



**Communion With The Goddess
Idols, Images and Symbols of the Goddesses:
South-East Asia and Tibet
By: Lawrence Durdin-Robertson**

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COMMUNION WITH THE GODDESS

THE MANUAL OF THE FELLOWSHIP OF ISIS

IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES:
SOUTH-EAST ASIA AND TIBET

by
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Priest of Isis

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SECTION I - SOUTH-EAST ASIA AND CEYLON

THE APSARASES. (Roloff Beny and Constance Smith) in a description of an illustration: "Sigiriya, Ceylon. An Apsaras. The nymphs of Hindu mythology are portrayed with richly sensuous charm in the sixth-century (of this Era) frescoes at Sigiriya ('Lion Rock'), the forest-palace of King Kassapa. The place was hollowed out of living rock." The Apsaras, shown in profile facing to the left, has large bare breasts. She is heavily ornamented with earrings, necklaces, bracelets on her upper arms and wrists, and flowers in her elaborately arranged hair. She is holding a large flower with both hands. (id) "Angkor Cambodia. An Apsaras from Angkor Vat. Nude to the waist, slender and sensuous, these dancing nymphs, carved with exquisite art, appear all over the temples of Angkor. They wear skirts of rich material shown blowing back in conventional perspective. The flowered background, the subtle rhythm of their gestures, the fantastic luxury of their jewelled necklaces and diadems bring to exotic life the paradise after death promised to the subjects of the Khmer Empire." The Apsaras is shown full-faced, with her left arm bent upwards and her right held downwards. (id) "Angkor, Cambodia, Ta Prohm. High-crowned and smiling, Apsaras watch over the entrance of Ta Prohm. The temple, whose sculpture is in the same style as that of Bayon, was erected in 1186 by Jayavarman in memory of his mother." Two Apsarases are shown, flanking each side of a window. Each is holding her right hand between her breasts and her left over her groin; and each wears a head-dress consisting of three separate crowns resembling horns, arranged like a trident, with the middle crown higher than those at either side. (Dame Rose Macaulay) on Pierre Loti's visit to Angkor: "It took a little time before he was caught in its spell, wandering enchanted and bemused through the maze of courts, terraces, corridors, twisting stairways, between walls carved with long processions of dancing Apsaras lovely in their smiling grace."

(Eleanor Munro and Raymond Rudorff) in a description of a carving: "Apsaras dancing, about 1200 (of this era). From Cambodia." This shows part of a long row of Apsaras, each naked except for a dhoti and an elaborate tiara. Each of the four on the left stands on the toes of her bent right leg, her left foot being placed under her groin. Her right hand is bent inwards over the right side of her head while her left is bent outwards on a level with her shoulders. The next five Apsaras to the right are shown in a posture which is the mirror image of that adopted by the first four. Further to the right is shown an exact repetition of the first sequence of nine Apsaras. (Cottrell) on the Khmer sites: "In addition to figures of nymphs, of which there are 1700...the great series of reliefs which cover the walls of Angkor Wat testify to the skill of Khmer carvers."

(Herrenschmidt, "Larousse") in a description of a relief: "Three celestial dancers carved in low relief on a pilaster at Angkor Wat. The last development came when Buddhism became the official religion of the Khmer Empire in the mid-twelfth century. These dancers are in the Bayon style, which grew up after that date and is the final style of Angkor Wat, Almasy." These dancers, who appear to be apsaras, are grouped within an ornate shallow recess of an approximately triangular shape. Each is shown naked except for a dhoti, ornaments and a tiara. The central figure who is standing with her right foot on a lotus-like flower about half the height of herself, is larger than the other two. The dancer at her right side is standing, also on her right leg, on a smaller flower; while the one to her left stands on her left foot, also on a smaller flower, in a posture which is a mirror image of that of the other two.

See also under the Celestial Women and Thevadas.

THE CELESTIAL WOMEN. (Cottrell) "Sigiriya, Ceylon. The Rock fortress of Sigiriya, Lion Rock, was built by King Kassapa (511 - 529)... Two rock pockets contain paintings which seem to belong to an Andhra style of painting. They show two celestial women with their attendants, veiled in cloud below the wrist, an indication of their non-mortal nature. The physical features are Singhalese but the manner of painting clearly owes much to India. The colours used are red in various shades, yellow, green and black. The drawing and colouring are strong; the brush-strokes are used to form surface patterns."

(id.) In a description of a carving. "Chams: dancing girl, probably a heavenly being." This woman, naked except for a dhoti, necklaces, and bangles on her upper arm and wrists, is in a kneeling position with her legs apart. Her left arm is crossed over her body, the back of her hand resting against the outside of her right thigh. Her right arm is bent inwards with her hand touching her right ear. Her head, on which there is a conical tiara, is bent over to the left.

CUNDA, KUNDA. (Herbert "Larousse") on the goddesses of the Buddhist Pantheon: "Kunda has either four or sixteen arms. Her kindly appearance is a contrast to her emblems, which form a threatening collection. Thunderbolt, discus, club, sword, bow, arrow, axe, trident, and so on - there is nothing missing in this military arsenal; but at the same time, for the faithful who can see it, her first pair of hands is in a teaching pose, another in that of charity, other hands hold the string of prayer beads, the gold lotus-flower, the flagon of ambrosia; and that is undoubtedly how this strange deity comes to be propitious to those who are good as she is terrible to the wicked." (Veronica Ions) "Cunda...according to the spirit of the onlooker, appears either to bear arms or symbols of divine charity."

DEVI. As Parvati. (Herbert, "Larousse") in a description of a sculpture: "Siva's wife as Parvati. The gentle mountain-goddess, one of her many thousands of forms. Musee Indo-Chinois. Giraudon." This goddess, in general appearance, ornaments and hand-dress is very similar to the the vadas (q. v.) at the Angkor Vat as described by Fergusson. In addition to her elaborate necklaces she is wearing a large lozenge-shaped ornament placed lengthways beneath her breasts.

See also Lara Jonggrang.

DEWEL. (Mme. Blavatsky) "The Ceylonese Demon called Dewel is a stout smiling female figure with a white Elizabethan frill around the neck and a red jacket."

