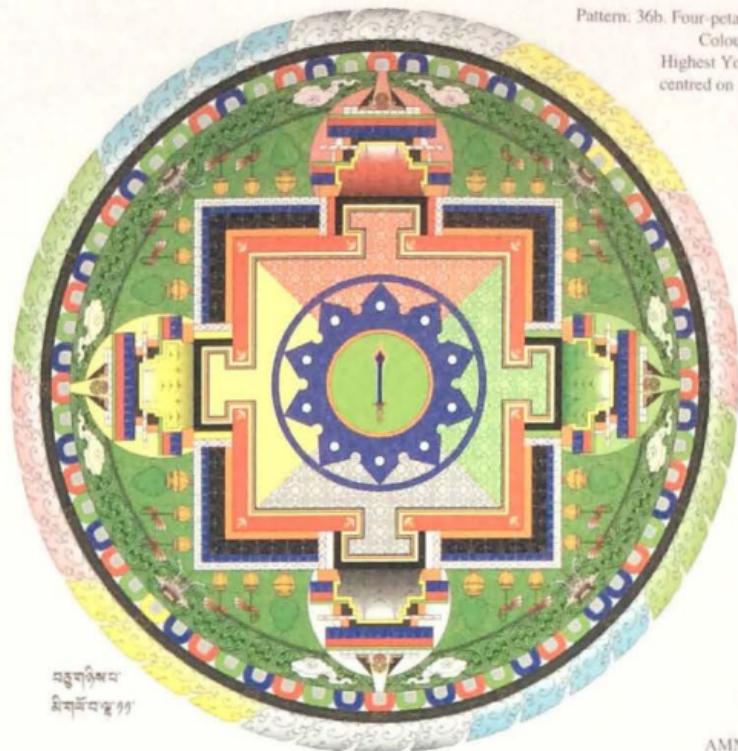
Pattern: 49a. Eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 6

This mandala is centred on two-armed Hayagrīva, who holds a club made of acacia in his right hand and forms the *tarjanī-mudrā* with his left hand. The Sino-Japanese tradition of Mahāyāna Buddhism classifies Hayagrīva as one of the transformations of Avalokiteśvara, but in Tibet he is classified as a wrathful deity even though he is thought to be an emanation of Avalokiteśvara. According to the *Abhisamayamuktāmālā*, this mandala takes the form of an eight-spoked wheel, in the centre of which Hayagrīva (here represented by a club) is depicted. On the spokes of the wheel are the eight wrathful deities Vijaya (east), Nīladanḍa (southeast), Yamāntaka (south), Acalā (southwest), Mahāhūṃ (west), Takkirāja (northwest), Amṛtakundalin (north) and Trailokyavijaya (northeast). In the four corners of the courtyard are the four outer offering goddesses Dhūpā, Puspā, Dīpā and Gandhā, and in the four gates are the four gatekeepers Vajrāṇkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa. Thus, the total number of deities is seventeen. The colour scheme of the courtyard ought to be centred on Amitābha since Hayagrīva belongs to the Lotus family presided over by Amitābha. However, the Hahn Foundation handscroll adopts that of the Highest Yoga tantras centred on Akṣobhya. The Nor mandalas include several mandalas of Hayagrīva, but none of them is identical with this mandala. No coloured thangka depicting this mandala has been identified to date.

12. Eleven-deity Acala-maṇḍala



Pattern: 36b. Four-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 81

This mandala is centred on Acala, blue-black in colour, who holds a sword made of crystal in his right hand and forms the *tarjanī-mudrā* with his left hand while holding a noose. *Ron tha's Icomometry* explains the form of this maṇḍala as a four-petalled lotus, while the *Abhisamayamuktāmālā* describes a ten-spoked wheel, and the Hahn Foundation handscroll coincides with the latter. Acala (here represented by a sword) is depicted on the hub of the wheel, and on the ten spokes are ten wrathful deities. The *Abhisamayamuktāmālā* does not give the names of these ten wrathful deities, but in many cases they are the ten wrathful deities mentioned in the *Guhyasamājā-tantra*. However, the ten wrathful deities of the *Guhyasamājā-tantra* include Acala, and consequently Acala is duplicated. In the seventeen-deity *Hayagrīva-maṇḍala* (M-11), the name of the wrathful deity in west, who is the same as the main deity, has been changed to Mahāhūm. In this maṇḍala too the name of the wrathful deity in the southwest may also have been changed. There are several opinions regarding the affiliation of Acala. As for the colour scheme of the courtyard, the Hahn Foundation handscroll adopts that of the Highest Yoga tantras centred on Akṣobhya on the assumption that Acala belongs to the Vajra family presided over by Akṣobhya. The Nor maṇḍalas include a nine-deity Acala maṇḍala (No. 48), but it belongs to the Highest Yoga tantras and differs from this maṇḍala.

13. Twenty-three-deity Vajravidāraṇa-maṇḍala

Pattern: 39. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

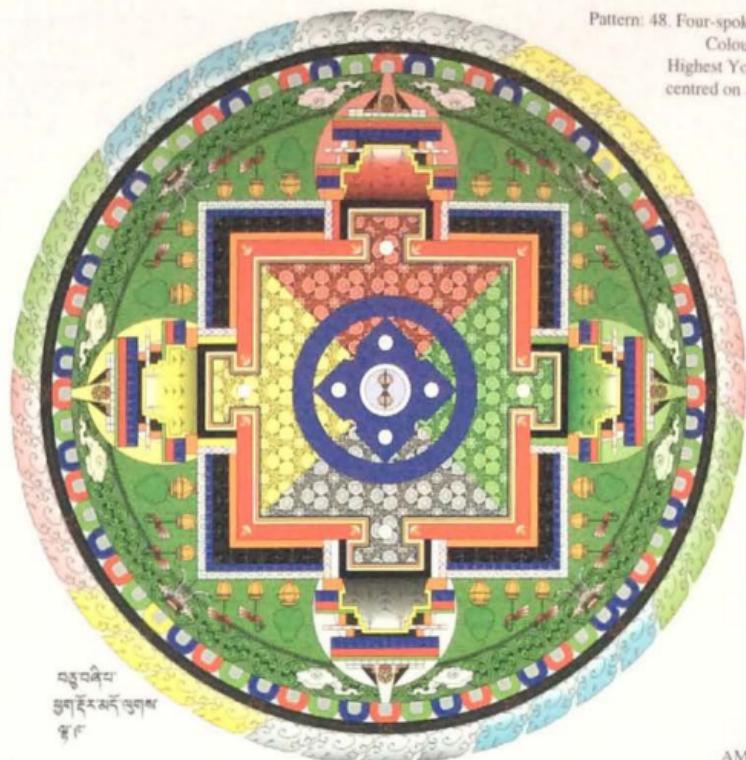


AMM: No. 103

Vajravidāraṇa is a deification of the *Vajravidāraṇī-dhāraṇī*, a *dhāraṇī* centred on Vajrapāṇi. Although this *dhāraṇī* is not popular in Sino-Japanese Esoteric Buddhism, it was widely recited in Tibet from the time of the Tufan kingdom. Various forms of this deity are known in Tibet, and this maṇḍala is centred on a wrathful form that is green in colour and holds a crossed vajra in his right hand and draws a vajra-bell towards his body with his left hand, which forms the *tarjanī-mudrā*. This maṇḍala takes the form of a four-spoked wheel, and on the spokes in the four cardinal directions are Vajracanda (east; reading *gtum po* for *rtum po* in the *Abhisamayamuktā-mālā*), Vajrakīla (south), Vajradaṇḍa (west) and Vajramudgara (north). This four-spoked wheel is surrounded by a double square: in the first square are the protectors of the ten directions and in the second square the goddesses of the eight auspicious signs (*bkra sis rtags brgyad*). The goddesses of the eight auspicious signs seem to be the same as the eight attendants in the thirteen-deity Akṣobhya-maṇḍala (M-21). Thus, the total number of deities is twenty-three, but the inscription on the Hahn Foundation handscroll makes it thirteen. However, this would seem to be an error since the number of seats for the deities in the handscroll is twenty-three. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since Vajravidāraṇa is an emanation of Vajrapāṇi.

14. Nine-deity Vajrapāni-maṇḍala

Pattern: 48. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

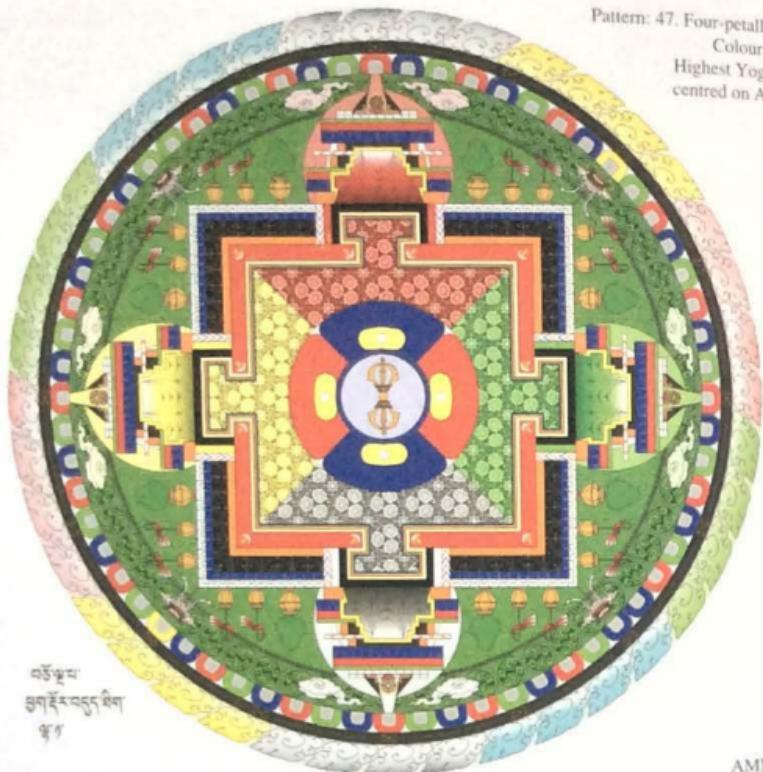


AMM: No. 2

According to the *Abhisamayamuktāmālā*, this maṇḍala was devised by Ācārya Nāgārjuna in accordance with a sūtra and a *dhāraṇī*. The Tibetan Tripitaka includes a ritual manual entitled *Vajrapāni-maṇḍala-vidhi* (Peking No. 3712) attributed to Nāgārjuna, and this is thought to be the textual source of this mandala. It takes the form of a four-spoked wheel, on the hub of which one-headed and two armed Vajrapāni-Guhyakādhipati, holding a vajra in his right hand and forming the *tarjanī-mudrā* with his left hand, is depicted as the main deity. On the spokes in the four cardinal directions are Vajrayakṣa (east), Vajrarākṣasa (south), Vajramahāgraha (west) and Vajravetāla (north), and in the four gates are the four female gatekeepers Ankuśī, Pāśī, Sphoṭā and Ghanṭā. As in other mandalas centred on Vajrapāni, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This maṇḍala is not included in any other maṇḍala sets, nor has any coloured thangka depicting this mandala been identified. However, Sūtrakrama-Vajrapāni (Phyag rdo rdo lugs), corresponding to the main deity of this maṇḍala, is included in the *Five Hundred Gods of Narthang*.

15. Single-deity Vajrapāṇi-maṇḍala

Pattern: 47. Four-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

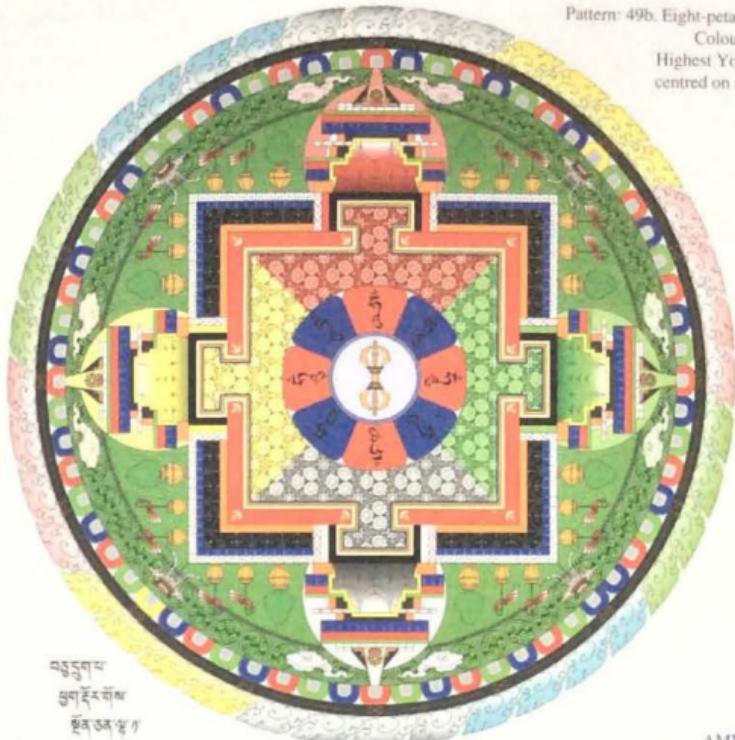


AMM: No. 83

According to the *Abhisamayamuktāmālā*, the maṇḍala of Vajrapāṇi “Drop of Amṛta” takes the form of a four-petalled lotus. It is a single-deity maṇḍala centred on three-headed and six-armed Vajrapāṇi (here represented by a vajra). The main deity Vajrapāṇi holds snakes with two of his six hands and is devouring them. This means that this special style of Vajrapāṇi was thought to be a subjugator of evil *nāgas*. It is not explained in the text why this mandala is called “Drop of Amṛta” (bDud rtsi thig pa). However, the *Abhisamayamuktāmālā* explains that one should meditate on four vajras symbolizing the five wisdoms in the four cardinal directions around the main deity. The four white circles inside yellow ovals depicted in the Hahn Foundation handscroll seem to be four minute vajras inside drops of *amṛta*. As in other maṇḍalas centred on Vajrapāṇi, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This mandala is not included in any other maṇḍala sets, nor has any coloured thangka depicting this mandala been identified. The main deity Vajrapāṇi “Drop of Amṛta” is also not found in any other compendia of iconography apart from those which bring together all the main deities of Mitrayogin’s 108 maṇḍalas. Thus, the cult of this deity would seem to have been rather limited in Tibet.

16. Single-deity Nīlāmbaradharavajrapāṇi-maṇḍala

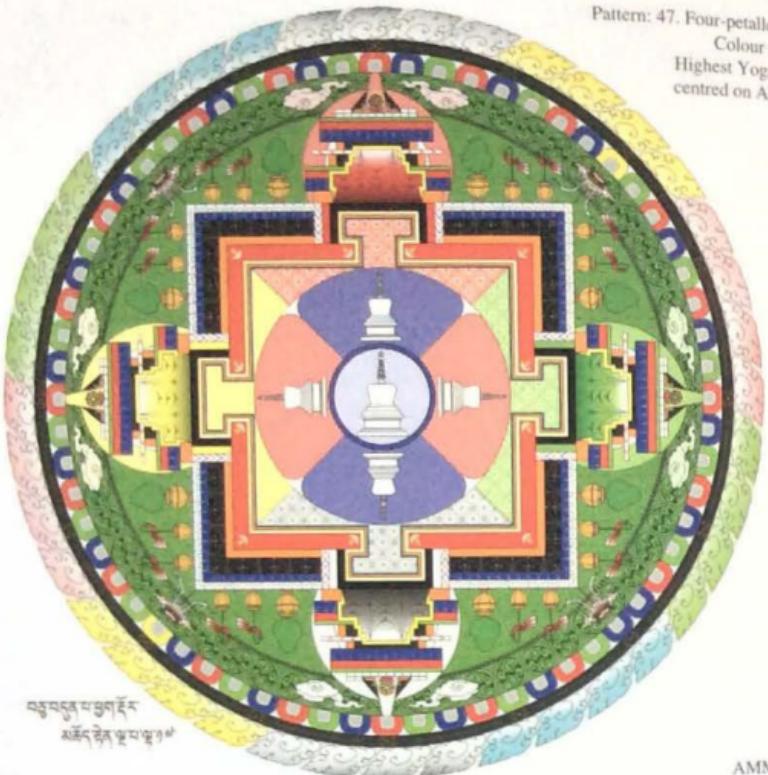
Pattern: 49b. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 84

Nīlāmbaradharavajrapāṇi, or "Vajrapāṇi Clad in a Blue Garment," is one of the transformations of Vajrapāṇi found mainly in the Kriyā tantras. As is indicated by the fact that the *Abhisamayamuktāmālā* characterizes this mandala as *mdor bsdus pa* (condensed), it is one of the simpler mandalas among the mandalas centred on Nīlāmbaradharavajrapāṇi. It depicts one-headed and two armed Nīlāmbaradharavajrapāṇi (here represented by a vajra) holding a vajra in his right hand and forming the *tarjani-mudrā* with his left hand on the pericarp of an eight-petalled lotus. On the surrounding eight petals is inscribed in Tibetan script the character "Hūm," which is frequently used as the seed-syllable of wrathful deities. According to the *Abhisamayamuktāmālā*, this mandala takes the form of a four-petalled lotus, while *Rori tha's Iconometry* makes it an eight-petalled lotus, as does the Hahn Foundation handscroll. While stating that this mandala takes the form of a four-petalled lotus, the *Abhisamayamuktāmālā* also explains that one should visualize the letter "Hūm" on eight petals, and so there appears to be some inconsistency in its explanation. Mitrayogin's intention may have been to visualize nine four-petalled lotuses and arrange the main deity and eight "Hūm" letters on the pericarps of the lotuses. As in other mandalas centred on Vajrapāṇi, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

17. Five-stūpa Vajrapāṇi-maṇḍala

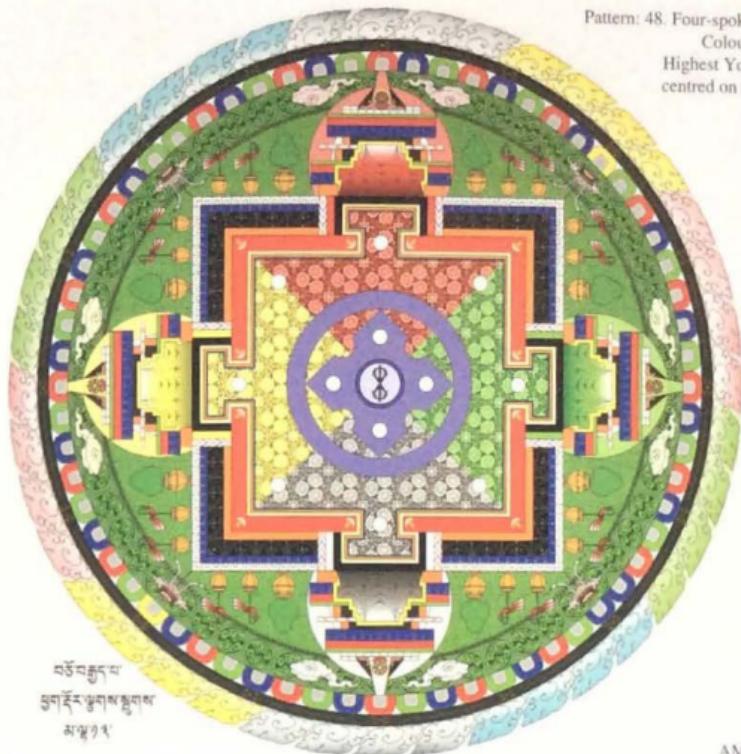


Pattern: 47. Four-petalled lotus,
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 85

According to the *Abhisamayamuktāmālā*, this maṇḍala takes the form of a four-petalled lotus. On the pericarp and four petals of the lotus one should visualize five stūpas, and in the centre stands Vajrapāṇi, blue in colour and in the *ālīḍha* posture (with the right leg stretched out and the left leg bent), holding a vajra in his right hand and a bell in his left hand. Moreover, Indra is emerging from his right armpit and Surya from his left armpit, both holding a vajra and a bell, the attributes of Vajrapāṇi (reading *bteg pa* for *rteg pa* in the *Abhisamayamuktāmālā*). Inside the stūpas in the four cardinal directions are Vairocana (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north). The *Abhisamayamuktāmālā* and *Ron tha's Iconometry* call this maṇḍala "Blue Stūpa" (*mchod rten shön po*). However, the inscription on the Hahn Foundation handscroll reads "having five stūpas" (*mchod rten lha pa*), and judging from the pictorial representation of this maṇḍala this would seem to be more appropriate. In Nepal there still exist such sets of five stūpas, collectively symbolizing the five Buddhas. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E), which coincides with the arrangement of the five Buddhas in this maṇḍala. This maṇḍala is not included in any other maṇḍala sets, nor has any coloured thangka depicting this maṇḍala been identified.

18. Thirteen-deity Vajrapāni-maṇḍala



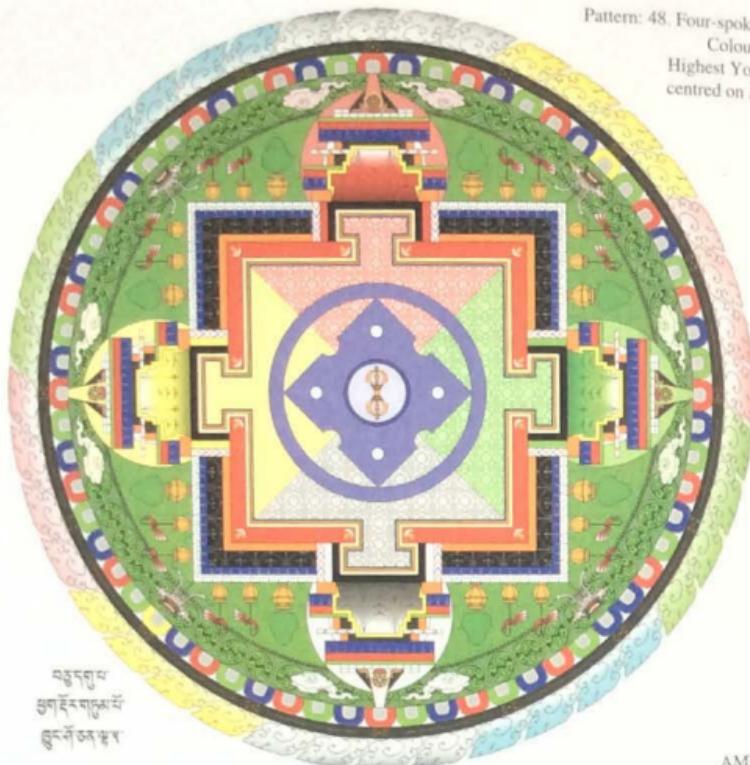
Pattern: 48. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 3

According to the *Abhisamayamuktāmālā*, this mandala is centred on one-headed and four-armed Vajrapāni, who brandishes a sword with his principal right hand, holds a bell in his principal left hand, and devours a snake with his remaining two hands. Vajrapāni's head reaches the paradise of Paranirmitavaśavartin while his legs touch the bottom of the ocean, and he makes Mount Meru his seat. Thus, this Vajrapāni is visualized as a being of tremendous size. This mandala takes the form of a four-spoked wheel, in the centre of which the main deity (here represented by a vajra) is depicted, and Vajrapānis of the four families—Tathāgata family (east), Jewel family (south), Lotus family (west) and Action family (north)—are arranged on the spokes in the four cardinal directions. Four *garudas* of the four families, who devour snakes, are in the four corners, and in the four gates are the four gatekeepers Vajrāṇkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa. As in other mandalas centred on Vajrapāni, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This mandala is rarely included in other mandala sets, nor has any coloured *thangka* depicting this mandala been identified. In addition, the reason for the strange designation "Iron Pipe/Key" (*lCags sbugs ma*) for the main deity is not clear.

19. Five-deity Garuḍa-Vajrapāṇi-maṇḍala

Pattern: 48. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

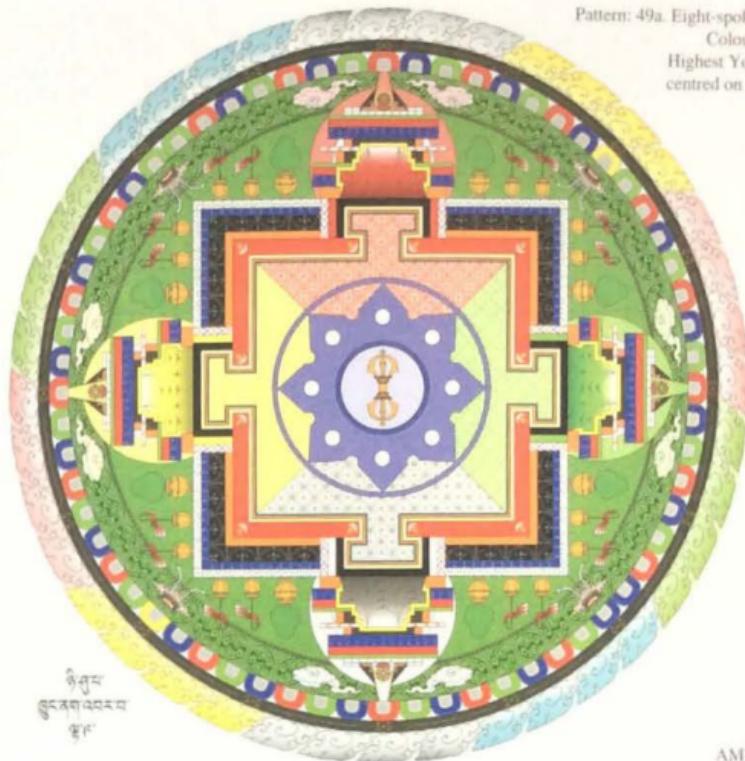


AMM: No. 86

According to the *Abhisamayamuktāmālā* and *Roṇ tha's Iconometry*, the main deity of this mandala is “rDo rje gtum po khyuṇ gśam can” (wrathful vajra with the lower half of the body of a *garuḍa*). The inscription of the Hahn Foundation handscroll, on the other hand, reads “Phyag rdo rje gtum po khyuṇ śo can” (Vajrapāṇi with a row of *garuḍas*), which should probably read “Phyag rdo rje gtum po khyuṇ gśog can” (Vajrapāṇi with the wing of a *garuḍa*). This mandala takes the form of a four-spoked wheel, on the hub of which is the main deity, one-headed and two-armed Garuḍa-Vajrapāṇi (here represented by a vajra), who brandishes a vajra with his right hand and forms the *tarjanī-mudrā* with his left hand. A *garuḍa* emerges from his left hand forming the *tarjanī-mudrā*, and this is a distinctive characteristic of the main deity. The four wrathful deities Vijaya (east), Yamāntaka (south), Hayagrīva (west) and Amṛtakundalin (north) are arranged on the spokes in the four cardinal directions. As in other mandalas centred on Vajrapāṇi, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This mandala is not included in any other maṇḍala sets, nor has any coloured thangka depicting this maṇḍala been identified.

20. Nine-deity Vajragaruḍa-maṇḍala

Pattern: 49a. Eight-spoked wheel
 Colour scheme:
 Highest Yoga tantras
 centred on Akṣobhya

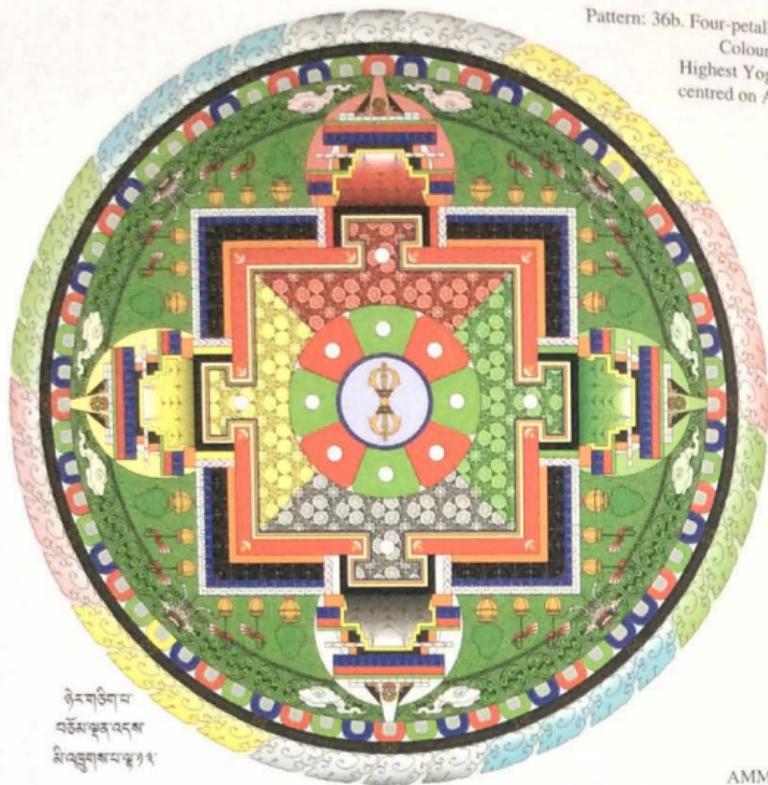


AMM. No. 87

Vajragaruḍa is a deification of the *garuḍa*, an imaginary bird that eats *nāgas*, or serpents, and he is mainly worshipped as a deity who subjugates *nāgas*. According to the *Abhisamayamuktāmālā*, his body combines parts of six kinds of animals, namely, the horns of female yaks, the eyes of frogs, the lips of sheep (reading *mtshul pa* for *'tshul pa*), the hands of human beings, the wings of birds, and the nails of fierce animals. This mandala takes the form of an eight-spoked wheel, on the hub of which Vajragaruḍa devouring a snake (here represented by a vajra) is depicted as the main deity. On the eight spokes in the four cardinal and four intermediate directions are Vajragaruḍa (east), a club (southeast), a jewel (south), a hammer (southwest), a lotus (west), a sword (northwest), a crossed vajra (north) and a chopper with a fearsome *garuḍa* (northeast). (The directions are not mentioned in the text and are conjectural.) As in other mandalas centred on a wrathful deity belonging to the Vajra family, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This mandala is not included in any other mandala sets. However, an image of Vajragaruḍa, the main deity, is included in the *Three Hundred Icons* and *Three Hundred and Sixty Icons* (*Eulogies to Sacred Images of Buddhas and Bodhisattvas*), and he seems to have been worshipped as an independent deity.

21. Thirteen-deity Akṣobhya-maṇḍala

Pattern: 36b. Four-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

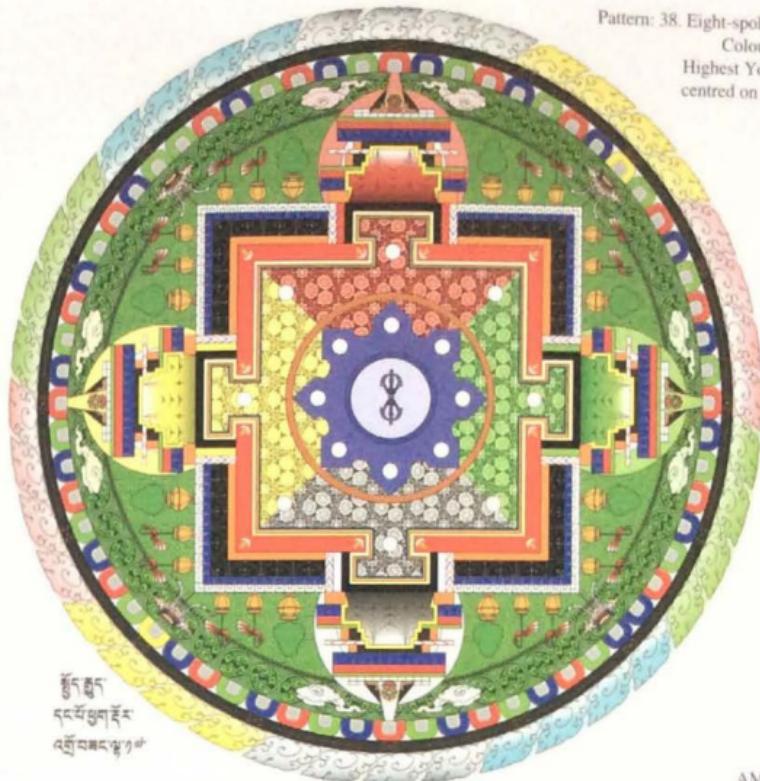


AMM: No. 101

Akṣobhya is the Buddha of the realm of Abhirati (Delight) in the east and is worshipped as a typical Buddha of another world-realm along with Amitābha of the realm of Sukhāvatī in the west. This maṇḍala is centred on Akṣobhya (here represented by a vajra), and surrounding him are eight goddesses who symbolize the eight auspicious signs (*bkra śis rtags brgyad*): the unending string (*śrī-vatsa*), the wheel of the Law (*dharma-cakra*), the lotus, the victorious banner, the parasol, the flask, the white conch-shell and the goldfish. There are two types of Akṣobhya-maṇḍala: in one the eight auspicious signs are arranged around the main deity, and in the other they are depicted as goddesses holding the corresponding auspicious sign. The Nor mandalas contain two types of nine-deity Akṣobhya-maṇḍala, with that transmitted by Atīśa (No. 14) being centred on Akṣobhya as the *sambhogakāya* and that transmitted by Śāvarī (No. 15) being centred on Akṣobhya as the *nirmāṇakāya*. The present example adds the four female gatekeepers Arkuśī, Pāśī, Sphoṭā and Ghantā, making a total of thirteen deities. According to *Ron tha's Iconometry*, this maṇḍala takes the form of a four-petalled lotus like the thirteen-deity Mahākāruṇika-maṇḍala (M-8), while the *Abhisamayamuktāmālā* makes it an eight-petalled lotus, and many exemplars, including the Hahn Foundation handscroll, coincide with this latter prescription. Many examples of this maṇḍala were produced and have survived in Tibet and Nepal since it was thought to be effective for washing away the sins of a deceased person.

22. Seventeen-deity Vajrapāni-maṇḍala (as transmitted by Sugatigarbha)

Pattern: 38. Eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 1

Sugatigarbha, an Indian practitioner of Esoteric Buddhism, wrote many ritual manuals relating to Nilāmbaradharavajrapāni, or “Vajrapāni Clad in Blue Garments,” and in Tibet the form of Vajrapāni based on his manuals was called the “Sugatigarbha tradition” (*'Gro bzan lugs*). In the *Abhisamayamuktāmālā*, this maṇḍala is placed at the very beginning, and this suggests that Mitrayogin attached some importance to this tradition. It takes the form of an eight-spoked wheel, on the hub of which Vajrapāni (here represented by a vajra) is depicted. On the spokes in the four cardinal and four intermediate directions are eight wrathful deities starting with Vajramahābala (east), in the four corners are the four outer offering goddesses Puṣpā, Dhūpā, Dipā and Gandhā, and in the four gates are the four gatekeepers Vajrākuśa, Vajrapāśa, Vajrasphoṭa and Vajrāvēśa. In addition, the *Abhisamayamuktāmālā* mentions twenty great *yakṣas* and thirty-two wrathful Dharma-protecting deities. However, the Hahn Foundation handscroll neither depicts these nor includes them in the number of deities. The Nor maṇḍalas also include a Vajrapāni-maṇḍala as transmitted by Sugatigarbha (No. 19), but it is classified among the Kriyā tantras rather than the Caryā tantras. Although this mandala belongs to the Caryā tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since it is centred on Vajrapāni, who belongs to the Vajra family presided over by Akṣobhya.

23. One-hundred-and-five-deity Sarvavid-Vairocana-mandala

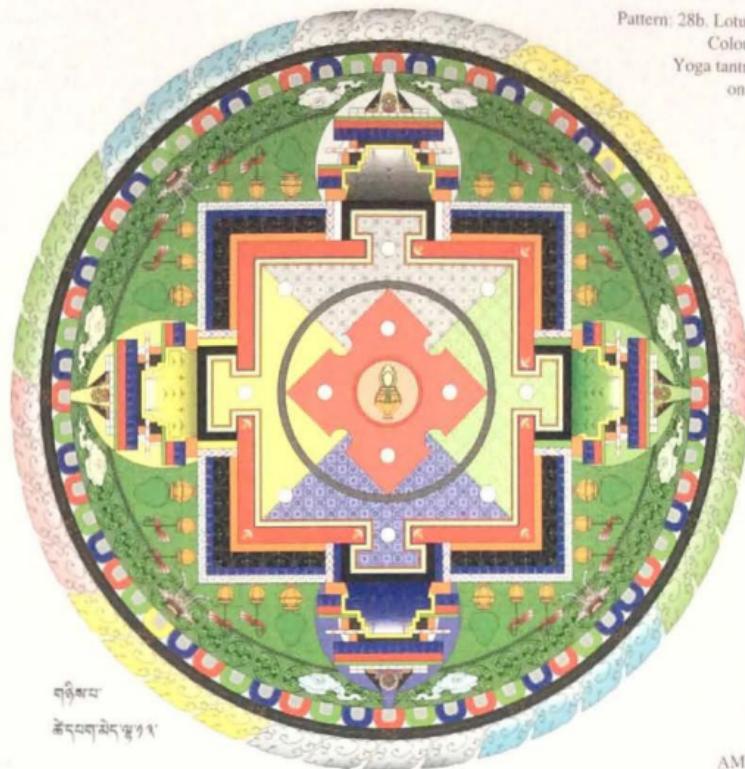
Pattern: Nine-panel grid + sixteen-spoked wheel;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 12

The *Sarvadurgatipariśodhana-tantra* belonging to the Yoga tantras is one of the most popular tantras in Tibet since it was used for funeral rites. The Sarvavid-Vairocana-mandala is the basic mandala of this tantra, described first in the older of the two Tibetan translations of this text. It takes the form of a combination of a nine-panel grid and a sixteen-spoked wheel, and in the centre Sarvavid-Vairocana is depicted as the main deity. In the four cardinal directions around the main deity are Sarvadurgatipariśodhanarāja (east), Ratnaketu (south), Sākyakulendra (west) and Saṃkusumitarājendra (north). In the four intermediate directions of the central circle are Locanā (southeast), Māmakī (southwest), Pāṇḍarā (northwest) and Tārā (northeast). Between the sixteen spokes of the outside wheel are the sixteen great bodhisattvas of the Vajradhātu-mandala (V-37). In the four intermediate directions outside the wheel are the four inner offering goddesses and the four outer offering goddesses, and in the four gates of the inner mandala are the four gatekeepers Vajrākuśa, Vajrapāśa, Vajrasphoṭa and Vajrāvēśa. In the outer square are the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa), sixteen incomparable beings (*dpe bral gyi sems dpa*), sixteen śrāvakas and eight wrathful gatekeepers (accompanied by consorts). Thus, the total number of deities is 105. In addition, on the periphery of the outermost circle there should be Dharmma-protecting deities, but these are omitted in the Hahn Foundation handscroll. It should be noted that there are several different opinions regarding the total number of deities in this mandala, which is one of the most popular mandalas in Tibet since it was frequently created for the benefit of a deceased person.

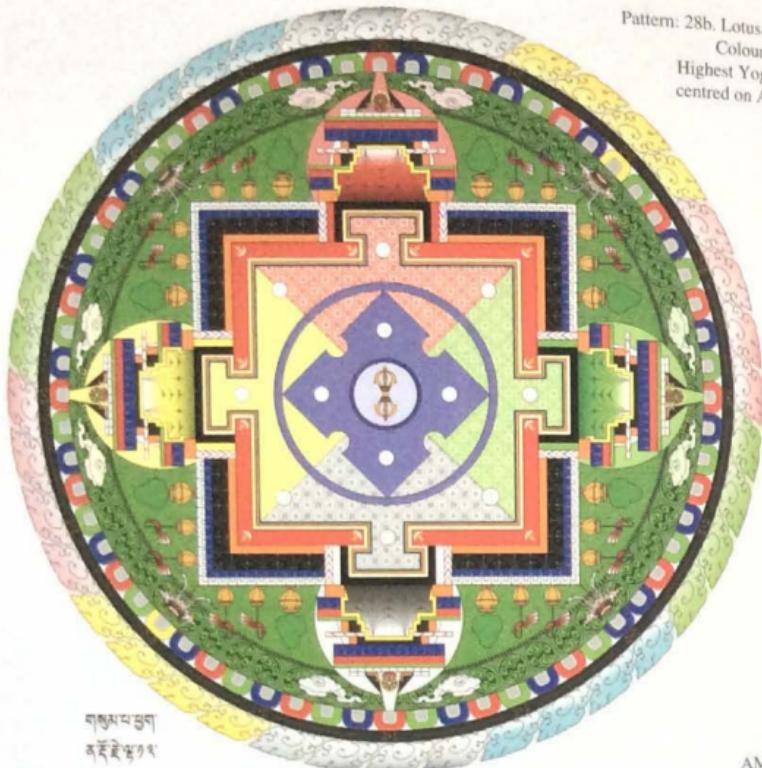
24. Thirteen-deity Aparimitāyus-maṇḍala



Pattern: 28b. Lotus + wheel
Colour scheme:
Yoga tantras centred
on Amitābha

The Aparimitāyus-maṇḍala is said to correspond to the fourth of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*, and it is called “Tshe dpag med gsun,” or “Aparimitāyus-Speech,” because it is assigned to speech among the three mysteries of body, speech and mind. However, it is not explicitly described in the text of the tantra itself, and it is impossible to construct the maṇḍala without reference to commentaries and manuals. In the centre Aparimitāyus (here represented by a vase containing nectar) is depicted, and four Buddhas or four bodhisattvas are arranged in the four cardinal directions around the main deity. In the four intermediate directions outside the wheel are the four outer offering goddesses Vajradhūpā, Vajrapuspā, Vajradīpā and Vajragandhā, and in the four gates are the four female gatekeepers Ankuśī, Pāśī, Sphoṭā and Ghanṭā. Thus, this maṇḍala consists of thirteen deities. The colour scheme of the courtyard is that of the Yoga tantras centred on Amitābha (Type B), with the main deity having been changed from Vairocana to Amitābha. This is because Aparimitāyus is thought to be an emanation of Amitābha. *Roṇ tha's Iconometry* describes this maṇḍala as a combination of an eight-petaled lotus and a four-spoked wheel. However, many examples, including the Hahn Foundation handscroll, depict only a four-spoked wheel. Among the maṇḍalas described in the *Sarvadurgatipariśodhana-tantra*, examples of this maṇḍala are the most numerous after mandalas of Sarvavid-Vairocana (M-23) and Navoṣṇīṣa (V-38). The Hahn Cultural Foundation possesses two other examples of coloured thangkas of this maṇḍala.