The Constellation GEMINI. (Allen) on Gemini: "A Buddhist zodiac had in their place a woman holding a golden cord."

KURUKULLA. (Herbert, "Larousse"). "Kurukulla...is represented in reddish shade, seated in a cave, with four arms, the upper pair of arms extended in a threatening gesture, and the lower pair in appeasement."

LAKSHMI (Fergusson) On the Chandi Mendut temple near Boro-Budur in Java: "The works are decorated with bas-relief figures of Hindu deities... On one of the faces, externally, is Lakshmi, eight-armed, seated on a lotus, with attendants. The Javan example is as refined and elegant as anything in the best ages of Indian sculpture." The author dates this temple as between 750 and 800.

LORO JONGGRANG (Cottrell) on the temples of Hindu foundation at Prambanan, Java: "The area has yielded numbers of bronze figures of Hindu and Buddhist deities and is still held in veneration by the local villagers, although they are Muslims, and is generally referred to by the local name of the goddess Durga, Loro Jonggrang, who is thought to grant the boon of children."

MAHAMAYA, MAYADEVI. (O'Brien) "Captain Mackenzie, in his antiquities of the West and South Coast of Ceylon...tells us that at each side of the doorway (of the temple at Calane), enclosed in recesses cut in the wall, are two large figures, the Janitors of the god Budh... A female figure of the natural size...not ungracefully arrayed in the same garb, was represented standing in another quarter, holding a lamp in the extended hand. The gallery was entirely covered with painting, containing a history of the life of Boodhoo - one of thee seemed to represent the birth of the divine child. The human figures, then...represent Budha's Virgin Mother, along with his faithful disciple Rama."

(Fergusson) on the Boro-Budur monument in Java: "The first enclosed gallery is, of all this five, the most interesting historically. On its inner wall the whole life of Sakyamuni is portrayed in 120 bas-reliefs of the most elaborate character. In the twenty-fifth we have Maya's dream depicted exactly as it is at Bharant or Sanchi, 800 or 900 years earlier. In the following sculptures it is easy to recognise all the familiar scenes of his life, his marriage, and domestic happiness."

MARISHI, MARICHI (Veronica Ions) on the goddesses of the Buddhist Pantheon: "Ushas, goddess of dawn , has her counterpart in Marishi...she has a third eye on her brow like Shiva, three...faces and ten threatening arms." (Herbert Larousse) "the author alludes to "Marichi, the ray of dawn."

THE MOTHER OF THE RICE, of the Celebes. (Frazer) "When the Tomori of Central Celebes are about to plant the rice they bury in the field some betel... The rice that is planted round this spot is the last to be reaped at harvest. At the commencement of the leaping the stalks of this patch of rice are tied together into a sheaf, which is called 'The Mother of the Rice' (ineno poe), and offerings...laid down before it. When all the rest of the rice in the field has been reaped, 'The Mother of the Rice' is cut down and carried with due honour to the rice-barn, where it is laid on the floor, and all the other sheaves are piled upon it." (id.) "The Toradjas of Central Celebes, who also practise the custom of the Rice-mother at harvest, regard her as the actual mother of the whole harvest, and therefore keep her carefully, lest in her absence the garnered store of rice should all melt away and disappear."

THE MOTHER OF THE RICE, Malayan. (Frazer) "just as in Scotland the old and the young spirit of the corn are represented as an Old Wife (Cailleach) and a Maiden respectively, so in the Malay Peninsula we find both the Rice-Mother and her child represented by different sheaves or bundles of ears on the harvest-field. The ceremony of cutting and bringing home the soul of the Rice was witnessed by Mr. W. W. Skeat at Chodai in Selangor on the twenty-eighth of January 1897. The particular bunch of sheaf which was to serve as the Mother of the Rice-Soul had previously been sought and identified by means of the markings or shape of the ears. From this sheaf an aged sorceress, with much solemnity, cut a little bundle of ears... These seven ears were the infant Soul of the Rice... Something of the same tender care which is thus bestowed on the newly-born Rice-child is naturally extended also to its parent, the sheaf from whose body it was taken. This sheaf, which remains standing in the field after the Rice-Soul has been carried home and put to bed, is treated as a newly-mode mother... In this Rice-Mother and Rice-child of the Malay Peninsula we may see this counterpart and in a sense the prototype of the Demeter and Persephone of ancient Greece."

RANGDA. (Neumann) in a description of an illustration: "Rangda, Watercolour by a modern Balinese. Museum... Basel." Rangda, as here shown, has the body of a woman and a composite human and animal head with long hair. She is naked except for a short skirt, and is sitting on the ground with her legs apart, her right leg being bent upwards at the knee. In each arm she is grasping a child, the one in her left arm being held between her prominent breasts. From the top of her head issues a conventionalized flame. (Neumann) in a commentary on this picture the author alludes to the "tiger's tongue...flame-spewing between the striped breasts of the Rangda witch...but all this - and it should not be forgotten - is an image not only of the Feminine but particularly and specifically of the maternal."

RATI. (Neumann) in a description of an illustration: "The goddess Rati. Painted wood, Bali, XIX century. Rietberg Museum, Zurich." (id.) in his commentary the author refers to "the representation of the fertility goddess of Bali, with its emphasis on the pregnant belly and taut...breasts." The goddess is shown with greatly elongated breasts, which she is supporting with her right arm. She has many ornaments, including bangles, ear decorations and a low tiara.

Note: The large breasts shown in the image of this goddess and also in that of Rangda (q.v.) may be associated with the custom among the Balinese women of showing their bare breasts.

THE RICE-BRIDE, of Bali and Lombok. (Frazer) "In the islands of Bali and Lombok, when the time of harvest has come, the owner of the field himself makes a beginning by cutting 'the principal rice' with his own hands and binding it into two sheaves, each composed of one hundred and eight stalks with their leaves attached to them. One of the sheaves represents a man and the other a woman and they are called 'husband and wife'. The male sheaf is wound about with a thread so that none of the leaves are visible, whereas the female sheaf has its leaves bent over and tied so as to resemble the roll of a woman's hair. Sometimes, for further distinction, a necklace of rice-straw is tied round the female sheaf. When the rice is brought home from the field, the two sheaves representing the husband and wife are carried by a woman on her head, and are the last of all to be deposited in the barn... When all the rice in the barn has been used up, the two sheaves representing the husband and wife remain in the empty building."