25. Thirteen-deity Vajrapāṇi-maṇḍala



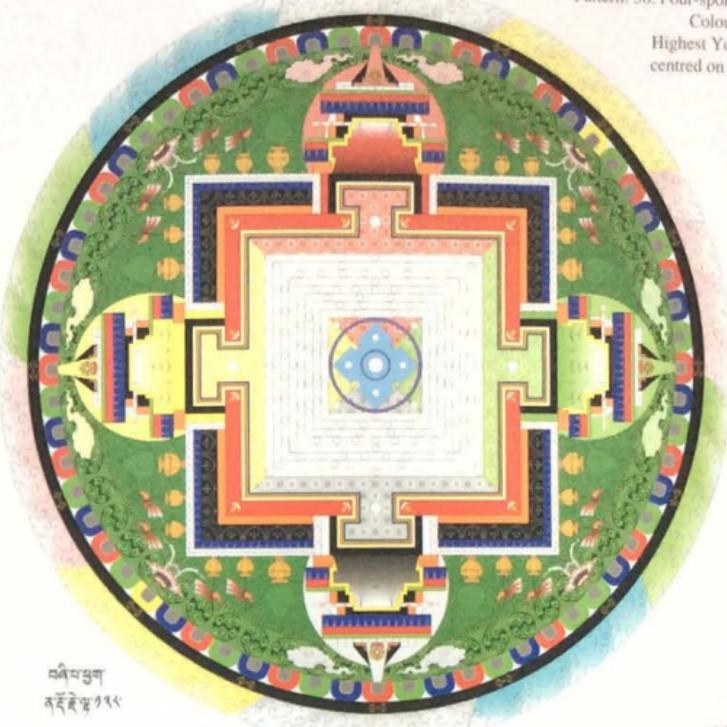
Pattern: 28b. Lotus + wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 8

This mandala is said to correspond to the third of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*, and it is called “Phyag na rdo rje thugs,” or “Vajrapāṇi-Mind,” because it is assigned to the mind among the three mysteries of body, speech and mind. In the centre Vajrapāṇi (here represented by a vajra) is depicted, and the four Buddhas Vairocana (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north) are arranged in the four cardinal directions around the main deity. In the four intermediate directions outside the wheel are the four outer offering goddesses Vajradhūpā, Vajrapuspā, Vajradipā and Vajragandhā, and in the four gates are the four gatekeepers Vajrāṅkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa. Thus, this mandala consists of thirteen deities. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since it is centred on Vajrapāṇi, who belongs to the Vajra family presided over by Akṣobhya. *Roñ tha's Iconometry* describes this mandala, like the thirteen-deity Aparimitāyus-mandalas (M-24), as a combination of an eight-petalled lotus and a four-spoked wheel, but the Hahn Foundation handscroll depicts only a four-spoked wheel. Among the mandalas described in the *Sarvadurgatipariśodhana-tantra*, examples of coloured thangkas depicting this mandala, apart from mandala sets, are rare.

26. One-hundred-and-thirty-eight-deity Vajrapānicakravartin-mandala

Pattern: 30. Four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

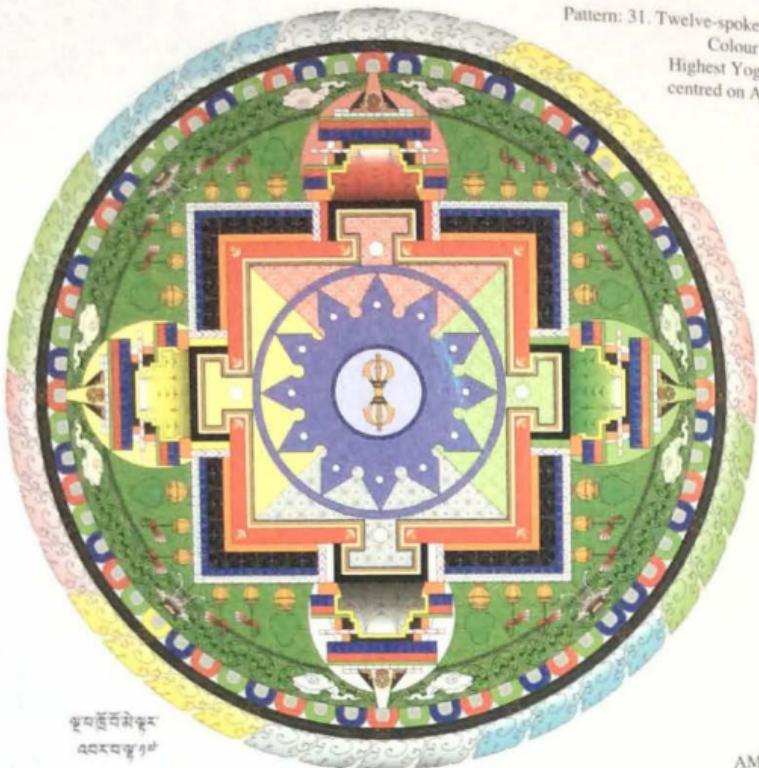


AMM: No. 18

This mandala is the largest among the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*, and it is said to correspond to the eleventh mandala of this scripture. It is called “bDe ba chen po yon tan,” or “Mahāsukha-Virtue,” because it is assigned to virtue among the five categories of body, speech, mind, action and virtue. Vajrasattva is depicted on the hub of the four-spoked wheel, and four Buddhas or four Bodhisattvas are arranged in the four cardinal directions around the main deity. In the four corners of the inner square are the four Buddha-mothers, and in the eightfold outer square are the seven Buddhas of the past, the sixteen great bodhisattvas, the sixteen bodhisattvas of the Auspicious Aeon (Bhadralakpa), sixteen śrāvakas, twelve *pratyekabuddhas*, eight principal gods, eight planets, twenty-eight constellations, the four celestial kings and the protectors of the ten directions. In the four gates are the four gatekeepers Vajrāṅkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāvēśa. Thus, this mandala consists of 138 deities. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since it is centred on Vajrasattva, who belongs to the Vajra family presided over by Akṣobhya. Among the mandalas based on the *Sarvadurgatipariśodhana-tantra*, examples of this mandala are relatively common. The Hahn Cultural Foundation and the Victoria and Albert Museum each possess a good example of a coloured thangka of this mandala. However, both omit the four Buddha-mothers in the inner square, and the eightfold square has been replaced by eight concentric circles. Thus, there are slight differences in the arrangement of the deities and the iconometry.

27. Seventeen-deity Vajrajvālānalārka-maṇḍala

Pattern: 31. Twelve-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

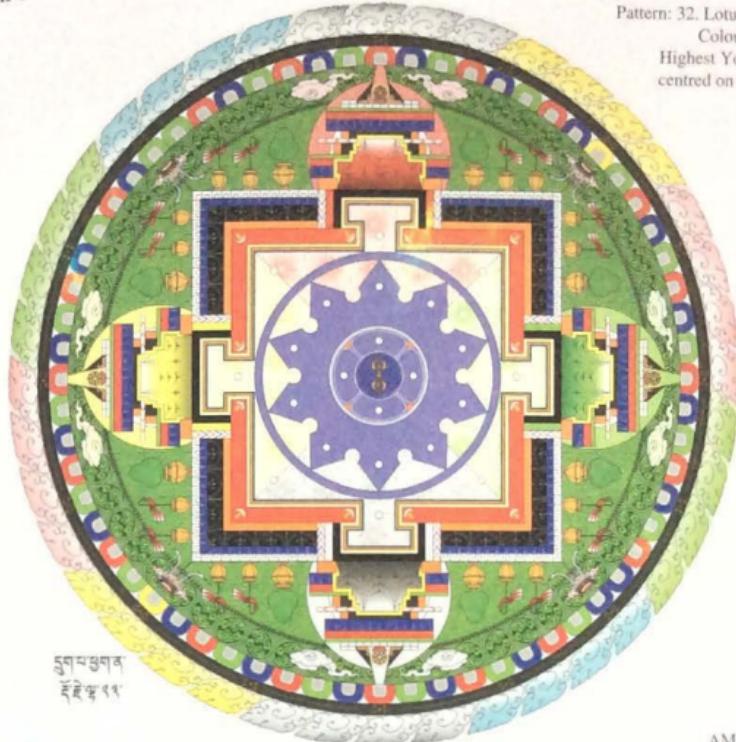


AMM: No. 9

This mandala is said to correspond to the last of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*, and it is called "Me ltar 'bar ba phrin las," or "Jvälänälärka-Action," because it is assigned to action among the five categories of body, speech, mind, action and virtue. It takes the form of a twelve-spoked wheel, on the hub of which a wrathful deity named Vajrajälänälärka (here represented by a vajra) is depicted as the main deity. On the twelve spokes are Trailokyavijaya, Loka gsum snañ (Sanskrit name unknown), Takkiräja and Niladanda (on the four central spokes), Amṛtakundalin, Hayagrīva, Mahābala and Acalā (on the four spokes on the right), and Kālārakṣaśi, Karmarakṣaśi, Artharakṣaśi and Upāyarakṣaśi (on the four spokes on the left). In the four gates are the four female gatekeepers Kālānkuśi, Kālapāśi, Kālasphoṭa and Kālāveśā. The *Abhisamayamuktāmālā* and two commentaries on the *Sarvadurgatipariśodhana-tantra* by Vajravarman and Buddhaguhyā differ somewhat with regard to the names and arrangement of the four rākṣaśis and four female gatekeepers. Although this mandala is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E) since it is centred on Vajrajälänälärka, who belongs to the Vajra family presided over by Aksobhya. Among the mandalas based on the *Sarvadurgatipariśodhana-tantra*, examples of coloured thangkas depicting this mandala are rare, but one example is known to exist in a private collection in Japan.

28. Twenty-three-deity mandala of Vajrapāṇi surrounded by the protectors of the ten directions and the four great kings

Pattern: 32. Lotus + wheel;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya



AMM: No. 62

This mandala is thought to be a combination of "Vajrapāni surrounded by the four celestial kings" and "Vajrapāni surrounded by the protectors of the ten directions," the third and fourth of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*. It takes the form of a four-petaled lotus set on the hub of a ten-spoked wheel. On the pericarp of the lotus Vajrapāni (here represented by a vajra) is depicted, and on the four petals are the four celestial kings Dhṛitarāṣṭra (east), Virūḍhaka (south), Virūpākṣa (west) and Vaiśravaṇa (north). On the spokes of the outer wheel are the protectors of the ten directions, i.e., Indra (east), Agni (southeast), Yama (south), Nairṛti (southwest), Varuṇa (west), Vāyu (northwest), Vaiśravaṇa (north), Iśāna (northeast), Brahmā (top) and Pṛthivī (bottom). In the four corners are the four inner offering goddesses, and in the four gates are the four gatekeepers Vajrāṅkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa. Thus, the total number of deities is twenty-three. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since it is centred on Vajrapāni. The Nor mandalas, meanwhile, include separately a mandala of Vajrapāni surrounded by the four celestial kings (No. 33) and a mandala of Vajrapāni surrounded by the protectors of the ten directions (No. 34). Both are frequently found in the sphere of Tibetan Buddhism, but the combining of these two mandalas as in the present case is fairly rare.

29. Forty-five-deity Vajrapāṇi-maṇḍala

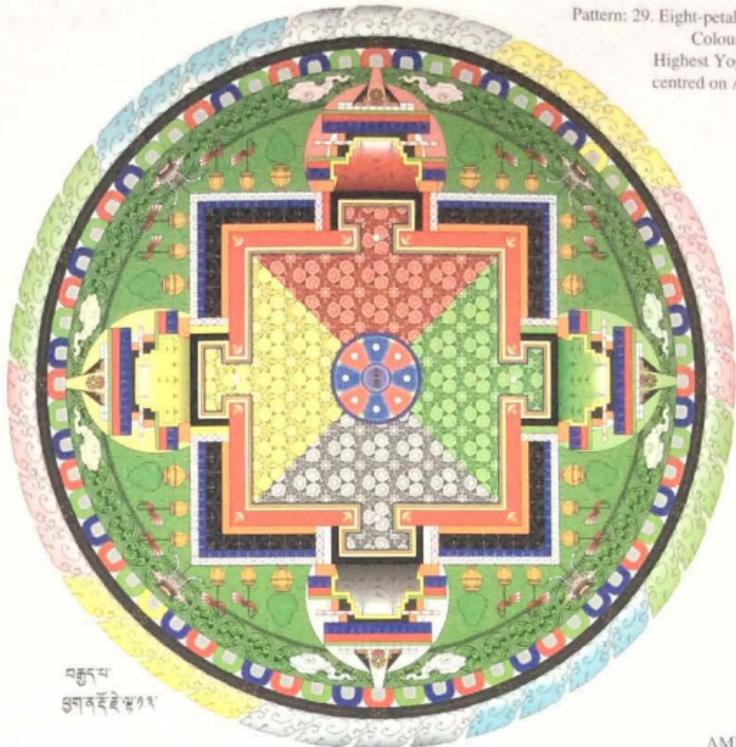
Pattern: 36c. Nine-panel grid +
surrounding strips;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya



AMM: No. 61

This mandala is said to correspond to the sixth of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*. It is a mandala depicting various deities symbolizing heavenly bodies and takes the form of a nine-panel grid surrounded by a square. In the centre, Vajrapāṇi (here represented by a vajra) is depicted as the main deity. In the eight directions surrounding the main deity are eight ascetics symbolizing eight planets, i.e., Moon (east), Sun (southeast), Saturn (south), Rāhu (southwest), Mars (west), Venus (northwest), Jupiter (north) and Mercury (northeast). Therefore, this mandala is called "Draṇ sron̄ brygad," or "Eight Ascetics." In the outer square are the twenty-eight constellations: Kṛtiā, Rohiṇī, Mṛgaśīra, Ārdrā, Punarvasu, Puṣya, Aśleṣā (east), Maghā, Pūrvaphalgunī, Uttaraphalgunī, Hastā, Cittā, Svātī, Viśākhā (south), Anurādhā, Jyesthā, Mūla, Pūrvāśādhā, Uttarāśādhā, Śravaṇā, Abhijit (west), Śatabhiṣā, Dhaniṣṭhā, Pūrvabhadrapadā, Uttarabhadrapadā, Revati, Aśvinī and Bharaṇī (north). In addition, in the four corners are the four outer offering goddesses, and in the four gates are the four gatekeepers Vajrāṅkuṣa, Vajrapāśa, Vajrasphoṭa and Vajrāvēśa. Thus, the total number of deities is forty-five. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E) since it is centred on Vajrapāṇi. The Nor mandalas include a mandala of Trailokyavijaya surrounded by the *grahas* (planets) and *nakṣatras* (constellations) (No. 35) which is centred on three-headed and four-armed Trailokyavijaya and, lacking the four outer offering goddesses, consists of forty-one deities.

30. Thirteen-deity maṇḍala of Vajrapāṇi surrounded by the eight great *nāgas*

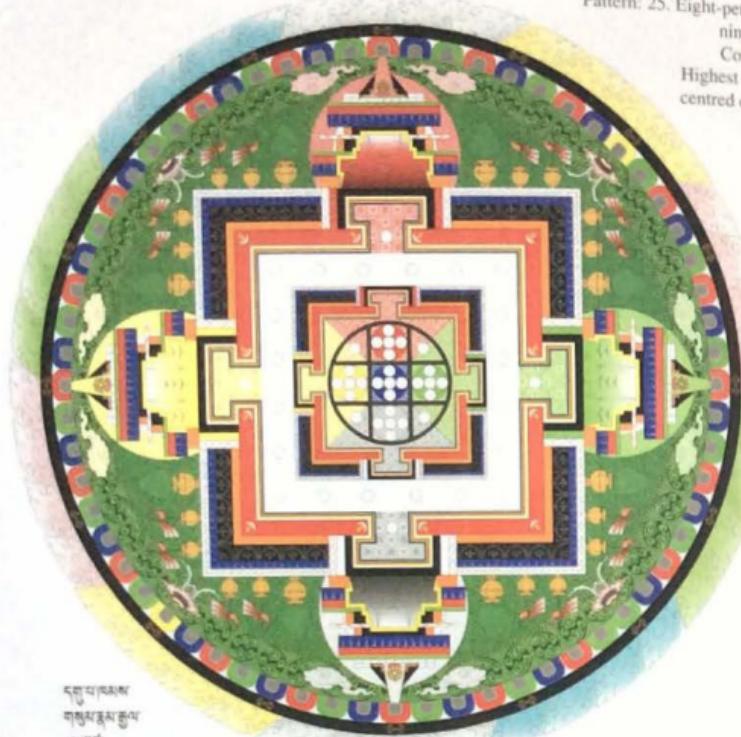


Pattern: 29. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

This mandala corresponds to the seventh of the eleven or twelve mandalas based on the *Sarvadurgatipariśodhana-tantra*. It takes the form of an eight-petalled lotus, on the pericarp of which Vajrapāni (here represented by a vajra) is depicted. On the eight lotus petals are the eight great *nāgas*, i.e., Ananta (east), Taksaka (south), Karkotaka (west), Kulika (north), Vāsuki (southeast), Saṅkhapāla (southwest), Padma (northwest) and Varuṇa (northeast). When compared with other mandalas, the central eight-petalled lotus is quite small. *Ron tha's Iconometry* stipulates that one should depict an eight-petalled lotus inside the outer square. The *Abhisamayamuktāmālā*, only explaining that one should visualize the four families as gatekeepers, does not give the names of the four gatekeepers. 'On *rgyal sras* explains this as a reference to the four castes, starting with *kṣatriyas*. The Nor mandalas include a mandala of Vajrapāni surrounded by the eight great *nāgas* (No. 36), and it lacks the four gatekeepers. The *rGyud sde kun btus* (Collection of All Tantras) interprets them as the four gatekeepers starting with Vajrānkuśa. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E) since it is centred on Vajrapāni.

31. Fifty-seven-deity Trailokyavijaya-maṇḍala

Pattern: 25. Eight-petalled lotus + nine-panel grid;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



AMM: No. 16

This mandala is the basic mandala of Chapter II of the *Sarvatathāgatatattvasamgraha*, the root text of the Yoga tantras, and corresponds to the Gözanze-e (Trailokyavijaya-maṇḍala) of the Sino-Japanese Vajradhātu-maṇḍala, which consists of nine mandalas. It consists of fifty-three deities: five Buddhas, four *pāramitā* goddesses, sixteen great bodhisattvas, eight offering goddesses, four gatekeepers and the sixteen bodhisattvas of the Auspicious Aeon (Bhadralakpa). The Hahn Foundation handscroll depicts a double pavilion, and the four gatekeepers are also duplicated. The inscription of the Hahn Foundation handscroll gives the total number of deities as fifty-seven (although it does not depict the four gatekeepers of the inner mandala). According to *Ron tha's Iconometry*, this mandala takes the form of four-petalled lotuses set in a nine-panel grid as in the Vajradhātu-maṇḍala (V-37). However, the Hahn Foundation handscroll depicts five lunar discs set in a nine-panel grid, like the Sino-Japanese Vajradhātu-maṇḍala. Moreover, the Hahn Foundation handscroll depicts the four outer offering goddesses, four gatekeepers and sixteen bodhisattvas of the Auspicious Aeon in the outer maṇḍala and omits the twenty protective deities of the Outer Vajra family which are explained in Chapter II of the *Sarvatathāgatatattvasamgraha*. The colour scheme of the courtyard ought to be that of the Yoga tantras centred on Vairocana since this maṇḍala is centred on Vairocana even though it is classified as belonging to the Vajra family. However, the Hahn Foundation handscroll adopts an unusual colour scheme, that of the Highest Yoga tantras centred on Akṣobhya, since Mitrayogin changed the main deity from Vairocana to Trailokyavijaya in his *Abhisamayamuktāmālā*.

32. Fifty-seven-deity Sarvārthasiddhi-maṇḍala

Pattern: 25. Eight-petalled lotus +
nine-panel grid;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 14

This mandala is the basic mandala of Chapter IV of the *Sarvatathāgatataattvasamgraha*, and all of the deities except the five Buddhas are emanations of Ākāśagarbha. Like the Trailocyavijaya-mandala (M-31), this mandala consists of five Buddhas, sixteen great bodhisattvas, four *pāramitā* goddesses, eight offering goddesses, four gatekeepers and the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa). Thus, this mandala consists of fifty-three deities since it does not have a double pavilion and has no need to duplicate the gatekeepers as in the Trailocyavijaya-mandala (M-31). Therefore, the inscription of the Hahn Foundation handscroll would seem to be in error when it gives the total number of deities as fifty-seven. According to *Ron tha's Iconometry*, this mandala takes the form of nine four-petalled lotuses set in a nine-panel grid as in the Vajradhātu-mandala (V-37). However, the Hahn Foundation handscroll depicts only a four-petalled lotus set in the central panel, where Vairocana and the four *pāramitā* goddesses are depicted. Although it is classified as belonging to the Jewel family represented by Ākāśagarbha, the colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since it is centred on Vairocana. The Sarvārthasiddhi-maṇḍala is not included in any other mandala sets, and a wall painting (15th century) in the north chapel in the dome (*bum pa*) of the Great Stūpa of dPal 'khor chos sde in rGyal rtse may be the only extant example of this mandala.

33. Fifty-seven-deity Sarvajagadvinaya-mandala

Pattern: 25. Eight-petalled lotus + nine-panel grid;
Colour scheme:
Yoga tantras centred on Vairocana

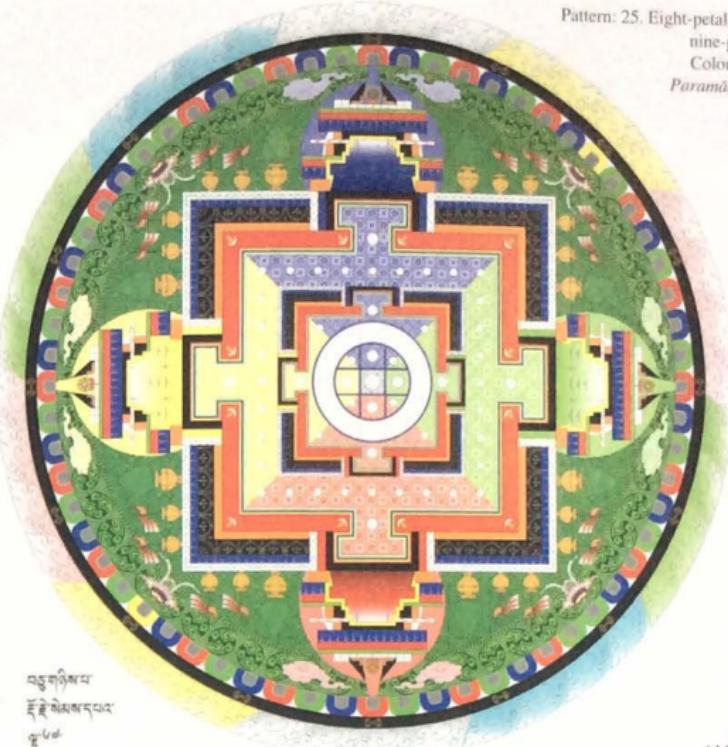


AMM-No. 15

This *maṇḍala* is the basic *maṇḍala* of Chapter III of the *Sarvatathāgatatattvasaṃgraha*, and all of the deities except the five Buddhas, such as Ekādaśamukha, Hayagrīva and Amoghapāśa, are emanations of Avalokiteśvara. Like the *Trailokyavijaya-maṇḍala* (M-31), this *maṇḍala* consists of five Buddhas, sixteen great bodhisattvas, four *pāramitā* goddesses, eight offering goddesses, four gatekeepers and the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa). Thus, this *maṇḍala* consists of fifty-three deities. Like the *Sarvārthaśiddhi-maṇḍala* (M-32), it does not have a double pavilion and has no need to duplicate the gatekeepers. Therefore, the inscription of the Hahn Foundation handscroll would seem to be in error when it gives the total number of deities as fifty-seven. According to *Ron tha's Iconometry*, it takes the form of nine four-petaled lotuses set in a nine-panel grid as in the *Vajradhātu-maṇḍala* (V-37). However, the Hahn Foundation handscroll depicts it as a square nine-panel grid rotated at an angle of forty-five degrees. This pattern also appears in the only extant example of this *maṇḍala* in the dome (*bum pa*) of the Great Stūpa of dPal 'khor chos sde in rGyal rtse. This fact shows that the editor of the Hahn Foundation handscroll was versed in the iconography of Esoteric Buddhism. Although it is classified as belonging to the Lotus family represented by Avalokiteśvara, the colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since it is centred on Vairocana.

34. Sixty-one-deity Paramādya-Vajrasattva-maṇḍala

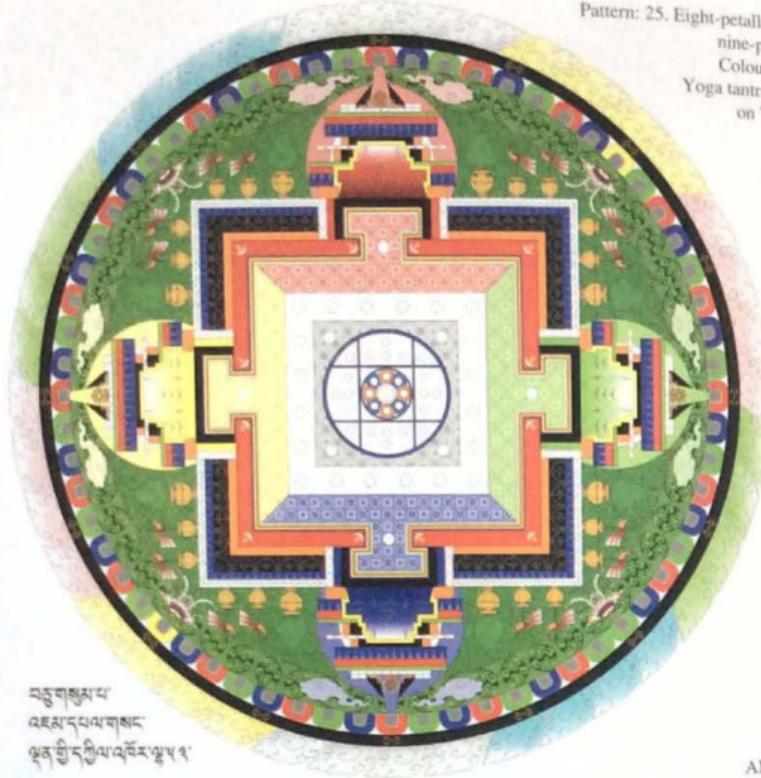
Pattern: 25. Eight-petalled lotus +
nine-panel grid;
Colour scheme:
Paramādya-tantra



AMM: No. 11

The *Paramādyatantra* is a development of the *Prajñāpāramitānaya-sūtra*, and in Tibet it is classified among the Yoga tantras like the *Sarvatathāgatataattvasamgraha*. It describes many mandalas, among which the Vajrasattva-mandala is the first, being explained at the beginning of this scripture. The inner pavilion takes the form of a nine-panel grid, in the centre of which Vajrasattva is depicted as the main deity. Vajramanodbhava (east), Kelikīla (south), Vajrānismara (west) and Vajragarva (north) are arranged in the four cardinal directions around the main deity, and in the four intermediate directions of the central circle are the offering goddesses of the four seasons, i.e., Vajrаратi (southeast), Mahāratavajī (southwest), Vajralocanī (northwest) and Mahāśī (northeast). They are the same as the attendant deities of the Rishu-e (mandala of the *Prajñāpāramitānaya-sūtra*) in the Sino-Japanese Vajradhātu-mandala, which consists of nine mandalas. In the four cardinal directions are the four Buddhas Aksobhya (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north), who are each accompanied by two of the eight great bodhisattvas of the *Prajñāpāramitānaya-sūtra*. In the four gates of the inner and outer pavilions are the four gatekeepers Rūpā, Śabdā, Gandhā and Rasā (eight in total), in the four corners of the outer pavilion are the four goddesses Lāsyā, Hāsyā, Gītā and Nṛtyā, and in each of the four strips of the outer pavilion are seven protective deities. Thus, the total number of deities is sixty-one. This mandala adopts an unusual colour scheme consisting of red (east), yellow (south), blue (west) and green (north).

Pattern: 25. Eight-petalled lotus + nine-panel grid;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 4

This maṇḍala belongs to the school of Vilāsavajra (8th century), called *gSaṅ Idan* in Tibet, which was a school of interpretation of the *Mañjuśrīnāmasaṅgīti*. In Tibet, images based on this tradition have been produced until recently. This maṇḍala takes the form of an eight-petalled lotus set in the centre of a nine-panel grid surrounded by a square. On the pericarp of the lotus Mañjughoṣa-jñānasattva is depicted as the main deity. On the lotus petals in the four cardinal directions there are depicted four kinds of Mañjuśrī, i.e., Vajrakhadga (east), Prajñājñāna (south), Arapacana (west) and Jñānakāya (north), and on the lotus petals in the four intermediate directions are the four *pāramitās*. In each of the panels in the four cardinal directions are four of the sixteen great bodhisattvas; in the panels in the intermediate directions are the four inner offering goddesses Lāsyā, Mālā, Gītā and Nrtyā; in the four strips of the outer square are the sixteen bodhisattvas of the Auspicious Aeon (Bhadralakpa) and the four outer offering goddesses; and in the four gates are the four gatekeepers starting with Vajrāṅkuśa. Thus, this maṇḍala consists of fifty-three deities. The Hahn Foundation handscroll depicts fifty-seven seats for the deities in this maṇḍala even though the inscription gives the total number of deities as fifty-three. This may be due to a mistaken duplication of four offering goddesses. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since it is centred on Mañjughoṣa-jñānasattva, who belongs to the Tathāgata family presided over by Vairocana.

36. Seventeen-deity Mañjughoṣa-maṇḍala (as transmitted by Candragomin)

Pattern: 26. Nine-panel grid;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 5

Candragomin was an Indian Buddhist scholar who composed a Sanskrit grammar and an extensive commentary on the *Mañjuśrīnāmasaṅgīti* (Peking No. 3363). A *History of Tibetan Buddhism* records that he engaged in debate with the Mādhyamika philosopher Candrakīrti, but this is improbable since, according to modern research, he was active in the first half of the tenth century. This maṇḍala is based on his interpretation of the *Mañjuśrīnāmasaṅgīti*. The centre of the inner pavilion takes the form of a nine-panel grid, in the centre of which Mañjughoṣa-jñānasattva is depicted as the main deity. Aksobhya (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north) are arranged in the four cardinal directions around the main deity, and in the four intermediate directions are the four Buddha-mothers. In the four corners are the four inner offering goddesses, and in the four gates are the four gatekeepers starting with Vajrāṇikuṣa. Thus, the number of deities in the inner pavilion is seventeen. The outer pavilion takes the form of a triple square, and in the first square are the sixteen bodhisattvas of the Auspicious Aeon (Bhadrakalpa), in the second square goddesses who are deifications of doctrinal categories of Buddhism, and in the third square twenty-eight constellations. The four gates are occupied by the four celestial kings. Thus, the total number of deities is 133. However, the inscription of the Hahn Foundation handscroll does not count the deities in the outer pavilion. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since it is centred on Mañjughoṣa-jñānasattva, who belongs to the Tathāgata family presided over by Vairocana.

Pattern: 27. Four-petalled lotus + sixteen-spoked wheel;
Colour scheme:
Yoga tantras centred
on Vairocana



AMM: No. 76

This maṇḍala is also based on the *Mañjuśrīnāmasaṅgīti* and is centred on Mañjughoṣa-jñānasattva. It takes the form of a four-petalled lotus set on the hub of a sixteen-spoked wheel. On the pericarp of the four-petalled-lotus Mañjughoṣa-jñānasattva (here represented by a manuscript of the *Prajñāpāramitā-sūtra*) is depicted as the main deity, and on the lotus petals in the four cardinal directions the four *pāramitās*—Sattvavajrī (east), Ratnavajrī (south), Dharmavajrī (west) and Karmavajrī (north)—are arranged around the main deity. On the sixteen spokes of the outer wheel are the sixteen great bodhisattvas of the Vajradhātu-maṇḍala: Vajrasattva, Vajrarāja, Vajrarāga and Vajrasādhu (east), Vajraratna, Vajrateja, Vajraketu and Vajrahāsa (south), Vajradharma, Vajratikṣṇa, Vajrahetu and Vajrabhāsa (west), and Vajrakarma, Vajrarakṣa, Vajrayakṣa and Vajrasandhi (north). The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) since it is centred on Mañjughoṣa-jñānasattva, who belongs to the Tathāgata family presided over by Vairocana. In Tibet, the *Mañjuśrīnāmasaṅgīti* is very popular as a text used for daily recitation. There are also many examples of the Dharmadhātuvāgiśvara-maṇḍala (V-39) based on this text, and maṇḍalas of the Viśāvajra tradition (cf. M-35) were also produced. However, this maṇḍala is not included in any other maṇḍala sets, nor has any coloured thangka depicting this maṇḍala been identified.

38. Sixty-four-deity Prajñāpāramitā-maṇḍala

Pattern: 35. Eight petalled lotus + ten four-petalled lotuses;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya



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କେତ୍ରମରିଦ୍ଵିତୀୟାୟକ୍ଷରତ୍ତାର୍ଥ

AMM: No. 72

Prajñāpāramitā is a deification of the *Prajñāpāramitā-sūtra*, the root scripture of Mahāyāna Buddhism. She is depicted as a beautiful goddess since *prajñāpāramitā* is a feminine noun, and in Tibet she was called “Yum chen mo,” or “Great Mother.” This mandala takes the form of an eight-petalled lotus in the centre of a nine-panel grid, and Prajñāpāramitā is depicted on the pericarp of the lotus. On the eight petals surrounding the main deity are the four Buddha-mothers and four *pāramitā* goddesses. In the four cardinal directions and four intermediate directions and at the top and bottom of the nine-panel grid the Buddhas of the ten directions, each accompanied by four bodhisattvas, are depicted. *Ron tha's Iconometry* explains that there should be an eight-petalled lotus in the centre of the nine-panel grid and ten four-petalled lotuses in the four cardinal directions and four intermediate directions and at the top and bottom, but the Hahn Foundation handscroll omits all the lotuses except an eight-petalled lotus in the centre. In Tibet and Nepal, Prajñāpāramitā is widely worshipped, and many images of Prajñāpāramitā can be seen, but examples of mandalas of Prajñāpāramitā are rare. There are three mandalas centred on Prajñāpāramitā (15th century) in the north chapel in the dome (*bum pa*) of the Great Stūpa of dPal 'khor chos sde in rGyal rtse, but none of them are identical with this mandala.

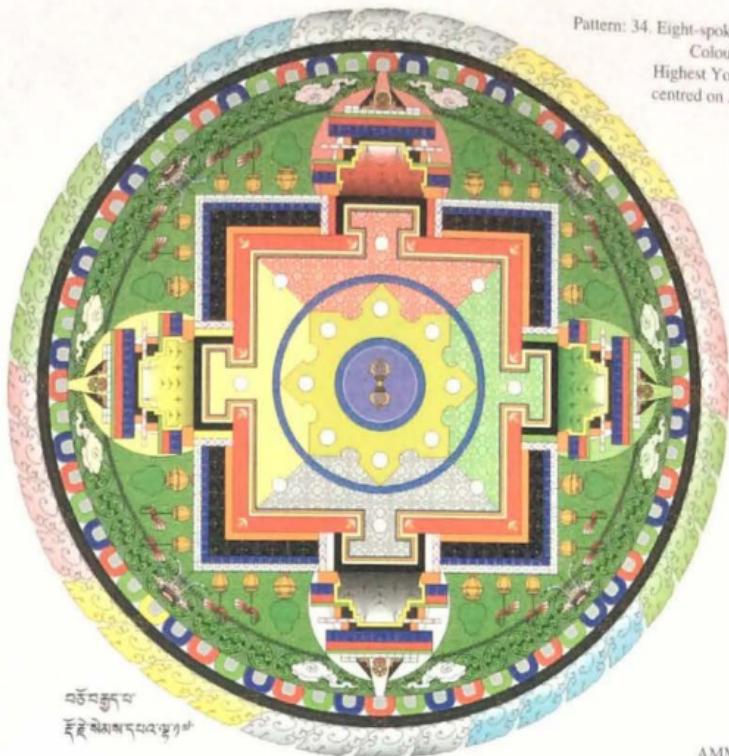
39. One-hundred-deity mandala of the one hundred clans



Pattern: 33. Eight petalled lotus +
eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

AMM: No. 100

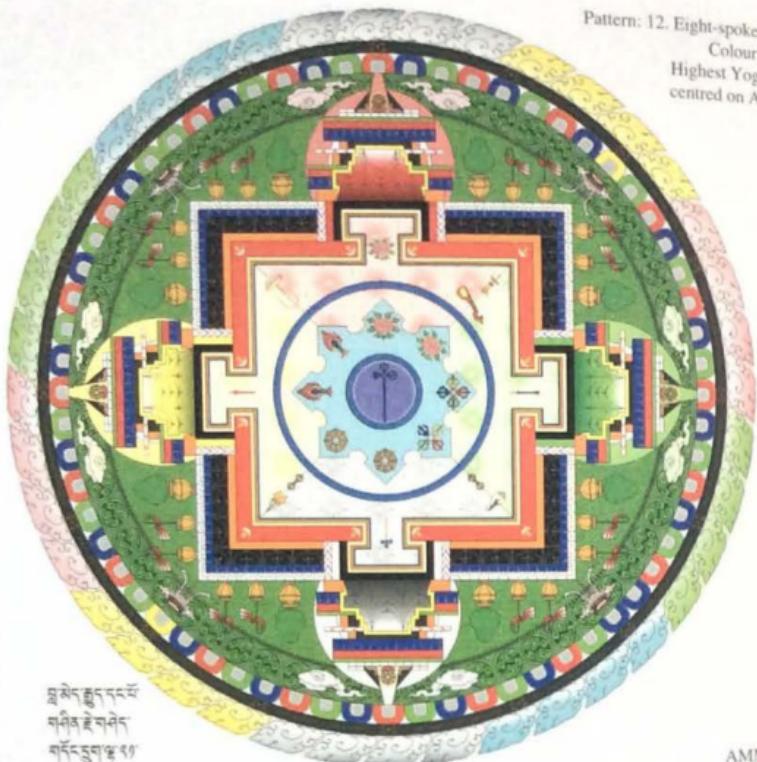
The “one hundred clans” represent the idea that the five families, the basis of the Vajradhātu-mandala and the Yoga tantras, further evolved into one hundred clans through their mutual interpenetration, and this mandala symbolizes this idea in the form of a mandala consisting of one hundred deities. It takes the form of a combination of an eight-petalled lotus and a sixteen-spoked wheel (or an eight-spoked wheel according to *Ron tha's Iconometry*) surrounded by a triple square, and on the pericarp of the lotus Sarvavid-Vairocana is depicted as the main deity. In the four cardinal directions around the main deity are Sarvadurgatipariśodhanarāja (east), Ratnaketu (south), Śākyakulendra (west) and Samkusumitarājendra (north). In the four intermediate directions of the central circle are Locanā (southeast), Māmakī (southwest), Pāṇḍarā (northwest) and Tārā (northeast). On the sixteen spokes of the outer wheel are the sixteen great bodhisattvas of the Vajradhātu-mandala, and in the four intermediate directions outside the wheel are the four inner offering goddesses. In the first outer square are the sixteen bodhisattvas of the Auspicious Aeon (Bhadrapalpa), in the second square are sixteen incomparable beings (*dpe bral gyi sems dpa'*) and the four outer offering goddesses, and in the third square are sixteen śrāvakas and twelve *pratyekabuddhas*. In the four gates are the four gatekeepers starting with Vajrāṇkuśa and the four celestial kings. Thus, the total number of deities is 101. In this way, this mandala was structured with reference to the Sarvavid-Vairocana-mandala (M-23) as a mandala consisting of the one hundred clans. The inscription of the Hahn Foundation handscroll gives the number of deities as one hundred, but only ninety-seven seats for deities are depicted. The colour scheme of the courtyard ought to be that of the Yoga tantras centred on Vairocana, but for some unknown reason the Hahn Foundation handscroll has adopted the colour scheme of the Highest Yoga tantras centred on Akṣobhya.