THE RICE-BRIDE, of Java. (Frazer) "Before the reapers begin to cut the rice, the priest or sorcerer picks out a number of ears of rice, which are tied together, smeared with ointment, and adorned with flowers. Thus decked out, the ears are called padi-penganten, that is, the Rice-bride and the Rice-bridegroom; their wedding feast is celebrated, and the cutting of the rice begins immediately afterwards. Later on, when the rice is being got in, a bridal chamber is partitioned off in the barn, and furnished with a new mat, a lamp, and all kinds of toilet articles. Sheaves of rice, to represent the wedding guests, are placed beside the Rice-bride and the Rice-bridegroom. Not till this has been done may the whole harvest be housed in the barn and for the first forty days after the rice has been housed, no one may enter the barn, for fear of disturbing the newly-wedded pair".

SANING SARI. (Frazer) "The Corn-mother of our European peasants has her match in the Rice-mother of the Minangkabauers of Sumatra... Like the Javanese they think that the rice is under the special guardianship of a female spirit called Saning Sari, who is conceived as so closely knit up with the plant that the rice often goes by her name, as with the Romans the corn might be called Ceres. In particular Saning Sari is represented by certain stalks or grains called 'Indoea Padi', that is, literally, 'Mother of Rice' a name that is often given to the guardian spirit herself. This so-called Mother of Rice

is the occasion of a number of ceremonies...when the seed of the rice is about to be sown in the nursery or bedding-out ground, where under the wet system of cultivation it is regularly allowed to sprout before being transplanted to the fields, the best grains are picked out to form the Rice-mother. These are sown in the middle of the bed, and the common seed is planted round about them. The state of the Rice-Mother is supposed to exert the greatest influence on the growth of the rice.

The woman who sows the Rice-mother in the nursery lets her hair hang loose... When the time comes to transplant the rice from the nursery to the field, the Rice-mother receives a special place either in the middle or in a corner of the field, and a prayer or charm is uttered as follows: 'Saning Sari, may a measure of rice come from a stalk of rice and a basketful form a root... Sunshine make you glad; with the storm may you be at peace; and may rain serve to wash your face.'

While the grain is growing, the particular plant which was thus treated as the Rice-Mother is lost sight of; but before harvest another Rice-mother is found. When the crop is ripe for cutting, the oldest woman of the family or a sorcerer goes out to look for her. The first stalks seen to bend under a passing breeze are the Rice-mother, and they are tied together but not cut until the first-fruits of the field have been carried home to serve as a festal meal... After the meal has been eaten, the Rice-mother is fetched home by persons in gay attire, who carry her very carefully under an umbrella in a neatly worked bag to the barn, where a place in the middle is assigned to her. Every one believes that she takes care of the rice in the barn and even multiplies it not uncommonly."

TARA. (British Museum photograph). Tara. Gilt Bronze. Ceylon. 10th - 11th century...height 57 ins. The goddess, shown naked from above the hips, is standing with her feet slightly apart. She has the large breasts, slender waist and broad hips typical of Indian iconography. Her elongated ears are similar to those shown with buddhas and bodhisattvas. Her left hand, held level with her left breast, is arranged in a mudra with the tips of the thumb and forefinger touching and enclosing a loop; and her right hand is held downwards and outwards in a gesture of giving. Her bare feet show below her long skirt. On her head is a tall and narrow cylindrical crown.

(Neumann) in a description of a sculpture: "White Tara Stone. Singasari, East Java, XIII century... Leiden." Commentary: "In India the old matriarchal goddess has reasserted herself and reconquered her place as Great Mother and Great Round...and on a still higher level stands the 'white Tara', symbolizing the highest form of spiritual transformation through womanhood." The goddess, naked from above her dhoti, is shown sitting in the lotus position on a circular cushion or pedestal which may represent a lotus. At her left side are lotus flowers, one of them reaching up to her shoulder. Her right foot is placed over her left leg, and her hands are held together just below her breasts. The fingers of each hand are arranged in a mudra; the tips of the forefingers and thumb of the left hand are touching, thus forming a loop; and a similar loop is made with the middle finger and thumb of the right hand. In the centre of her forehead is a small teeka resembling a rosette. Her ornaments include necklaces, ear pendants, bracelets and an elaborate tiara, rising to a rounded cone in the middle, and having smaller pinnacles round the edge. Her face has a tranquil expression.

(Pearson Phillips, "The Observer", 23rd May 1976) in a description of an illustration: "The goddess Tara from Sri Lanka." The author describes this as "the delicious twelfth century bronze idol, the Bodhisattva Tara." This figure appears to have originated from near Trincamalee. The goddess, shown standing, has the large breasts, slender waist and broad hips seen in Indian iconography. Both hands are held with the palm outwards and the fingers arranged in a mudra. On her head is the typical

Indian tall cone-shaped mitre.

THE THEVADAS, THE DEVATAS. (Fergusson) in a description of an illustration: "Thevadas, Devatas, goddesses in Cambodia... Lower part of pier (the Angkor Vat). From a photo by Mr. J. Thomson." Commentary: "Whoever gave the design for these piers - and, according to M. Mouhot, there are 1532 of them in this single building - we have abundant evidence to show that the people for whom it was erected were of Turanian blood. Without insisting on other facts, there are in every part of the building groups of female figures in alto-rilievo. They are sometimes in niches or in pairs, as in the Woodcut, attached to pilasters, or in groups of four or more. There are a hundred or more in various parts of the building, and all have the thick lips and flat noses of true Tartars, their eyes forming an angle with one another like those of the Egyptians, or any other of the true building-races of the world. Unfortunately, no statues of men are so attached, though there are several free-standing figures which tell the same tale. The bas-reliefs do not help in the enquiry, as the artist has taken pains to distinguish carefully the ethnographic peculiarities of all the nations represented, and, till the inscriptions are read, and we know who are intended for Indians or who for Chinese or Cambodians, we cannot use the evidence they supply." The pair of Thevadas shown in the woodcut are naked except for a skirt reaching to below the knees and tied with a kind of broad ornamental belt or dhoti. They have the typical wide hips, slender waists and large breasts. Each grasps the other round the waist with one arm, while she holds the other arm over her head. Each is elaborately ornamented with necklaces and bracelets on the upper arms, wrists and ankles. Their headdresses are each surrounded by discs, perhaps conventionalized flowers, set in two rows one above the other; and again on top of these are three flower spikes resembling lupin heads, arranged in the shape of a trident.

(Fergusson) on a description of an illustration: "Corridor of the temple at Prah-Khan. From Tissandier's 'Cambodge et Java'. "Commentary: "The same illustration shows the rectangular windows with female figures representing the Thevadas or goddesses..." The two figures shown in this drawing are visible only from the hips upwards. They have the usual bare breasts, and wear necklaces and tiaras. Each is holding in her right hand, which is placed over her groin, what appears to be a flower. The left forearm is bent upwards.

(Herbert, "Larousse") in a description of a carving; "A group of friendly goddesses. Relief at Angkor Wat. Almsy." The four goddesses shown in this group have skirts similar to those described above (Angkor Vat). Each wears on her head what appears to be an arrangement of long flexible leaves. Their arms are held in a variety of positions.

See also the Apsarases and Celestial Women.

THE VIRGIN MARY (Mme. Blavatsky) on the Roman Catholic missionaries in Ceylon: "To think for one moment that any of the popes, cardinals or other high dignitaries 'were not aware' from the first to the last of the external meanings of their symbols, is to do injustice to their great learning... The policy of complaisant conformity was never carried to greater lengths than by the missionaries in Ceylon, who, according to the Abbe Dubois - certainly a learned and competent authority - 'conducted the images of the Virgin and (Jesus) on triumphal cars, imitated from the orgies of Juggernaut, and introduced dancers from the Brahmanical rites into the ceremonial of the church'. Let us at least thank these black-frocked politicians for their consistency in employing the car of Juggernaut... To have used this car to carry in its turn the (Roman Catholic) representative of the female principle in nature, is to show discrimination and a thorough knowledge of the oldest mythological conceptions. They have

blended the two deities, and thus represented, in a Christian procession, the 'heathen' Brahma, or Nara... Nari (the mother), and Viradj (the son)."

The Constellation VIRGO. (Allen) "In India Virgo was Kanya...and in the Cingalese Zodiac (figured) as a Woman in a Ship, with a stalk of wheat in her hand. Al Biruni thought this ship marked by the line of stars beta, eta, gamma, delta and epsilon, like a ship's keel."

YASODHARA. See under Mahamaya.

General (Cottrell), on the architecture and sculpture of Ceylon: "Combined with this monumental strength, there are other things...the intricately jewelled shrines; the cross-legged Buddhas...and the dancing girls, with faint smiles and swaying hips, moving with the same dreamy impassive grace which their descendants have inherited." (Lord Holden cited by Cottrell) on the Ruanwelli Dagoba, Ceylon: "A short distance from the temple stand two statues at the top of a flight of steps. They represent King Dutthagamani and his mother... The body of the mother is arrayed in bangles and necklaces and is crowned with a hat, apparently of Chinese origin. Her face is aloof and reposeful, and her profile is reminiscent of a primitive Italian Madonna. It would be impossible to exaggerate the beauty of those figures." (Cave cited by Cottrell) on a carved stela found at the Abhayagiriya Dagoba, Ceylon: "The upper has a carved male figure... In the lower panel is a female, with a single hood; the upper part of whose body is bare, with the exception of some jewellery, while below the waist the limbs are draped in a transparent robe; the ankles are encircled by bangles; and the palm of her right hand supports a vessel, containing a lotus-bud."

Unnamed (Mme. Blavatsky) "An Eastern artist has attempted to give pictorial expression to the Kabalistic doctrine of the Cycles. The picture covers a whole inner wall of a subterranean temple in the neighbourhood of a great Buddhistic Pagoda, and is strikingly suggestive. Let us attempt to convey some idea of this design, as we recall it.

"Imagine a given point in space as the primordial one; then with compasses draw a circle around this point; where the beginning and the end unite together emanation and reabsorption meet. The circle itself is composed of numerous smaller circles, like the rings of a bracelet, and each of these minor rings form the belt of the goddess which represents that sphere. As the curve of the arc approaches the ultimate point of the semi-circle - the nadir of the grand cycle - at which is placed our planet by the mystical painter, the face of each successive goddess becomes more dark... Every belt is carved with representatives of plants, animals, and human beings, belonging to the fauna, flora, and anthropology of that sphere..."

SECTION II, TIBET AND NEPAL.

AKASHA DHATU, The Divine Mother of Infinite Space. (Evans-Wentz) on the Bhagavan Vairochana; "his Shakti, the mother of Great Space is the Universal Womb." See Goddesses of the Bardo: First Day.

ANKUSHA. See Goddesses of the Bardo: Sixth and Fourteenth Days.

THE DAKINIS. See the Khadamas.

THE DEMON PROTECTRESS OF THE GRAND LAMA. (Candler) on the Jokhang temple at Lhasa, in 1904; "In the upper story we found a place...where some Lamas were worshipping the demon protectress of the Grand Lama...the object of this worship was huddled in a corner." Note: (Harrer) "There are in Lhasa at least six mediums including an old woman who is reckoned to be a manifestation of a protecting goddess."

DEVI, as Durga. (Fergusson) "It seems now tolerably well ascertained, that the practice of endowing gods with a multiplicity of limbs took a much greater development in Tibet and the trans-Himalayan countries than in India, and that the wildest Tantric forms of Durga and other divinities and demons are more common and more developed in Nepal and Tibet than they are even in India proper." (Id.) the author alludes to the images of Durga or Kali in Nepal, "where Tantric rites and sorcery prevail as in Tibet."