Pattern: 34. Eight-spoked wheel:
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

According to the *Abhisamayamuktāmālā*, this mandala is centred on Vajrasattva, who has a mantra of one hundred syllables (*śatākṣara*). This mantra is expounded in many Esoteric Buddhist scriptures, starting with the *Sarvatathāgatataattvasaṃgraha*, and is thought to be effective for purifying the sin of breaking a pledge and for protecting a practitioner. This mandala takes the form of an eight-spoked wheel, on the hub of which is Vajrasattva (here represented by a vajra), who holds a vajra in his right hand and draws a bell towards his body with his left hand. On the spokes in the four cardinal directions around the main deity are Vairocana (east), Ratnasambhava (south), Amitābha (west) and Amoghasiddhi (north). On the spokes in the four intermediate directions are the four Buddha-mothers Locanā (southeast), Māmakī (southwest), Pāṇḍarā (northwest) and Tārā (northeast). In the four corners are the four outer offering goddesses, and in the four gates are the four gatekeepers starting with Vajrāṇkuśa. Thus, the total number of deities is seventeen. Although it is classified among the Yoga tantras, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E) since it is centred on Vajrasattva. According to 'On *rgyal sras*, the Buddha in the east is Aksobhya, but it ought to be Vairocana if the colour scheme centred on Aksobhya is adopted.

41. Twenty-one-deity maṇḍala of six-headed Yamāntaka

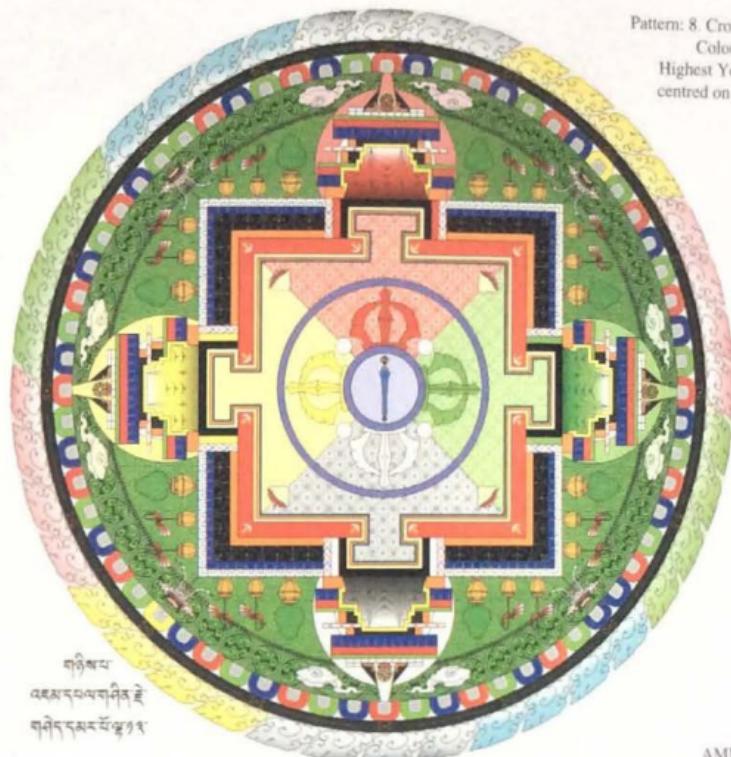


Pattern: 12. Eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 23

The Highest Yoga tantras in the Hahn Foundation handscroll of the *Mitra brgya rtsa* start with this maṇḍala. It is centred on six-headed Yamāntaka (here represented by a vajra-hammer), a wrathful emanation of Mañjuśrī. It takes the form of an eight-spoked wheel, in the centre of which is the main deity, six-headed, six-armed and six-legged Yamāntaka, red in complexion and accompanied by his consort Vajravetālī. Mohayamāri (east), Matsaryayamāri (south), Rāgayamāri (west) and Īrṣyāyamāri (north) are arranged on the spokes in the four cardinal directions, and on the spokes in the four intermediate directions are the four wrathful goddesses Pr̄thivīvajrā (southeast), Abvajrā (southwest), Tejovajrā (northwest) and Vāyuvajrā (northeast). The four inner offering goddesses Lāsyā, Mālā, Gītā and Nītyā and the four outer offering goddesses Dhūpā, Puṣpā, Dīpā and Gandhā occupy the four corners of the inner square. In the four gates are the four gatekeepers Mudgarayamāri (east), Dāṇḍayamāri (south), Padmayamāri (west) and Khadgayayamāri (north). It is worth noting that the Hahn Foundation handscroll depicts all the deities by means of their symbols. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). The arrangement of the deities is nearly identical to that of the twenty-one-deity Śaṇmukha-Mañjuśrī-Yamāri maṇḍala (No. 53) among the Nor maṇḍalas.

42. Thirteen-deity Raktayamāri-maṇḍala

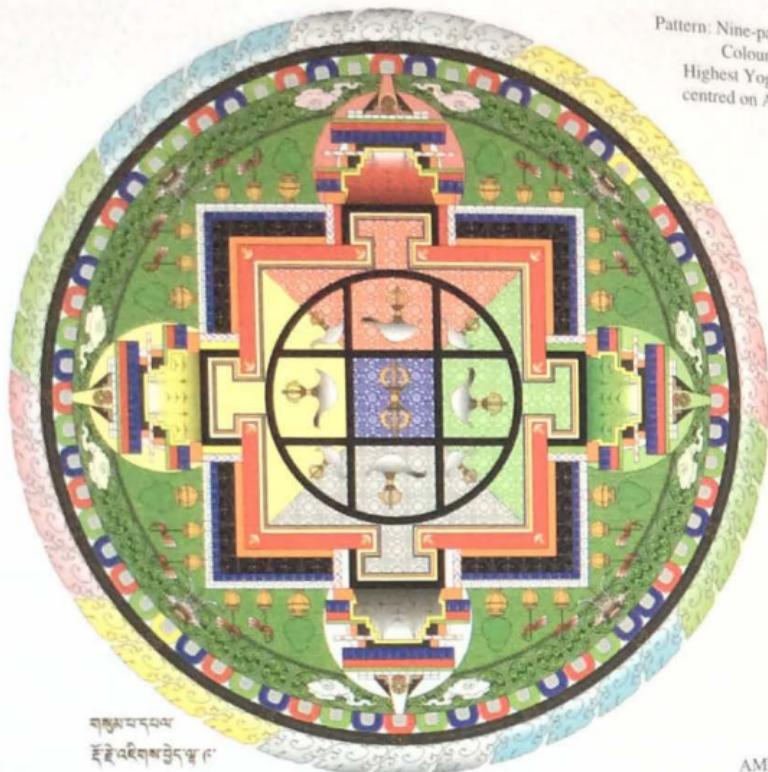


Pattern: 8. Crossed vajra;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 24

Raktayamāri means “red enemy of Yama (god of death)” and is thought to be a form of Yamāntaka, the “destroyer of Yama.” In Tibet, three styles of Yamāntaka (*gŠin rje dmar nag jigs gsum*), namely, Raktayamāri, Kṛṣṇayamāri and Vajrabhairava, are worshipped as the main deity in rites of subjugation (*abhicāraka*) to defeat the enemies of Buddhism. This maṇḍala takes the form of a wheel with four spokes in the shape of a crossed vajra. On the hub of the wheel one-headed and two-armed Raktayamāri (here represented by a blue club) accompanied by his consort Vajravatāli is depicted as the main deity. Mohayamāri (east) together with his consort Carcikā, Matsaryayamāri (south) together with his consort Vārāhi, Rāgayamāri (west) together with his consort Sarasvatī, and Īrṣyāyamāri (north) together with his consort Gaurī are arranged on the spokes in the four cardinal directions. In the four gates are four gatekeepers, starting with Yamarāja. The version in the Hahn Foundation handscroll does not depict any seats for deities on the spokes in the four cardinal directions or in the four gates, and instead it depicts seats between the spokes of the crossed vajra, but this would seem to be a drawing error. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

43. Nine-deity Vajrabhairava-maṇḍala

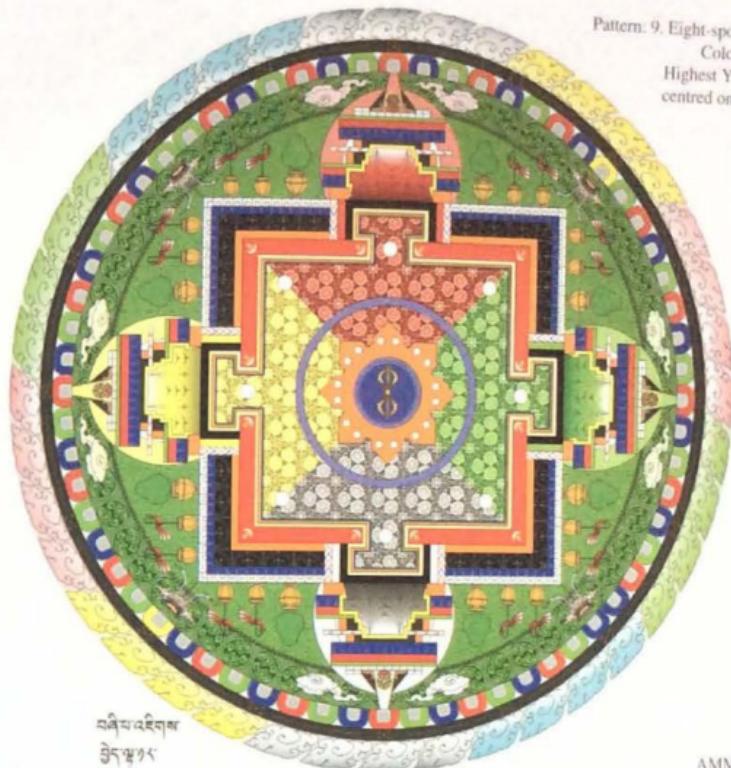


Pattern: Nine-panel grid;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

AMM: No. 25

Vajrabhairava is thought to be the most terrifying wrathful deity among the three styles of Yamāntaka (*gŠin rje dmar nag 'jigs gsum*). This mandala takes the form of a nine-panel grid, in the centre of which Vajrabhairava, nine-headed, thirty-two-armed and sixteen-legged, is depicted as the main deity, and he is surrounded by Yamāñkuśī (east), Yamapāśī (south), Yamasphotā (west), Yamāvēśā (north), Yamakālārātrī (southeast), Yamadūtī (southwest), Damṣṭrī (northwest) and Yamadāñjī (northeast). The Hahn Foundation handscroll depicts the main deity as a vajra and the eight female attendants as *karts* (curved knives). In present-day Tibet, especially in the dGe lugs pa order, the thirteen-deity Vajrabhairava mandala, which is consistent with the mandala theory of the *Guhyasamājā-tantra*, is very popular, but the present mandala is rather different. But the seventeen-deity Vajrabhairava-maṇḍala transmitted by sKyo lo tsā ba 'Od zer 'byuṇ gnas (No. 56) among the Nor mandalas is quite similar, with the names of the eight attendants almost identical, although it depicts the eight attendants outside the nine-panel grid, and so these two maṇḍalas differ in their arrangement of the deities. Like other maṇḍalas centred on Yamāntaka, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E).

44. Eighteen-deity Bhairava-maṇḍala

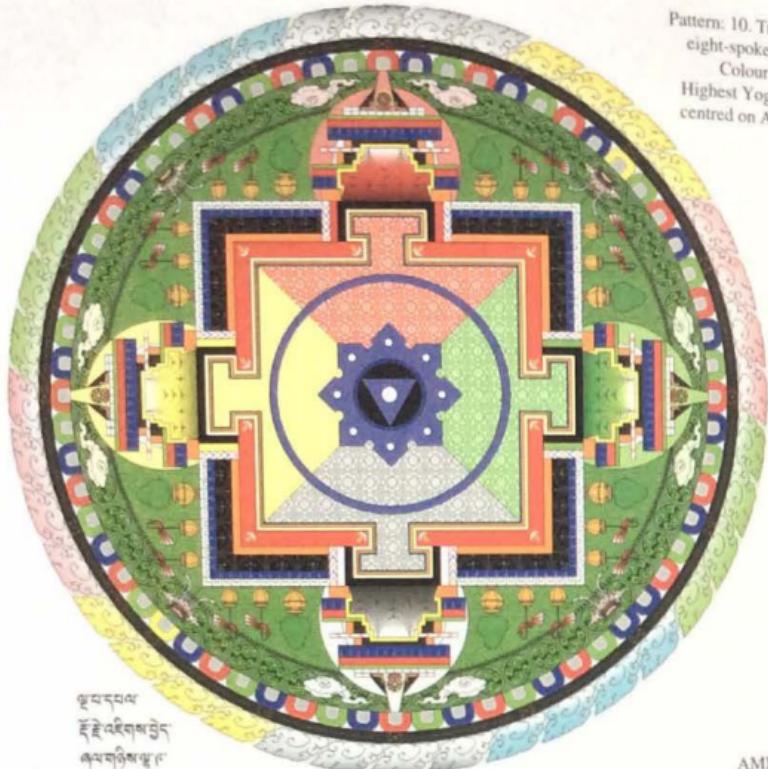


Pattern: 9. Eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 26

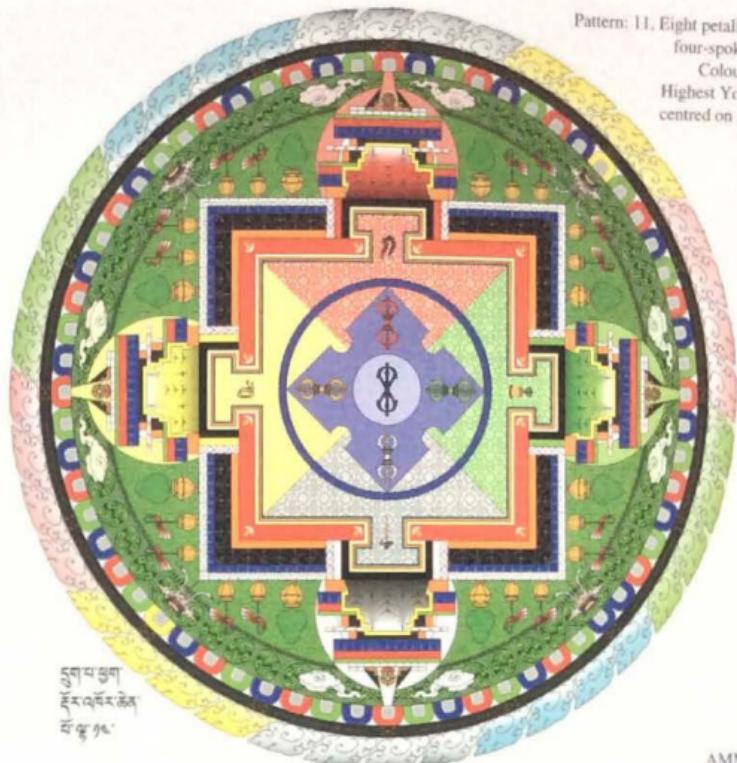
According to the *Abhisamayamuktāmālā*, this maṇḍala was transmitted by the Indian Tantric practitioner Vairocanarakṣita, who visited Tibet in the twelfth century. It takes the form of an eight-spoked wheel, on the hub of which Vajrabhairava, nine-headed, thirty-four-armed and sixteen-legged (here represented by a vajra), is depicted as the main deity accompanied by his consort Vajravetālī. On the eight spokes are gŚin rje chos kyi rgyal po (east), rTel ba (southeast), A ba glai mgo (south), Ya wa ti (southwest), gŚin rje mig dmar (west), Phya sans (northwest), rMig pa (north) and Ral pa tshar dgu (northeast) (Sanskrit names unknown), all of whom are accompanied by consorts. The two circles symbolizing the seats for deities on each of the eight spokes indicate that these eight deities are accompanied by consorts. In the four corners are the four inner offering goddesses Lāsyā, Mälā, Gītā and Nṛtyā, and in the four gates are the four female gatekeepers starting with Añkuśī. The seventeen-deity Vajrabhairava-maṇḍala as transmitted by sKyo lo tsā ba 'Od zer 'byuñ gnas (No. 56) among the Nor maṇḍalas is quite similar, with the names of the eight attendants almost identical, but their arrangement differs. Like other maṇḍalas centred on Yamāntaka, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

45. Nine-deity mandala of two-armed Bhairava



According to the *Abhisamayamuktāmālā*, this mandala is centred on one-headed and two-armed Vajrabhairava, who has the head of a buffalo and holds a *kartṛ* in his right hand and a *kapāla* (skull cup) full of blood in his left hand. It takes the form of a triangle set in an eight-spoked wheel blue-black in colour. In the centre of the triangle, Vajrabhairava is depicted as the main deity. On the eight spokes are the eight attendants gŚin rje ya wa ti (east), Chos rgyal (south), rTel pa (west), A ba glaṇ mgo (north), gŚin rje rmig pa (southeast), Phyā sanā (southwest), Mig dmar (northwest) and Ral pa tshar dgu (northeast). Eight similar attendants also appear in the eighteen-deity Bhairava-mandala (M-44), but their arrangement differs. The inscription of the Hahn Foundation handscroll gives the title of this mandala as "Two-headed Vajrabhairava" (*rDo rje 'jigs byed žal gṇis*), but this would seem to be an erroneous abbreviation of "One-headed and two-armed Vajrabhairava" (*rDo rje 'jigs byed žal cig phyag gṇis*). Like other mandalas centred on Yamāntaka, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

46. Fourteen-deity Mahācakravajrapāni-maṇḍala



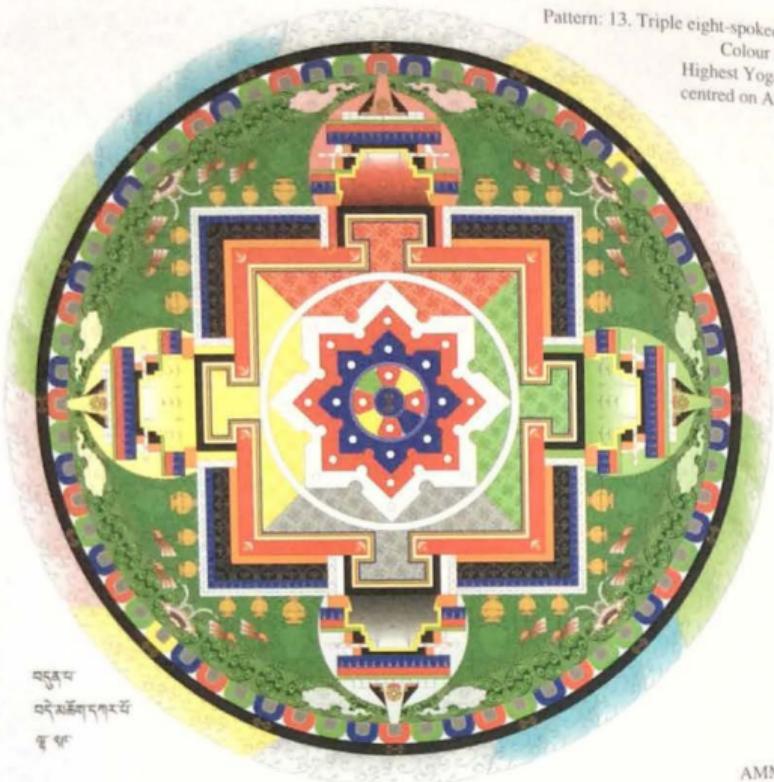
Pattern: 11, Eight petalled lotus + four-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 82

Three-headed and six-armed Mahācakravajrapāni, based on the *Nilāmbaradharavarajrapāni-tantra*, is a popular tutelary deity in Tibet. His maṇḍala takes the form of a four-spoked wheel, in the centre of which Mahācakravajrapāni (here represented by a blue vajra) accompanied by his consort is depicted as the main deity. Surrounding him, on the spokes in the cardinal directions, are the four wrathful deities bDud las rgyal byed (east), rDo rje gzi brjid (south), rNam pa sgra sgrogs (west) and bDud rtsi 'kyil pa (north) (Sanskrit names unknown), who are all one-headed, four-armed and accompanied by a consort. But in the present example they are represented by vajras in white, yellow, red and green respectively. In the four gates are four pairs of gatekeepers, starting with Ankuṣa and Ankuṣī. In some examples, they are depicted as a couple (*yab yum*), while in other examples the male and female deities are positioned on either side of each of the gates. In the Hahn Foundation handscroll, they are represented by symbols, namely, a hook, a noose, a chain and a bell. *Rori tha*'s *Iconometry* describes this mandala as an eight-petalled lotus set on the hub of a four-spoked wheel, but many extant examples, including the Hahn Foundation handscroll, omit the eight-petalled lotus. While the total number of deities in this mandala is usually counted as thirteen, the *Padaratnamālā* and the inscription of the Hahn Foundation handscroll include the consort of the main deity, making fourteen deities in all.