As Kali. ("The People of India") "The Mech people inhabit the forest portion of the Turai...to the West of the Mechi river. In this tract they are the subjects of the Nipalese, Sikkim and Bhootan governments. "Their religious observances include the making of offerings to a clay image of Kali." (Gdss. Ind.) on Kali : "There are also statues of this goddess and temples dedicated to her in Katmandu."

DHUPEMA. See Goddesses of the Bardo. Second Day.

DOL JYANG, BRIBSUN, THE GREEN DOLMA or TARA. This Goddess is one of the forms of Dalma (q.v.).

A representation of the Green Tara in the British Museum is accompanied by the following description: "Khadira-vani Tara: One of the forms of the Buddhist goddess Tara in her benevolent aspect". This picture, about 800 years old, shows the goddess as a lightly clad woman with a green skin.

(Ailsop) from a description of a block-print of the Green Tara: "'Green' Tara, who sits on a lotus throne, the right leg pendant, with the foot supported by a small lotus. She is slender and graceful in her pose... She is dressed like a Bodhisattva, which rank she holds, and wears the thirteen ornaments. Her hair is abundant and wavy. Her right hand is held in 'vara mudra' (charity position), while her left, which is in 'vitarka mudra' (argument position), holds an 'utpala', a blue lotus with closed petals. The 'utpala' is represented either with all the petals closed or the central petals closed, while the outer rows are turned back". In another representation she is shown in the middle of a flag adorned with her mantra. He quotes Miss Sylvia White as his source of information concerning this goddess.

(Source untraced) in a description of an illustration: "Syamatara (Green Tara) of the 17th Century, Nepal-Tibet. "The goddess, shown naked from above her belt, is sitting on a round pedestal which may represent a lotus. Her bent right leg is held out in front of her, while her left is folded inwards, the heel being tucked into her groin. Her right hand rests with the palm outwards against her right knee; and in the middle of the palm is marked a small black square teeka. Her left hand, held just beneath her left breast, is arranged in a mudra, the tips of her thumb and fourth finger touching, thus forming a loop. She is richly ornamented with a tiara, ear pendants, bracelets and necklaces, one of which hangs down between her breasts; and attached to each shoulder is a lotus flower.

A leaflet, recently published in Nepal, describes The Green Tara, Dal Jyang, as follows:

"This form of Tara is considered by the Tibetans to be the original Tara and is consequently most popular. She is symbolic of divine energy and is perhaps the greatest of the mother goddesses... Her right hand is in the charity mudra and her left in the argument mudra. The argument pose shows her expounding the Dharma and the charity pose symbolizes her kind and benevolent essences.

"The Green Tara was embodied in a Nepalese Princess who married the Tibetan king Sron Tson Gompo (about 600 of this era)...bringing Buddhist Images and texts to Tibet..."

DOLMA, TARA. (Veronica Ions) on the goddesses of the Buddhist Pantheon: "The most revered of these goddesses is Tara, who is yellow, red and blue when she threatens and white or green when gentle and loving." (Gdss. Ind.) "Dolma is variously represented according to her many different aspects. Sometimes she is depicted riding on a lion, holding the sun in her hand. In another aspect she is enthroned in her lotus chair, over which is spread a fiery canopy strewn with stars." (Danielou) "The Image of Tara. Tara is always depicted, in her fearful form, with four arms entwined with poisonous snakes and serpents in her matted hair. She holds a head and a chalice, for in her fearsome mood she drinks blood."

(Evans-Wentz) on Dolma : "There are now two recognized forms of this goddess: The Green Dolma, as worshipped in Tibet, and the White Dolma, as worshipped chiefly in China and Mongolia. The royal Nepalese princess who became the wife of the first Buddhist king of Tibet is believed to have been an incarnation of the Green Dolma, and his wife from the imperial house of China an incarnation of the White Dolma. The late Lama Kazi Dawa-Samdup told me that because the Tibetans saw the likeness of Queen Victoria on English coins and recognized it as being that of Dolma, there developed throughout Tibet during the Victorian Era a belief that Dolma had come back to birth again to rule the earth in the person of the great Queen of England; and that, owing to this belief, the British representatives of the Queen then met with an unusually friendly reception in their negotiations with Lhasa, though probably unaware of the origins of the friendship".

(Victoria and Albert Museum photograph) "Tara. Gilt bronze, painted and set with semi-precious stones. Nepal; 15th. century. Height 91.4 cm." (Herbert, "Larousse") in a description of the same figure: "Tara the Sakti of Avalokitesvara. She...represents mercy". The goddess, naked from above her dhoti and wearing a transparent skirt, is shown standing. Her right arm is extended downwards and slightly away from her side, with the palm facing outwards while her left forearm is bent upwards from the elbow, with the fingers arranged in a mudra. Beside her left shoulder is what appears to be a conventionalized flower. She is adorned with a necklace, earrings, and bracelets on her upper arms and wrists; and on her head is a tiara. (Neumann) in descriptions of illustrations: "Tara.

Bronze, Tibet.” The goddess is shown standing on an elaborate rectangular pedestal. In her posture and ornaments she closely resembles the figure last described (Herbert), except that in her left hand, which is held down by her side, is the stem of a lotus, which twists up her arm. (id.) “Green Tara. Bronze, Tibet.” The goddess is shown framed by a mandala of two foliated branches meeting over her head to form a pointed arch. This is set on the back of a lion which in turn is supported on an elaborate pedestal which stands on the back of a tortoise. Round the stem of the pedestal are twisted two dragons, in the form of a left-hand screw. The goddess is sitting cross-legged with her left foot over her right, the heel being tucked into her groin. She is naked from above her dhoti. Among her ornaments is a long necklace which falls on each side of her breasts to the level of her navel, bracelets, and an elaborate tiara with many pinnacles. See also below.

(Candler) on the British expedition to Tibet in 1904: “Four miles beyond Chumbi the road passes through the second military wall at the Chinese village of Gob-sorg. Riding through the quiet gateway beneath the grim...figure of the goddess Dolma carved on the rock above, one feels a silent menace. One is part of more than a material invasion; one has passed the gate that has been closed against the profane for centuries; one has committed an irretrievable step. Goddess and barrier are symbols of Tibet’s spiritual and material agencies of opposition.”

Images of Tara for private devotions include the following: (Gdss. Ind.), “according to Allsop, Tara was enrolled among the Northern Buddhist deities about 1400 years ago. Of her he writes: ‘Her popularity equalled that of any god of the Mahayana Pantheon. Many temples and colleges were dedicated to her and there was hardly a household altar without a statue of Tara... The faithful may appeal to her directly .. (this) possibly accounts for her popularity.’ He quotes Miss Sylvia White as his source of information concerning this goddess.”

(Tara Tantra, Dan.) “Standing firmly with her left forward... She laughs loudly - transcendent. Her hands hold a sword, a blue lotus, a dagger, and a begging bowl. She raises her war cry, ‘hum.’” Her matted hair is bound like poisonous blue snakes...

“She shines upon a white lotus arisen from the water, pervading the world. She holds in her hands scissors, a sword...and a blue lotus. Her ornaments are snakes, which form a girdle, earrings, a garland, armlets, bracelets, anklets. She has three red eyes, fearful tawny tresses, a wagging tongue, fearful teeth. Round the hips she wears the skin of a panther... One should meditate on Tara, the mother of three worlds, who is seated...her face resplendent with the power of the Never-Decaying.”

(“The Praise of The Twenty-One Dolmas”) This Hymn is translated by sister Shenpen and Karma Jinba Tharchin. (Note: (Tharchin) “I imagine that the praise is of each of the 21 iconographical representations of Tara.”)

“With folded hands I salute the supreme, noble and Exalted Dolma. OM. - Salute her who is the saviouress, the swift one without fear whose eyes are like sheet lightning...

- salute her whose face is fashioned from a hundred full-moons of autumn, who gleams with the revealing light of a thousand stars.

- salute the green-golden one whose hand is beautified with a water-born lotus, she who is the field through whom the six perfections are made manifest - generosity, diligence, peacefulness,

austerity, patience and concentration.

- salute her who is the mound on the heads of the Buddhas, accomplisher of infinite victory whom the wholly perfected Bodhisattvas serve.

- salute her who fills the septuple worlds of Desire, Direction and Space...and has power to control all without exception.

- salute her who is worshipped by Shakra, Agni, Brahma, Vayu and various powerful ones, before whom goblins, zombies, ghouls...give praise.

- salute her...with right leg drawn in and left leg extended, her feet trample as she sits refulgent amidst a blazing inferno.

- salute the swift one, greatly fearsome...whose lotus face frowns angrily so that all foes are slain...

- salute her whose fingers form the mudra of the Triple Gem to adorn her heart, whose wheel-emblazoned hand twirls about its own light and reaches to every direction.

- salute her with the garland of glancing light for crest-jewels, pleasant in beauty, who by the outright laughter of TUTTARE brings demons and the world under her sway.

- salute her who alone has power to command the guardians of the foundation of the universe, the wrathful grimacer whose letter HUM liberates all in destitution.

- salute her whose crest-jewel is the crescent moon, ornaments ablaze...

- salute her who sits surrounded by a radiant garland of flames like the fire of a finished eon; with right leg extended and left leg drawn in, she defeats hosts of enemies by the turning of the Dharma-Wheel to our inclination.

- salute her who strikes the surface of the universe's base with the palm of her hand and stamps it down, the frowning one who conquers the inhabitants of the seven levels.

- salute her who is peace, faultlessness and bliss, in whom the peace-beyond-sorrow of Nirvana is displayed, conqueror of the great sins by the power of her mantra OM TARE TUTTARE TURE SVAHA.

- salute the unquestioned victor over all the enemies of those who rejoice in the turning of the Dharma-Wheel to their inclination, deliverer by the means of her mantra's ten letters set about the letter HUM.

- salute the swift-footed trampler...

- salute the one with the rabbit-marked moon, the lake of the gods, in her hand, who by uttering her mantra of the two Haras (note by translators: 'The wrathful mantra OM NAMASTARE NAMO HARE HUM HARE SVAHA and the syllable PAT removes all poisons completely.')

- salute her whom the kings of the assembly of the gods, all deities and every other being serve

and attend, the joyful beauty of whose forms are an armour against all evil dreams and faction.

- salute her whose eyes are luminous and clear like sun or full-moon, who by the recitation of the two Haras and TIJTARE removes epidemic diseases.

- salute her who is the perfect pacifier... TURE, the unexcelled”.

Other symbols and attributes of Dolma include the following: (Danielou), “The word tara means a star, but the Tantras take its etymology to mean ‘that which lends to the other shore,’ She who brings us to the other shore (Tarati) is Tara...the boat with the help of which the ocean of the world may be crossed.” (id.) “As the star Tara is the ship’s pilot and is shown holding a rudder. A ship is shown on her image at Kanheri.” (Mahasundari Tantra, Dan.) on Tara: “She is the Great Void, the star from which all was gradually evolved...” Note: the Tibetan Tara or Dolma appears sometimes to be identified with the Indian stellar goddess Tara, wife of Brihaspati.

This dual symbolism of Star and Ship is seen in the following passage: (Neumann) “Everywhere we encounter the ship as a symbol of salvation... Tara, the Great Good Goddess, is also the ‘mistress of the boats...capable of pacifying the watery flood. She has in her service countless boatwomen like herself, who go out in barks to rescue the shipwrecked. (Zimmer, “Die indische Weltmutter”)’ ... And in her character of saviouress she resembles the Madonna as Stella Maris.” (id.) the author alludes to “the protecting Stella Maris figure of Isis, the Madonna, and Tara.”

(Neumann) on the Great Goddess: “In India or as the Tibetan Tara, she rode on a lion and held the sun in her hand.” (Danielou) “In the cycle of day and night, Tara represents early dawn... Hence Tara rules from midnight to dawn.”

(Zimmer cited by Neumann) on Maya in her aspect of Tara: “In her eternal, loving embrace the great Maya, in her aspect of the ‘redeeming one’ (Tarini) holds Shiva... Her emblem as the wisdom...is the book resting on a lotus blossom beside her shoulder, and her hands form a circle signifying the inner contemplation of the true doctrine (dharma-chakra-mudra)...the whole sea of life is the glittering, surging play of her shakti.”