47. Twenty-nine-deity mandala of White Samvara

Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya



AMM No. 40

The Mother tantras in the Hahn Foundation handscroll of the *Mitra bryga rtsa* start with this mandala. Typical mandalas of the Mother tantras have already been included in the handscroll of the *Vajrāvalī* set, and the handscroll of the *Mitra bryga rtsa* set includes only rare types not included in the *Vajrāvalī* set. Therefore, comments on these mandalas will focus mainly on differences from typical mandalas included in the *Vajrāvalī* set. Like other mandalas belonging to the Samvara cycle, this mandala takes the form of a triple eight-spoked wheel around an eight-petaled lotus in the centre. On the pericarp of the lotus, the main deity White Samvara is depicted. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khandarohā (west) and Rūpiṇī (south). Heroines (female deities) do not appear in this mandala, and only heroes (male deities) are depicted on the wheels of the three mysteries. In addition, the four female animal-headed gatekeepers, starting with Kākāsyā, and the four goddesses starting with Yamadādhī in the outermost square have been omitted. Thus, the total number of deities is twenty-nine. In this way, this mandala is centred on male deities and is called the "father cycle" (*yab 'khor*). *Ron tha's Iconometry* describes this mandala as being identical with other mandalas belonging to the Samvara cycle, but the Hahn Foundation handscroll depicts the triple eight-spoked wheel not in the shape of a *dharma-cakra* (wheel of the Law) but in the shape of a *cakra* (wheel) as a weapon.

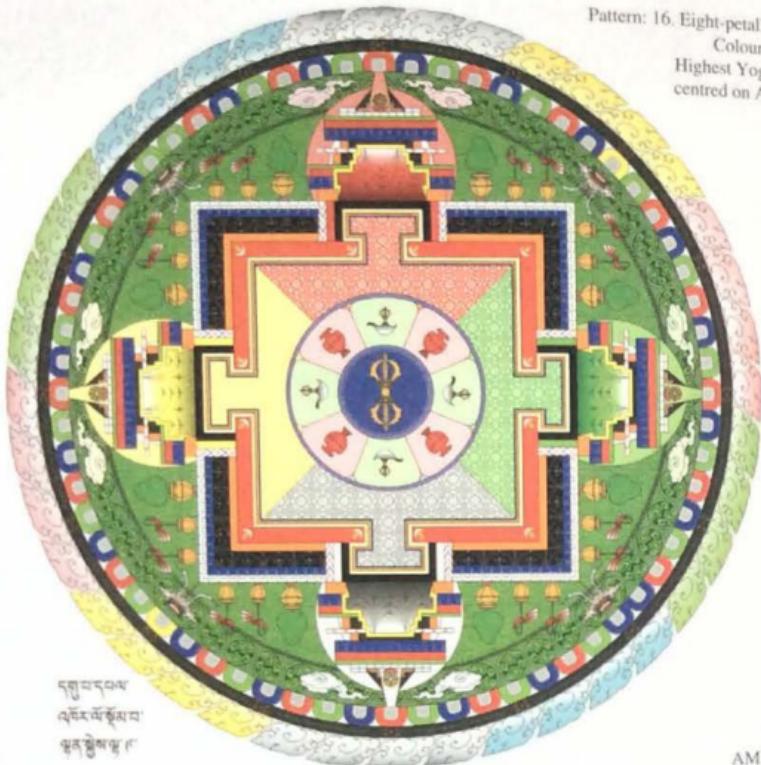
48. Thirteen-deity Cakrasamvara-mandala



Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

This mandala takes the form of an eight-petalled lotus, on the pericarp of which four-headed and twelve-armed Samvara accompanied by his consort Vajravārāhī is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khaṇḍarohā (west) and Rūpiṇī (south). In the four gates are the four animal-headed female gatekeepers Kākāsyā (east), Ullukāsyā (north), Śvānāsyā (west) and Śūkarāsyā (south), while the four goddesses Yamadādhī (southeast), Yamadūtī (southwest), Yamadamṣṭri (northwest) and Yamamathanī (northeast) (here represented by *kartrs*) are arranged in the four corners of the courtyard. This mandala is described in Chapter 13 of the *Samvarodaya-tantra*, an explanatory tantra of the Samvara cycle, and in composition it corresponds to the sixty-two-deity mandala of Cakrasamvara (V-19) minus the circles of the three mysteries of body, speech, and mind. As in other mandalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). In Tibet, there are not many examples of the thirteen-deity version of the Samvara-mandala, whereas in Nepal it is more prevalent.

49. Five-deity Sahajaśamvara-maṇḍala

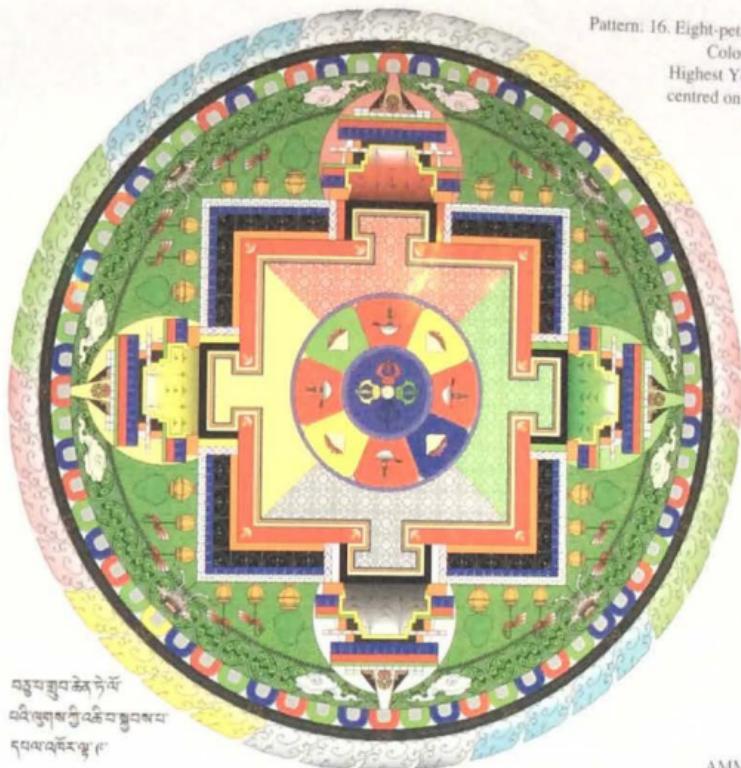


Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 43

Sahaja (innate) is a term referring to the ultimate truth of the Mother tantras, while in the iconography of Esoteric Buddhism it signifies the form with which a human being is born, that is, one-headed and two-armed. In Tibetan Buddhism, an image in this style is said to be for those who are unable to visualize a more complex multi-headed and multi-armed image. This maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which one-headed and two-armed Saṃvara accompanied by his consort is depicted as the main deity. On the lotus petals in the cardinal directions the four *dākinī*s Vajradākinī (east), Karmadākinī (north), Padmadākinī (west) and Ratnadākinī (south) are arranged counterclockwise. As in other maṇḍalas belonging to the Saṃvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This maṇḍala is the simplest among the maṇḍalas belonging to the Saṃvara cycle. However, examples in Tibet are rare, although the main deity Sahajaśamvara appears frequently in thangkas.

50. Nine-deity Samvara-maṇḍala (as transmitted by Tilopa)

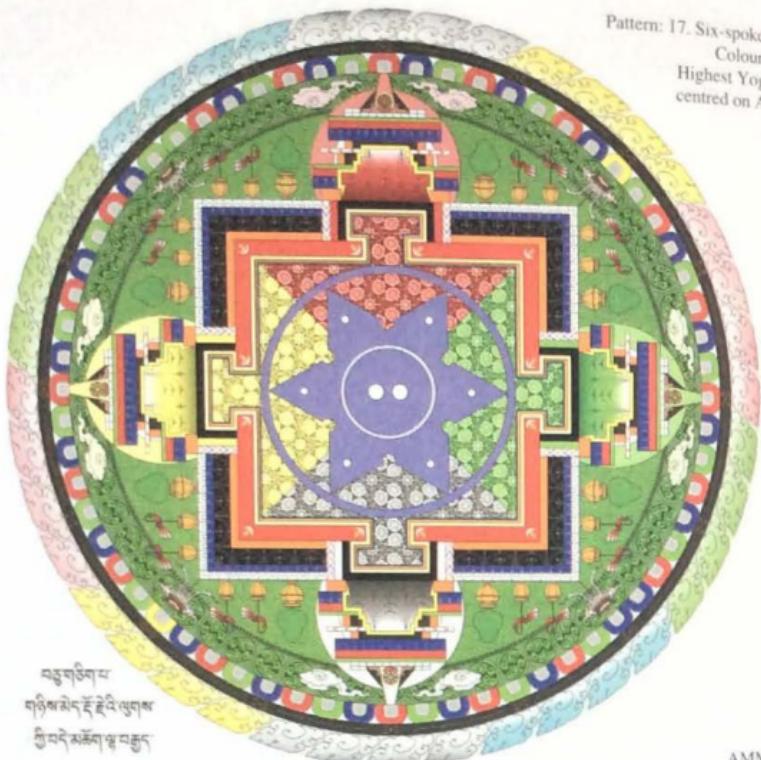


Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 44

Tilopa was an Indian Tantric practitioner who was active from the second half of the tenth century to the first half of the eleventh century. He is one of the patriarchs of the bKa' brgyud pa order of Tibetan Buddhism. This maṇḍala was composed by Tilopa and is thought to be effective for averting unexpected death and extending one's life span. It takes the form of an eight-petalled lotus, on the pericarp of which four-headed and sixteen armed Samvara (here represented by a crossed vajra) is depicted as the main deity. The four animal-headed female deities Kākāsyā (east), Ulukāsyā (north), Śvānāsyā (west) and Śūkarāsyā (south) (here represented by kartṛs) are arranged on the four lotus petals in the cardinal directions surrounding the main deity, while the four goddesses Yamadādhī (southeast), Yamadūti (southwest), Yamadamītrī (northwest) and Yamamathanī (northeast) (here represented by kapālas) are arranged on the four lotus petals in the intermediate directions. As in other mandalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). In composition it corresponds to the main deity and the circle of the pledge (*saṃaya-cakra*) of the sixty-two-deity mandala of Cakrasamvara (V-19). Examples of this maṇḍala are rare in Tibet.

51. Eight-deity Samvara-maṇḍala (as transmitted by Advayavajra)

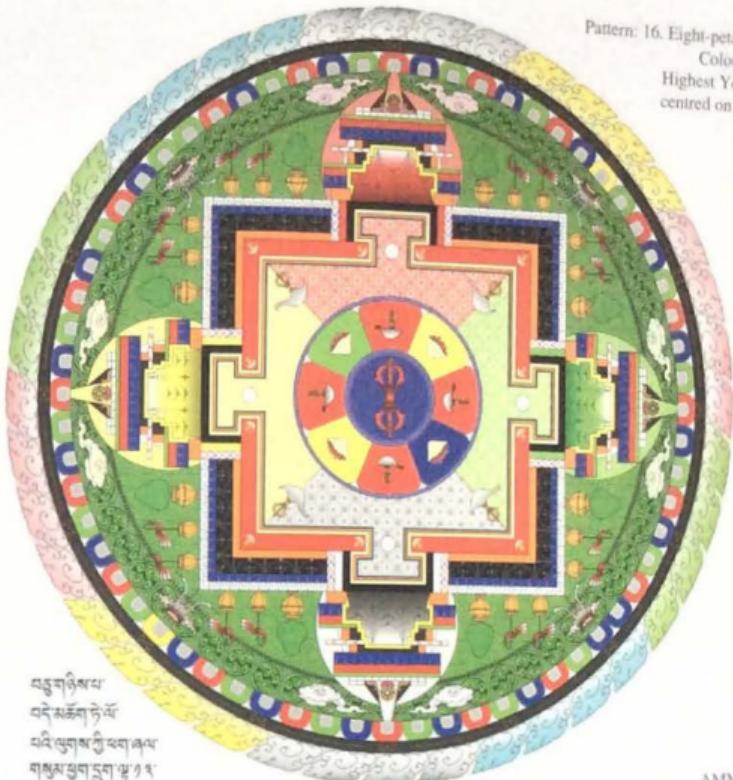


Pattern: 17. Six-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 45

The eight-deity Samvara-maṇḍala is said to have been composed by Advayavajra, who was an Indian Tantric practitioner active from the end of the tenth century to the middle of the eleventh century and is said to be the same person as Maitripa, one of the patriarchs of the bKa' brgyud pa order of Tibetan Buddhism. This maṇḍala takes the form of an unusual six-spoked wheel, on the hub of which three-headed and six-armed Heruka accompanied by his consort (here represented by two small circles) is depicted as the main deity. On the six spokes are Khrag 'thun ma, 'Jigs byed ma, Drag gtum ma, sNañ byed ma, rDo rje drag mo and rDo rje mkha' 'gro (Sanskrit names unknown). As in other maṇḍalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). It is not included in other maṇḍala sets such as the Nor maṇḍalas, nor has any coloured thangka depicting this maṇḍala been identified.

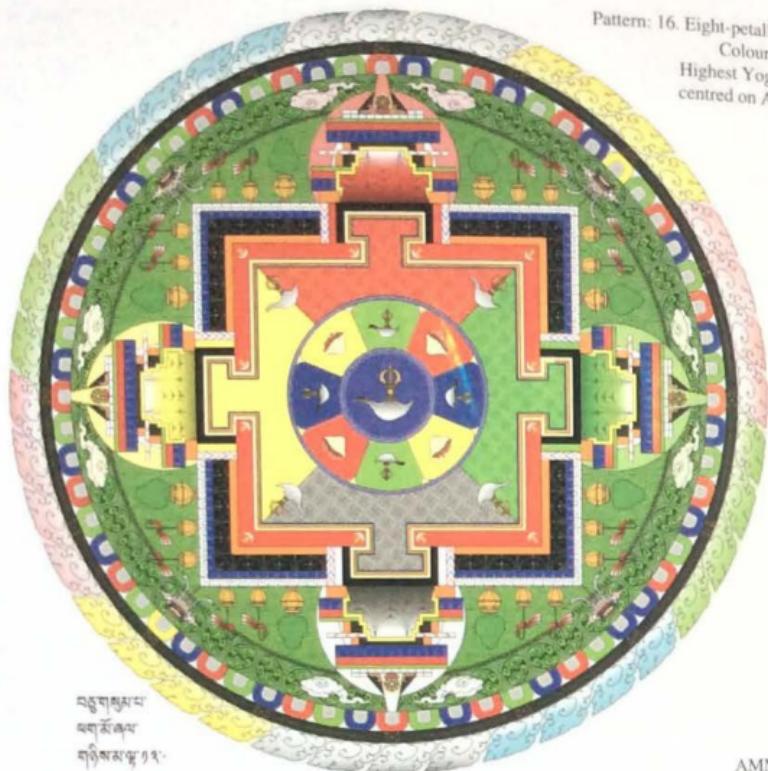
52. Thirteen-deity maṇḍala of three-headed and six-armed Vajravārāhī



Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

This maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which three-headed and six-armed Vajravārāhī (here represented by a red vajra) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khandarohā (west) and Rūpinī (south) (here represented by *kartr̥s*), while *kapālas* are depicted on the four lotus petals in the intermediate directions. In the four gates are the four animal-headed female gatekeepers Kākāsyā (east), Ulukāsyā (north), Śvānāsyā (west) and Śūkarāsyā (south), while the four goddesses Yamadādhī (southeast), Yamadūtī (southwest), Yamadamṣṭī (northwest) and Yamamathanī (northeast) (here represented by *kartr̥s*) are arranged in the four corners of the courtyard. This maṇḍala is thought to be a variant form of the thirteen-deity Cakrasaṃvara-maṇḍala (M-48), in which Saṃvara has been replaced as the main deity by his consort Vajravārāhī. As in other mandalas belonging to the Saṃvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Aksobhya (Type E).

53. Thirteen-deity maṇḍala of two-headed Vajravārāhī

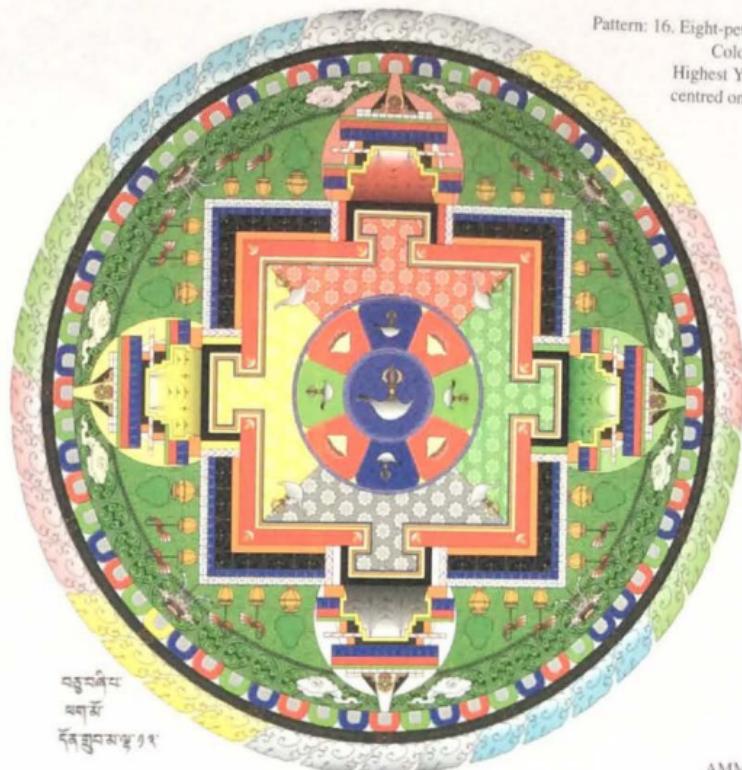


Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 93

Two-headed Vārāhī (Phag mo žal gñis ma) refers to a form of Vajravārāhī who has a face or a protrusion like the face of a wild hog on the right side of her main humanlike face. This maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which two-headed Vajravārāhī (here represented by a *kartṛ*) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khaṇḍarohā (west) and Rūpiṇī (south) (here represented by *kartṛs*), while *kapālas* are depicted on the four lotus petals in the intermediate directions. In the four gates are the four animal-headed female gatekeepers Kākāśyā (east), Ullukāśyā (north), Śvānāśyā (west) and Śūkarāśyā (south) (not depicted in the Hahn Foundation handscroll), while the four goddesses Yamadādhī (southeast), Yamadūti (southwest), Yamadamstrī (northwest) and Yamamathanī (northeast) (here represented by *kartṛs*) are arranged in the four corners of the courtyard. As in other maṇḍalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

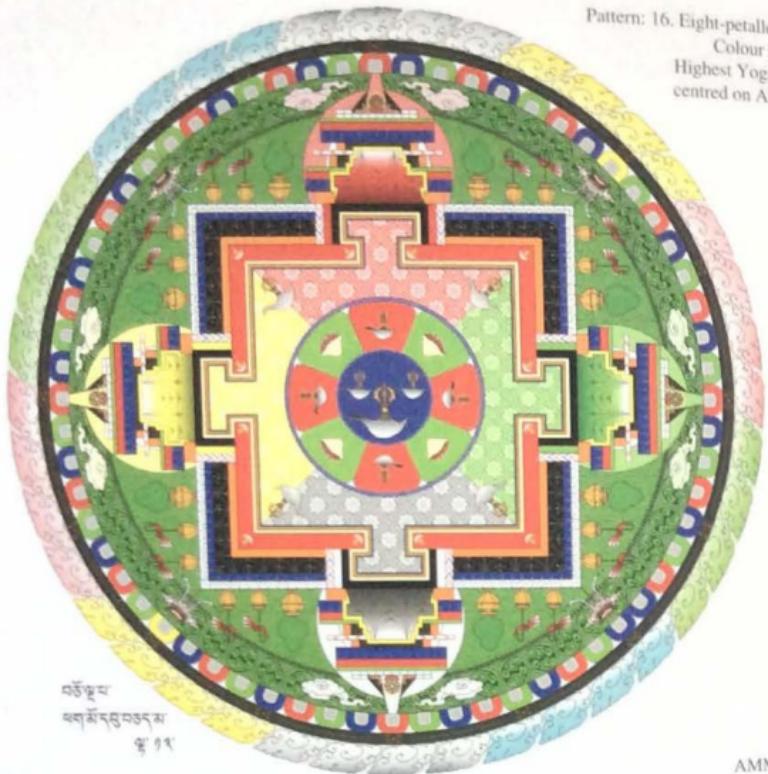
54. Thirteen-deity Sarvārthasiddhi-Vārāhī-mandala



Pattern: 16. Eight-petalled lotus;
Colour scheme:
Highest Yoga tantras
centred on Aksobhya

This mandala takes the form of an eight-petalled lotus, on the pericarp of which one-headed and four-armed Vajravārāhī (here represented by a *kartṛ*) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khaṇḍorohā (west) and Rūpiṇī (south) (here represented by *kartṛs*), while *kapālas* are depicted on the four lotus petals in the intermediate directions. In the four gates are the four animal-headed female gatekeepers Kākāsyā (east), Ulūkāsyā (north), Śvānāsyā (west) and Śūkarāsyā (south) (not depicted in the Hahn Foundation handscroll), while the four goddesses Yamadādhī (southeast), Yamadūti (southwest), Yamadamṣṭri (northwest) and Yamamathanī (northeast) (here represented by *kartṛs*) are arranged in the four corners of the courtyard. As in other mandalas belonging to the Samvāra cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). This mandala has almost the same structure as the previous mandala (M-53). A hook and a noose, the attributes held in the two additional hands of the main deity, are thought to symbolize the efficacy of this mandala, which “accomplishes all objectives” (*sarvārthaśiddhi*).

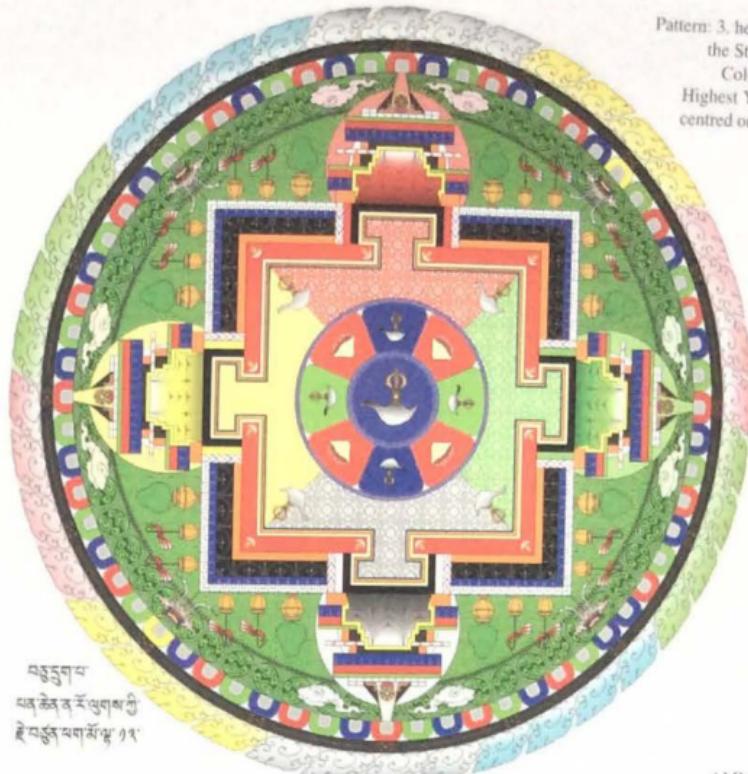
Pattern: 16. Eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras
 centred on Akṣobhya



AMM: No. 95

Chinnamastakā means “the beheaded one” and refers to a headless form of the Hindu goddess Durgā who drinks from a stream of blood flowing from her own decapitated body. Tantric Buddhism, on the other hand, regarded her as a form of Vajravārāhī, the consort of Cakrasamvara. Her maṇḍala takes the form of an eight-petalled lotus, on the pericarp of which Chinnamastakā (here represented by a *kartṛ*) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khaṇḍarohā (west) and Rūpiṇī (south) (here represented by *kartṛs*), while *kapālas* are depicted on the four lotus petals in the intermediate directions. Two small *kartṛs* placed on both sides of the main deity symbolize two female attendants of Chinnamastakā. In the four gates are the four animal-headed female gatekeepers starting with Kākasyā (not depicted in the Hahn Foundation handscroll), while the four goddesses starting with Yamadāḍhī (here represented by *kartṛs*) are arranged in the four corners of the courtyard. As in other mandalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). Because of her extraordinary appearance, Chinnamastakā was not welcomed in Tibet, but in Nepal many examples of her image can be seen even today.

56. Thirteen-deity Vārāhī-maṇḍala (as transmitted by Nāropa)

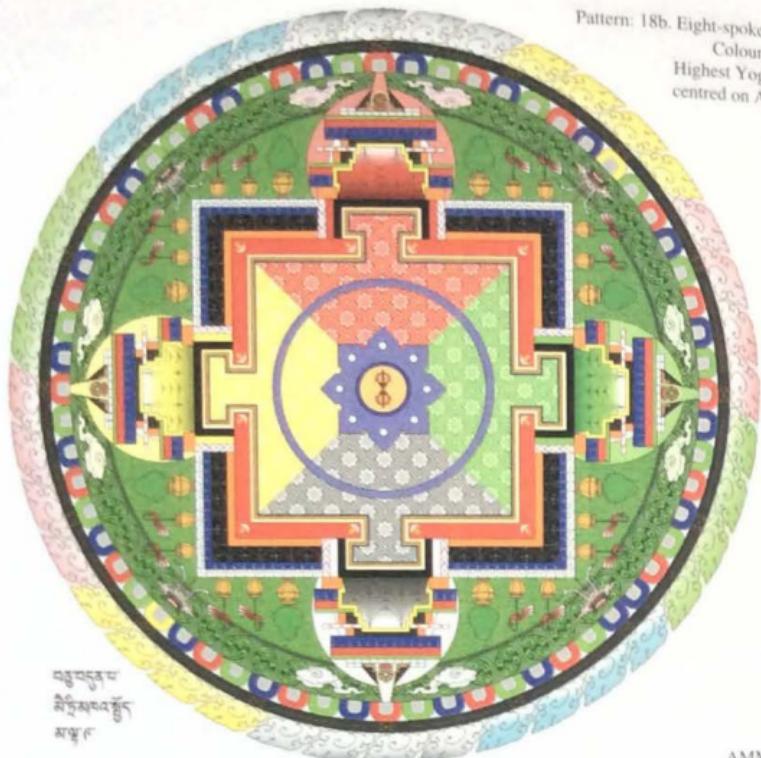


Pattern: 3, hexagram like the Star of David;
Colour scheme: Highest Yoga tantras centred on Akṣobhya

AMM: No. 92

Nāropa was an Indian Tantric practitioner who was active from the end of the tenth century to the middle of the eleventh century, and he is one of the patriarchs of the bKa' brgyud pa order of Tibetan Buddhism. The maṇḍala of Vajravārāhī attributed to Nāropa takes the form of an eight-petaled lotus, on the pericarp of which Vajravārāhī (here represented by a *kartr*) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses starting with Dākinī (here represented by *kartrs*), while *kapālas* are depicted on the four lotus petals in the intermediate directions. In the four gates are the four animal-headed female gatekeepers starting with Kākāsyā (not depicted in the Hahn Foundation handscroll), while the four goddesses starting with Yamaḍādhī (here represented by *kartrs*) are arranged in the four corners of the courtyard. Among maṇḍalas belonging to the "mother cycle" (*yum 'khor*) of the Mother tantras, examples of this mandala are common in Tibet. *Ron tha's Icometry* describes this mandala as a hexagram similar to the Star of David, and many extant examples match this description. But it is worth noting that the Hahn Foundation handscroll adopts an eight-petaled lotus in accordance with the *Abhisamayamuktāmālā*. As in other maṇḍalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

57. Nine-deity Dākinī-maṇḍala (as transmitted by Maitrīpa)



AMM: No. 97

Maitrīpa was an Indian Tantric practitioner who was active from the end of the tenth century to the first half of the eleventh century, and he is one of the patriarchs of the bKa' brgyud pa order of Tibetan Buddhism. Vajravārāhi as attributed to him was called "Maitrīpa's *dākinī*" (*Maitri mkha' spyod*) in Tibet, and her iconographical characteristic is her left foot raised to the level of her shoulder. This mandala takes the form of an eight-spoked wheel, on the hub of which Maitrīpa's *dākinī* (here represented by a vajra) is depicted as the main deity. On the spokes in the eight directions are the eight goddesses rDo rje mkha' 'gro, gŚin rje mo, Yid bzin mo, sMoṇ byed mo, dBan bsdud ma, Kun skyod ma, Kun grags ma and gTum mo (Sanskrit names unknown). In Tibet, Maitrīpa's *dākinī* is frequently included in compendia of iconography, but her mandala is not included in any other mandala sets, and examples of coloured *thangkas* are rare.

58. Thirty-seven-deity maṇḍala of four-headed Vārāhī

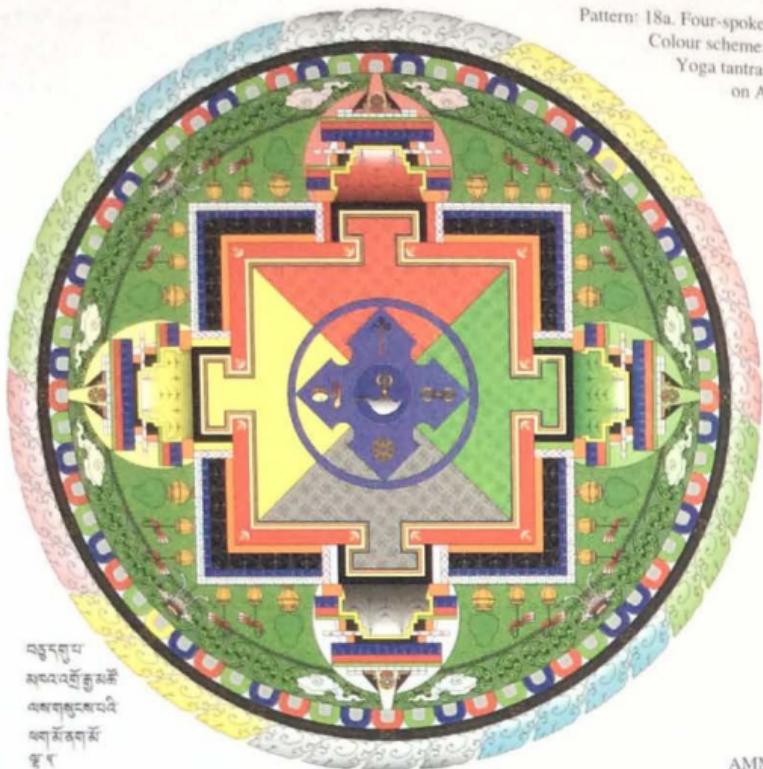


Pattern: 13. Triple eight-spoked wheel;
Colour scheme:
Highest Yoga tantras centred on Akṣobhya

AMM: No. 98

Like the sixty-two-deity Cakrasamvara-maṇḍala (V-19), this maṇḍala takes the form of a triple eight-spoked wheel surrounding an eight-petalled lotus, in the centre of which four-headed and twelve-armed Vajravārāhī (here represented by a vajra) is depicted as the main deity. On the lotus petals in the cardinal directions are the four goddesses Dākinī (east), Lāmā (north), Khaṇḍarohā (west) and Rūpiṇī (south). On the wheels of the three mysteries only *yoginī*s (female deities) are depicted, and on the wheel of the pledge (*samaya-cakra*) the four animal-headed female gatekeepers Kākāsyā (east), Ulukāsyā (north), Śvānāsyā (west) and Śūkarāsyā (south) and the four goddesses Yamadādīhī (southeast), Yamadūtī (southwest), Yamadamṣṭrī (northwest) and Yamamathanī (northeast) are arranged. Thus, the total number of deities is thirty-seven. As in the twenty-nine-deity maṇḍala of White Samvara (M-47), the Hahn Foundation handscroll depicts a triple eight-spoked wheel not in the shape of a *dharma-cakra* but in the shape of a *cakra* as a weapon. As in other maṇḍalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

59. Five-deity mandala of Black Vārāhī



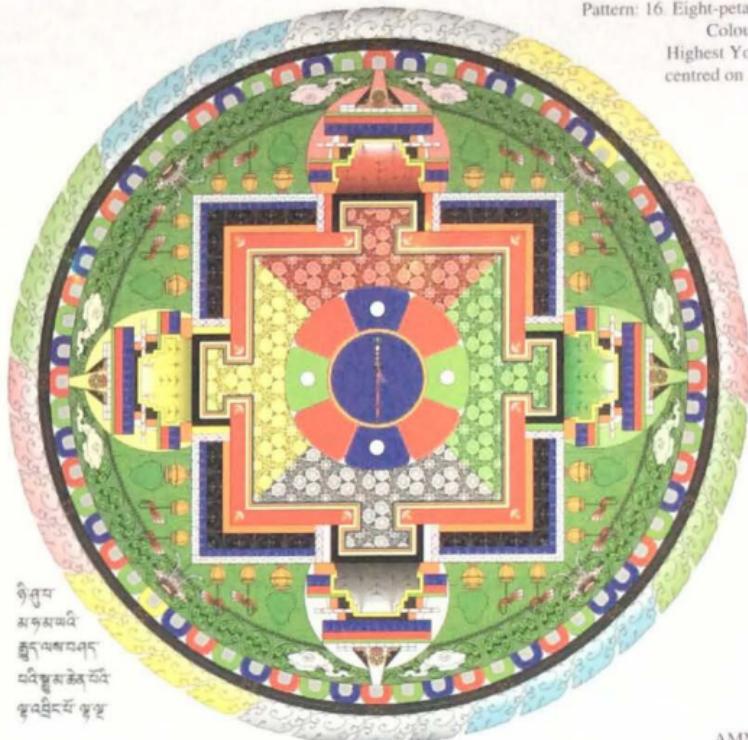
Pattern: 18a. Four-spoked wheel;
Colour scheme: Highest
Yoga tantras centred
on Akṣobhya

AMM: No. 96

Vajravārāhī, the consort of Samvara and the main deity of the "mother cycle" (*yum 'khor*) of Samvara, usually has a red complexion, but a variant form black in colour is called Black Vārāhī. Her mandala takes the form of a four-spoked wheel, on the hub of which one-headed and two-armed Black Vārāhī (here represented by a *kartṛ*) is depicted as the main deity. On the lotus petals in the four cardinal directions are Rohī (east; represented by a wheel), Khaṇḍarohī (south; represented by a *damaru* [hand drum]), Bhūcarī (west; represented by a hook) and Khecari (north; represented by a vajra). As in other mandalas belonging to the Samvara cycle, the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E). The mandala of Black Vārāhī is not included in any other mandala sets, nor has any coloured *thangka* depicting this mandala been identified. But there is a coloured *thangka* depicting Black Vārāhī and four female attendants in a private collection in Japan.

60. Five-deity Mahāmāyā-maṇḍala (medium)

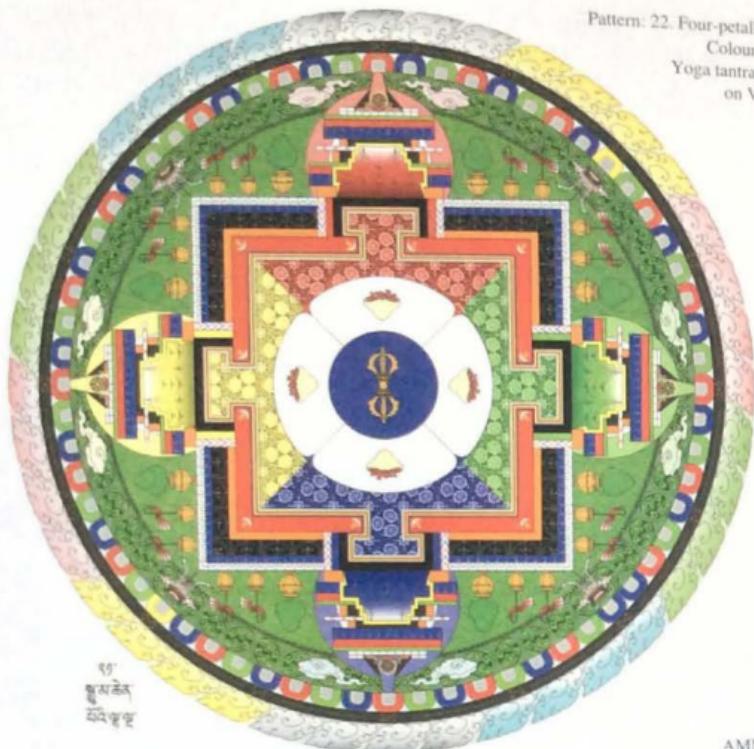
Pattern: 16 Eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras
 centred on Akṣobhya



AMM: No. 59

The *Mahāmāyā-tantra* is one of the Mother tantras of the Highest Yoga tantras, and Heruka, the main deity of this tantra, is usually called Mahāmāyā. The *Abhisamayamuktāmālā* describes three kinds of Mahāmāyā-maṇḍala, large, medium and small, and this maṇḍala corresponds to the medium version. It takes the form of an eight-petalled lotus, on the pericarp of which is depicted as the main deity one-headed and two-armed Mahāmāyā (here represented by a *khatvāṅga*), who holds a *khatvāṅga* and a *kapāla* and is accompanied by his consort. On the lotus petals in the cardinal directions are Vajradākinī (east), Viśvadākinī (north), Padmadākinī (west) and Ratnadākinī (south). The inscription of the Hahn foundation handscroll gives the number of deities as five, while the *Padaratnamālā* includes the consort of the main deity, making a total of six. Unlike the other two mandalas centred on Mahāmāyā (V-33 and M-61), the colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

61. Five-deity Mahāmāyā-maṇḍala (small)



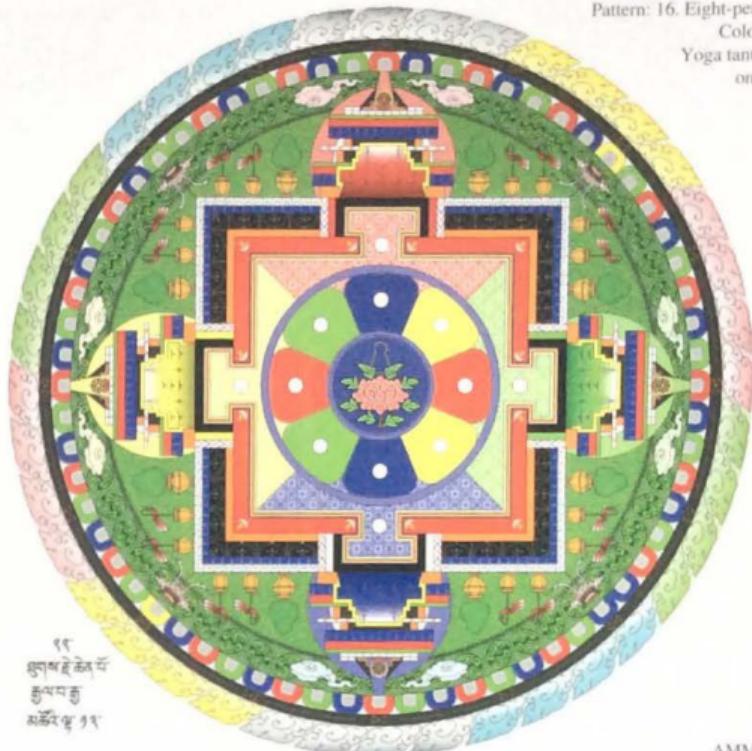
Pattern: 22. Four-petalled lotus;
Colour scheme:
Yoga tantras centred
on Vairocana

AMM: No. 60

The *Mahāmāyā-tantra* is one of the Mother tantras of the Highest Yoga tantras, and the main deity of this tantra is usually called *Mahāmāyā*. But because *Mahāmāyā* is a feminine noun, according to some scholars the masculine form *Mahāmāya* is correct. The *Abhisamayamuktāmālā* describes three kinds of *Mahāmāyā-maṇḍala*, large, medium and small, and this *maṇḍala* corresponds to the small version. It takes the form of a white four-petalled lotus, on the pericarp of which is depicted as the main deity one-headed and two-armed Vajrasattva (here represented by a vajra), who is embracing his consort by crossing both arms and holds a vajra and a bell in his two hands. On the lotus petals in the four cardinal directions are arranged not deities but four *kapālas*. The *Abhisamayamuktāmālā* and *Ron tha's Iconometry* describe this *maṇḍala* as a single-deity *maṇḍala*, whereas the inscription of the Hahn Foundation handscroll also counts the four *kapālas* as deities, making a total of five, but this would seem unwarranted. Like the six-deity *Mahāmāyā-maṇḍala* (V-33) in the *Vajrāvalī* set, the colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A).