(Neumann) “Tortoise, vessel...and flower are matriarchal transformative symbols of the Great Mother. Slightly modified, they appear in our representation of Tara (note: see above, third paragraph), which encompasses all the stages of feminine transformation.

“Each stage of transformation rests on the foundation of o unity of lotus and cobra, of life-giving and deadly power. The base consists of the material world of the tortoise, the lunar world of earth and water; it supports the tree of life with the...dragons to either side of it... The crown of this tree is the second lotus upon which stands, strong and powerful, the sun lion... But above this lion rises the goddess, Tara-Sophia, no longer riding upon him but enthroned on her own lotus chair. Around her shines a halo of spirit in which the animal principle of the lower world...is transformed into a vegetal light, into grown and growing illumination characteristic of her being. In her hands she holds flowers and above her is spread the fiery canopy of light, strewn with silver star blossoms. And this canopy is herself moon, lotus, and Tara of highest knowledge.”

(id.) on Tara : “She is not only the...whirling wheel of life...she is also the force of the centre...

“Thus Brahma prays to the Great Goddess: ‘Thou art the pristine spirit...thou art the ultimate nature and the clear light of heaven...thou art the one that muffles the universe, for oil time in thine own very darkness.’”

See also under Goddesses of the Bardo : Fifth Day.

For the Green and White Dolmas see under Dol Jyang and Wen ch-en (China).

DORJE NALJORMA, VAJRA-YOGINI. (“Yoga of the Psychic- Heat”, edited by Evans-Wentz) “Then imagine... Vajra-Yogini (Note by editor: ‘Divine Yogini, a Tantric personification of spiritual energy, and Bodhic Intellect’), red of colour; as effulgent as the radiance of a ruby (Note: ‘the colour and effulgence symbolize the radiance of wisdom which consumes or dispels Ignorance... The Truth, as personified by Vajra-Yogini...is the Unborn, Uncreated, called Nirvana.’); having one face, two hands, and three eyes (note: ‘the third eye, situated in the forehead at the junction of the eyebrows...is the Eye of Bodhic Insight’); the right hand holding aloft a brilliantly gleaming curved knife and flourishing it high overhead; the left hand...giving satisfaction with her inexhaustible bliss (note: ‘this refers to the ecstatic bliss attained by this yoga in its character as Kundalini Yoga’) wearing a necklace...her adornments, five of the Six Symbolic Adornments (note: see below)...holding, in the bend of her arm, the long staff...nude, and in the full bloom of virginity, at the sixteenth year of her age (note: ‘the Divine Mother is nude...she is depicted in the flower of virginity, like a beautiful maiden of sixteen’); dancing, with the right leg bent and foot uplifted, and the left foot treading upon the breast of a prostrate human form; and Flames of Wisdom forming a halo about her (note: ‘The Flames or Radiances, of Wisdom, constituting the aura of the Goddess’). “ Other notes by Evans-Wentz: “The five of the Six Symbolic Adornments of Vajra-Yogini are: (1) the tiara... (2) the necklace... (3) the armlets and wristlets, (4) the anklets, and (5) the breastplate Mirror of Karma, held in place by double strings...extending over the shoulders and thence downwards to and around the waist... The Six Symbolic Adornments denote the Six Paramita (‘Boundless Virtues’)...” Another attribute of Vajra-Yogini, mentioned in the visualization, is blood.

(Evans-Wentz) in a description of an illustration: “The Divine Dakini, Vajra-Yogini. A photographic reproduction original size (i.e. 5 3/4ins.), of a painting in colours, on heavy cotton cloth, made on the instructions of the editor, in Gangtok, Sikkim, by the Tibetan artist Lharipa-Pempa-Tendup-La. The description of Vajra-Yogini as given in our text (i.e. the preceding paragraph) is in general agreement with the illustration. In the original painting the Goddess, in keeping with her symbolic and esoteric character, is of a bright ruby-red colour.” In the painting Vajra-Yogini is shown within a mandala in the form of a horseshoe-shaped arch of reddish-brown enclosing a field of deep blue. The dakini, of heavy build, is shown completely naked and is revealing her vulva into which she has placed her right heel. She has large pendulous breasts with elongated nipples. Her body, of a reddish colour, emits golden radiations; and her hair, which hangs over her shoulders, is golden. In the middle of her forehead is a third eye, in the form of an ordinary human eye, placed vertically with the eye-lashes to the right side of her forehead. Among her ornaments is a long green scarf or stole reaching from her neck to the ground. She is in a dancing posture with her left heel placed on a prostrate figure, whose stature is only about one-third of that of the goddess. The pedestal is in the form of a large orange-coloured stone. The lower half of the painting, outside the mandala, is green; and this merges into the dark blue of the upper half. At the top of the picture, immediately above the mandala are shown some clouds. The whole painting is framed with a broad red band.

The yogini is directed to visualize this goddess as manifesting in different sizes, ranging from the infinitesimal to the immense. "At the outset, let the visualization be about the size of thine own body." For the visualization of her smaller manifestations the following technique is given. "Gradually reduce it, little by little, to the size of a sesamum seed (note: 'the sesamum seed is small like a mustard seed'), and then to the size of a very greatly reduced sesamum seed, still having all the limbs and parts sharply defined. Upon this, too, concentrate thy mind (note: 'These exercises are for habituating the mind of the yogini to the two extremes of size - the maximum and the minimum, the universal and the infinitesimal... It has too...special value in connexion with exercising and strengthening the channels of the Psychic and pranic forces of the body'). For her larger manifestations she is to be visualized "as big as a house; then, as big as a hill; and, finally, vast enough to contain the Universe. Then concentrate thy mind upon it."

("Yoga of the Psychic-Heat") "The Art of the Meditative Mental Imagery:... (External Psychic-Heat) of the first, or External Psychic-Heat, it hath been said: 'Meditate upon the body of the instantaneously-produced tutelary deity'. In other words...the vacuous body of Vajra-Yogini the size of a normal human body, as before described." Note by editor: "The external Psychic-Heat is so called because externally, by making use of the visualized deity, a factory for the production of the psychic-heat is set up."