62. Thirteen-deity Jinasāgara-maṇḍala

Pattern: 16. Eight-petaled lotus;
 Colour scheme:
 Yoga tantras centred
 on Vairocana

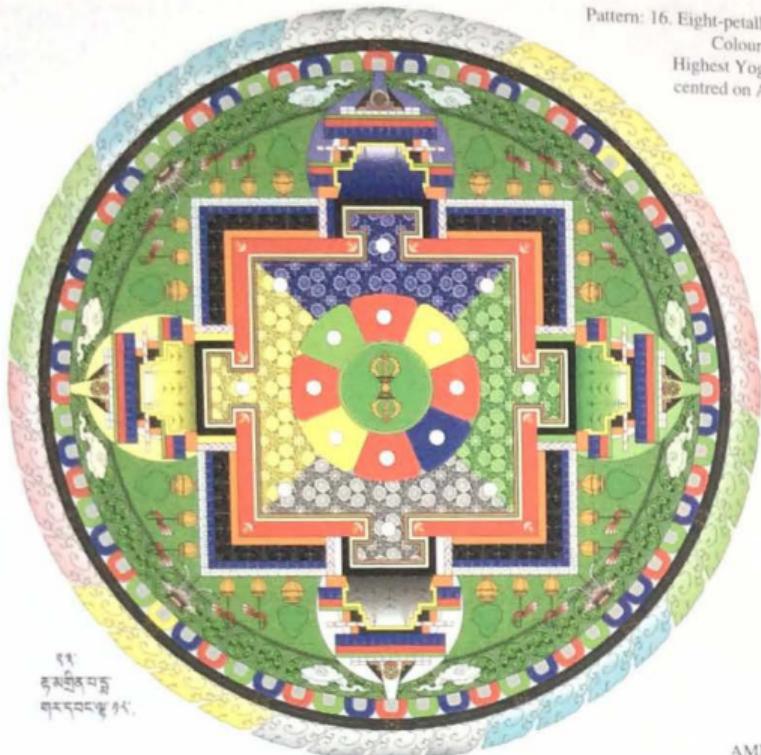


AMM: No. 88

Jinasāgara, a form of Avalokiteśvara belonging to the Highest Yoga tantras, is widely worshipped in Tibet. According to the *Abhisamayamuktāmālā*, this maṇḍala takes the form of an eight-petaled lotus, on the pericarp of which is depicted as the main deity one-headed and two-armed Jinasāgara (here represented by a rosary and a lotus), who is embracing his consort Jñānadākinī with both hands, in which he holds a rosary of pearls (right) and a blue lotus (*utpala*) (left). On the lotus petals in the four cardinal directions are Vajraqākinī (east), Ratnqākinī (south), Padmaqākinī (west) and Karmadākinī (north), while on the lotus petals in the four intermediate directions the messengers (*gīn*) of the Vajra, Jewel, Lotus and Action families are arranged. Jinasāgara, the main deity of this maṇḍala, is included in several compendia of iconography. However, his iconography is not fixed, and several variations are known to exist, e.g., two-armed, four-armed, accompanied by a consort, and without a consort. The colour scheme of the courtyard is that of the Yoga tantras centred on Vairocana (Type A) even though the main deity belongs to the Lotus family presided over by Amitābha. This colour scheme seems to have been chosen to accord with the arrangement of the four *dākinī*s in the four cardinal directions.

63. Eighteen-deity Hayagrīva-Padmanarteśvara-maṇḍala

Pattern: 16. Eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras
 centred on Amitābha

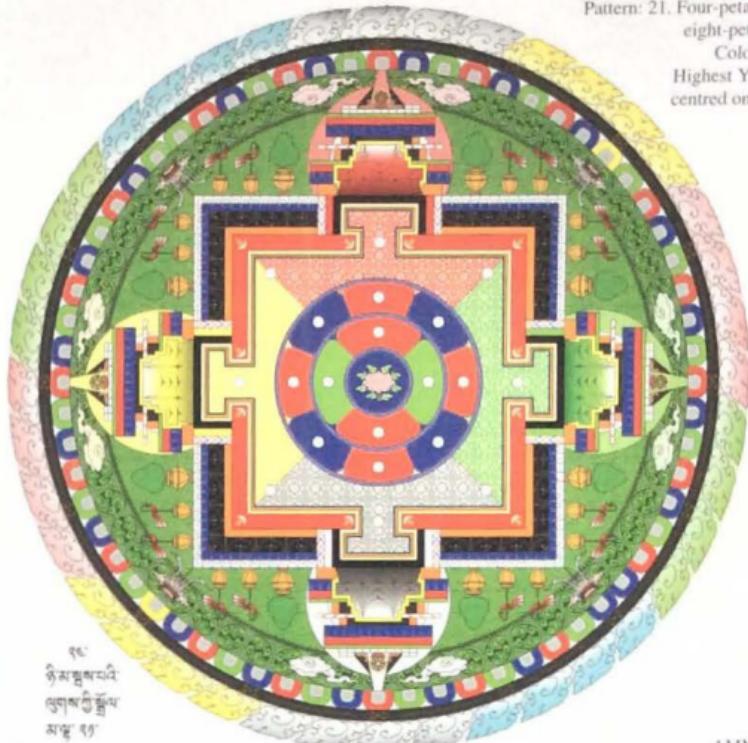


AMM: No. 77

Padmanarteśvara is the main deity of the Padmanarteśvara clan, one of the six clans of the Mother tantras of the Highest Yoga tantras. The Padmanarteśvara clan corresponds to the Lotus family of the Yoga tantras and the Father tantras of the Highest Yoga tantras, and the *Abhisamayamuktāmālā* considers Padmanarteśvara and Hayagrīva to be the same deity. This mandala takes the form of an eight-petalled lotus, on the pericarp of which Padmanarteśvara, three-headed and eight-armed, is depicted being embraced by his consort Pāṇḍarā. On the eight lotus petals are the eight goddesses Viśokinī (east), Vajrasattvā (southeast), Iśvarī (south), Ratnasattvā (southwest), Bhṛkuṭī (west), Padmasattvā (northwest), Tārā (north) and Viśvā (northeast). These eight goddesses include three attendants of the Padmanarteśvara clan mentioned in the *Sarvabuddhasamāyoga-tantra*, an early Mother tantra which first introduced the six-clan system. In the four corners of the courtyard are the four outer offering goddesses Dhūpā, Puṣpā, Dīpā and Gandhā, and in the four gates are the four female gatekeepers Ankuśī, Pāśī, Sphoṭā and Ghanṭā. Thus, the total number of deities, including Pāṇḍarā, the consort of the main deity, is eighteen. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Amitābha (Type F) since the Padmanarteśvara clan corresponds to the Lotus family presided over by Amitābha.

64. Maṇḍala of twenty-one types of Tārā (as transmitted by Sūryagupta)

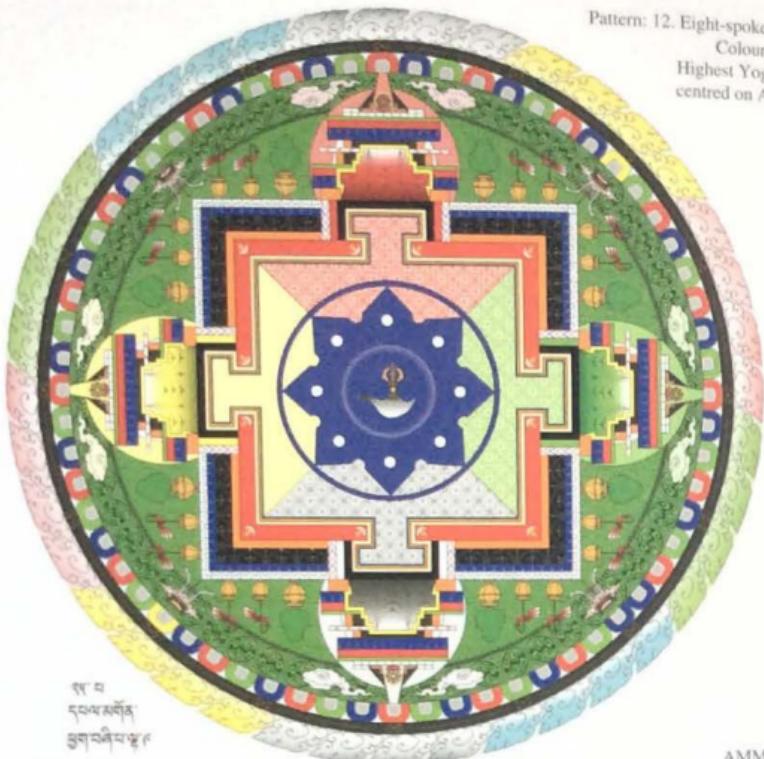
Pattern: 21. Four-petalled lotus + eight-petalled lotus;
 Colour scheme:
 Highest Yoga tantras centred on Aksobhya



AMM: No. 99

The twenty-one types of Tārā (*sGroL ma ñer gcig*) are based on the *Ekavimśati-stotra* of Tārā. This work consists of twenty-one Sanskrit hymns praising various virtues of Tārā. Later, twenty-one images were created in accordance with the virtues described in each of the hymns. Their iconography adopts one of two styles: the Atīśa style, in which all the images have a single head and two arms, and the Sūryagupta style, in which all the images are multi-headed and multi-armed, all different from each other. This maṇḍala is based on the Sūryagupta tradition. The centre of the mandala takes the form of a combination of a four-petalled lotus and an eight-petalled lotus, and on the pericarp of the four-petalled lotus one-headed and eight-armed Tārā (here represented by a red lotus) is depicted as the main deity. The emanations of Tārā are arranged on the lotus petals of the inner four-petalled and outer eight-petalled lotus, in the four corners of the courtyard, and in the four gates. Thus, the total number of emanations is twenty-one. The names of the twenty-one types of Tārā are not given in the *Abhisamayamuktāmālā*, but the iconography of the main deity which it describes coincides with that of (1) *Myur ma dpa' mo* (*Turā-virā*) of the Sūryagupta tradition. On the lotus petals of the inner four-petalled lotus the first four of the twenty-one types of Tārā—(2) *dByaṇs can ma* (east), (3) *bSod nams mchog ster ma* (south), (4) *gTsug tor rnam rgyal ma* (west) and (5) *Rig byed ma* (north)—are arranged. However, the *Abhisamayamuktāmālā* has modified the iconography of several Tārās of the Sūryagupta tradition.

65. Nine-deity mandala of four-armed Mahākāla



Pattern: 12. Eight-spoked wheel;
Colour scheme:
Highest Yoga tantras
centred on Akṣobhya

AMM: No. 108

The last mandala, which concludes the *Abhisamayamuktāmālā* and the Hahn Foundation handscroll, is the mandala of four-armed Mahākāla. It seems that Mitrayogin intended to seal his mandala collection with a mandala of Mahākāla, the most powerful protector of Buddhism. It takes the form of an eight-spoked wheel, on the hub of which four-armed Mahākāla is depicted. According to the *Abhisamayamuktāmālā*, eight *bya rog ma* (crow-headed women) are arranged on the spokes in the eight directions, but the names of these *dākīnīs* are not given. The Hahn Foundation possesses another coloured *thangka* of four-armed Mahākāla in which the eight attendants of this mandala also have the heads of animals. The *Ñor* mandalas include another mandala of Mahākāla (No. 128), but the arrangement of the attendant deities differs. The colour scheme of the courtyard is that of the Highest Yoga tantras centred on Akṣobhya (Type E).

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On the Hahn Cultural Foundation, Seoul

The Hahn Cultural Foundation, the owner of the original scrolls of the CG mandalas, was founded by Dr. Hahn Kwang-ho (CBE), who established many medical and chemical companies in Korea. Developing an early interest in and appreciation of fine art and antiques, he has collected artworks from Korea and around the world over the past fifty years. In particular, he became fascinated with Tibetan art after purchasing some Tibetan thangkas in London where he happened to visit on business. His collection has been growing yearly and has reached as many as 2,500 items. It is now the largest collection of Tibetan art in the world. In 1996, on the recommendation of the late Prof. Namio Egami, this author was asked to compile the official catalogue of the Tibetan paintings in the possession of the foundation. Since then, six volumes of the "Art of Thangka" series have been published.

In September 1999, the Hwa-jeong Museum, which is run by the foundation, was opened to the public in Itaewon, Seoul, and the exhibition "Art of Tibet" was held to commemorate its opening. In 2001–2002, "The World of Thangka" exhibition was circulated in five museums in



Japan with 53,000 attendees in total. In addition, the "Tibetan Legacy" exhibition was held at the British Museum in September 2003.

The Foundation has thus been active in organizing exhibitions. However, the former Hwajong Musuem was too small to exhibit and store such a large collection. The foundation began the construction of a new four-storeyed museum equipped with large storage space in Pyeongchang-dong, Seoul, and opened it to the public in May 2006. The Tibetan collection occupies the first floor of the museum, and the other floors are used for other collections and temporary exhibitions. The original handscrolls that are the subject of the present book are not always exhibited. For details of exhibitions, contact:

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<http://www.hjmuseum.org>



Toga Meditation Museum

Toga Meditation Museum (Meisō no Sato) is a unique theme park focusing on Tibeto-Nepalese Buddhist art that was established by a local government body in Toyama prefecture, Japan. The museum is now managed by a quasi-public corporation named Toga Furusato Foundation. The main exhibits in the Meditation Museum are six Buddhist paintings: the one hundred peaceful and wrathful deities, Amitābha and his Pure Land, One-thousand-armed Avalokiteśvara, the Garbha-maṇḍala, and the Vajradhātu-maṇḍala, each measuring 4 by 4 metres. They were painted in Toga by Mr. Sashi Dhoj Tulachan, a Thakali Buddhist painter from Toga's sister village, Tukuche in lower Mustang, Nepal. After the completion of the paintings, the village constructed a museum to enshrine them. The village then added a restaurant, a guesthouse, and a beautiful garden in the shape of a maṇḍala.

The author has participated in the project since the painter's first visit to Toga in 1989, and he was appointed chief curator of the museum in 1997. In July 2006, the CG mandalas of the *Vajrāvalī* and *Mitra brgya rtsa* sets were opened to the public as permanent exhibits. The museum is open daily except on Wednesdays and is closed during the winter (December–March) since it is located in an area with heavy snowfall.

Tibet Culture Centre International

The Tibet Culture Centre was established in 1972 to introduce and provide correct information about Tibetan culture to the Japanese public on a membership basis. As of January 2010, the President of the Association is Ryūzō Takayama (ex-professor of Osaka Industrial University), and the Managing Director is Pema Gyalpo (professor at Tōin Yokohama University). The main aim of this Culture Centre is to assist and encourage the development of all Tibetan culture in the fields of religion, arts, language, history, and customs through ethnological as well as anthropological research and to encourage the Japanese public to gain an understanding of Tibet. To achieve this aim, regular classes are conducted on Buddhism, culture, arts, and language by native Tibetan teachers. The author has been Vice-President of the Association since January 2009 and a lecturer on Indo-Tibetan Buddhism since 2006, in conjunction with his work at the Nakamura Hajime Eastern Institute, his principal place of employment. For further information, contact: <http://www16.ocn.ne.jp/~tcc/>

Dr. Kimiaki TANAKA (b. 1955, Fukuoka) studied Indian Philosophy and Sanskrit Philology at the University of Tokyo, completing a doctoral thesis entitled "Genesis and Development of the Mandala in India."

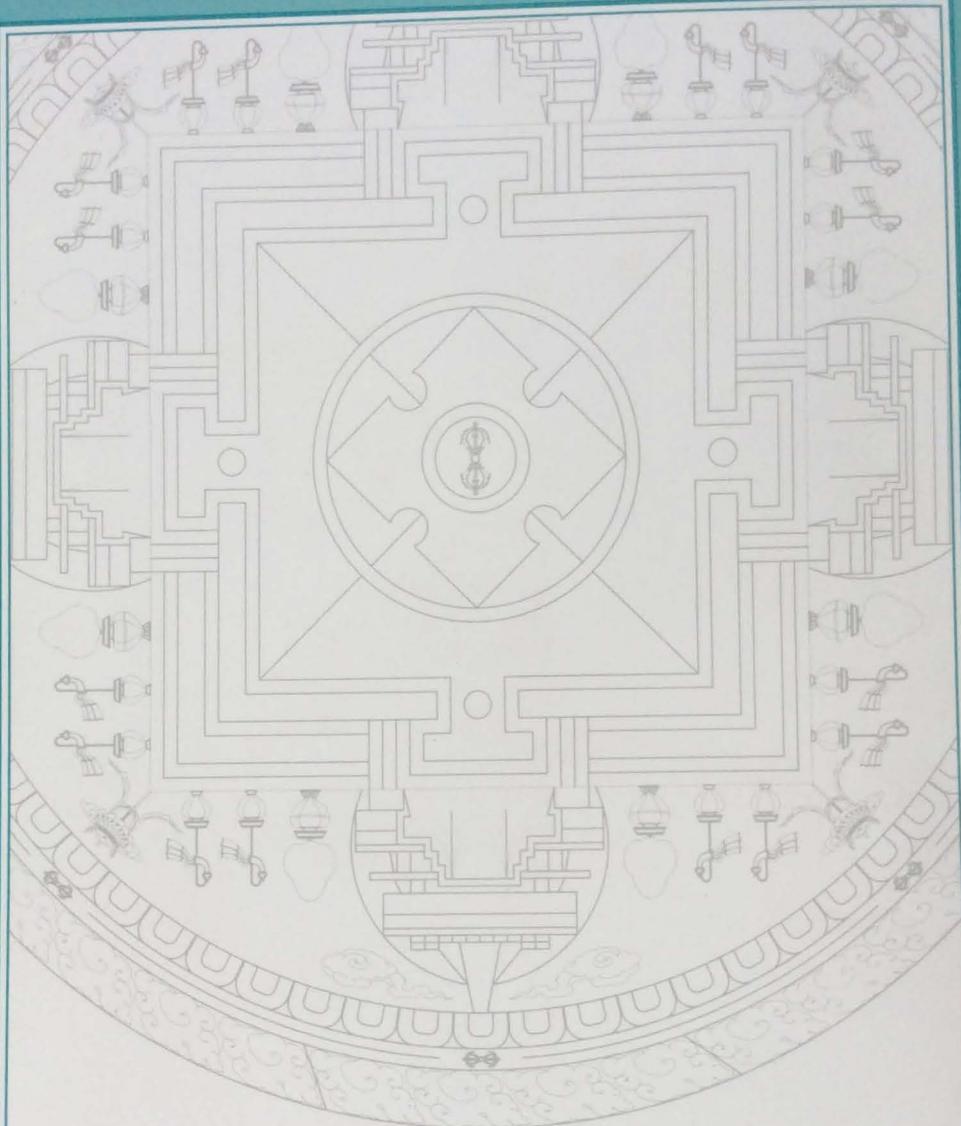
He has been lecturer at the University of Tokyo and Takushoku University, teaching Tibetan as well as courses on Buddhism, and held a Spalding Visiting Fellowship at Oxford University (Wolfson College) in 1993. As a visiting professor, he gave lectures on Sino-Japanese cultural exchange at Beijing Centre for Japanese Studies in 2003 and 2010.

He is presently a research fellow of the Nakamura Hajime Eastern Institute and a lecturer in art history (Buddhist Iconography) at Keio University, Tokyo. He is also chief curator of the Toga Meditation Museum in Toyama prefecture, Vice-President of the Tibet Culture Centre International in Tokyo and Academic Consultant to the Hahn Cultural Foundation in Seoul.

He has published 30 books and 90 articles on Esoteric Buddhism, Buddhist iconography and Tibetan art. For further details, contact: http://www.geocities.jp/dkyil_hkhor/

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