(id.) "Visualizing the Spiritual Consort (note:...personified by the Goddess Vajra-Yogini... In front of thee visualize a human female form, endowed with all the signs of beauty and so attractive as to fascinate the mind."

("The Rite for the Living", edited by Evans-Wentz). The yogini is here directed to visualize the Goddess in much the same way as that described in the previous texts but with the following differences or additions: "Vajra-Yogini...leaning against a white staff held in the bend of her left arm...standing on a lotus-throne surmounted by the solar disk...gracefully postured... enhaloed with Flames of Wisdom." Notes by Evans-Wentz: "The lotus-throne, which is here described, symbolizes unsullied purity, with reference to pure, or divine, incarnation. The solar disk symbolizes development of the Radiance (or Flames) of Wisdom."

("Yoga of the Psychic-Heat") "Obtaining Warmth from the Art of Visualizing..."

"Visualize... Vajra-Yogini, with the three chief psychic-nerve and the four chief nerve-centres and the half-A all most vividly visualized.

"While in that state of visualization, imagine at the centre of each of the two palms of the hands, and at the centre of each of the two soles of the feet, a sun; and then place these suns one against the other (note: 'or, literally, "place these suns mouth to mouth".')

"Then visualize in the tri-junction of the three chief psychic-nerve below the navel nerve-centre, in the perineum, at the base of the organ of generation, a sun.

"By the rubbing together of the suns of the hands and the feet, fire flareth up.

"This fire striketh the sun below the navel in the tri-junction.

"A fire flareth up from there and striketh the half-A.

“A fire flareth up from the half-A and permeateth the body.

“Then...visualize the whole world as being penetrated with fire in its true nature as invisible psychic-heat or psychic fire...”

(Gdss. Ind.), “Also connected with the Psychic-Heat is the use of the mantra Ma. This rite is described by Mme. David-Neel. Under the heading ‘The Art of Warming Oneself without Fire’, she refers to a certain ‘mysterious heat’. This heat appears to have many of the characteristics of Kundalini. In her description of the methods adopted to promote the infusion of this heat, she mentions the use of certain mantras; among these is the syllable, ma. Of this she writes: ‘From ma, Dorjee Naljarma (a feminine deity) issues’.”

DORJE PA MO. (Allsop) from a description of a block-print of this goddess: “Dorje Pa Mo is one of the four tutelary deities of the Kargyupta sect of Tibetan Buddhism. She is shown in the Heruka posture, brandishing aloft a copper hook knife and holding a...bowl in her left hand.”

One of the incarnations of this goddess is Senga-dong-ma (q.v.).

DORJE PHAGMO, VAJRA-VARAH, The Thunderbolt Sow. (Candler) from a description of the British Expedition to Lhasa: “In the distance we saw the crag-perched monastery of Samding, where lives the mysterious Dorje Phagmo, the incarnation of the goddess Tara...the present incarnation (is) a girl of six or seven years.”

(Horner) “There was...a female incarnation in Tibet. Her name, being interpreted, was ‘Thunderbolt Sow’ (i.e. Vajra-Varahi). I often used to see her at ceremonies in the Barkhor... She was then a...student of about sixteen, wearing a nun’s dress...she was the holiest woman in Tibet and people entreated her to bless them wherever she went. Later on she became abbess in a convent by Lake Yamdok.”

(Dervla Murphy) on the Bodhisattva Dorje Phagmo: “(She) is venerated by Tibetans of every sect and accorded privileges shared only by the Dalai Loma and the Panchen Lama.”

The Tibetan EARTH-GODDESS. (Biography of Padma). The author, Lady Yeshey Tshogyal, describes how at the Buddha Padma’s ordination “the Earth Goddess come carrying a yellow robe.” Note: Yellow is the colour of Earth (See Goddesses of the Bardo: Third Day).

EKADZATI. (Gdss, Ind.) “Ekadzati is described by Evans-Wentz as a one-eyed goddess of the mystic cults, associated with wisdom.”

GANDHEMA. See Goddesses of the Bardo: Fifth Day.

THE GODDESSES OF THE BARDO (Gdss. Ind.) “According to Evans-Wentz the Bardo is ‘the state intervening between death and rebirth’; he mentions many different Bardos. The word Bardo also appears to have a more limited meaning, corresponding to the Borderland of Spiritualism; as Evans-Wentz describes it: ‘The Bardo is the intermediate state whence one may be reborn in this world in a human body, or in the ghost world (Preta-Loka) in a ghost body’, or into other realms of nature such as Deva-Loka, Asura-Loka, and the Hells in an appropriate body. In the Tibetan Book of the Dead one aspect of the Bardo is described in such words as: ‘the Narrow Passage-way of the Bardo’ and ‘the

Narrow Place of the Bardo'. To enter these realms, death is not a prerequisite; deep meditation, according to Evans-Wentz, and also dreams and trance are other means of entry. Intuition and psychic sensitivity while in ordinary earth consciousness are further modes of experiencing the Bardo World.

"Referring to the sense of sight in the Bardo body Evans-Wentz writes: 'Only the natural light of nature (referred to by medieval alchemists and mystics as the "astral light") is to be seen in the after-death state; and this "astral light" is said to be universally diffused throughout the ether, like an earth twilight, yet quite bright enough for the eyes of the ethereally constituted beings in the Bardo'.

"Details of the size of the deities of the Bardo are given in the Book of the Dead, as follows: 'the bodies of the largest of the Peaceful and Wrathful Deities are equal (in vastness) to the limits of the heavens; the intermediate, as big as Mount Meru; the smallest, equal to eighteen bodies such as thine own body, set one upon another'..."

(Evans-Wentz) on the illustrations of the deities of the Bardo Thadol, The Book of the Dead: "The illustrations are on fourteen of the folios, each illustration being in the centre of the text, on one side of the folio." (id.) "Each deity is depicted in conformity with the description given in the text as to colour, position, posture, mudra, and symbols.

"All the illustrations in the manuscript thus belong to the Chonyid Bardo of the First Book."

(The Tibetan Book of the Dead, translated by Lama Dawa-Sandup and edited by Evans-Wentz):

"(The First Day)... The whole heavens will appear deep blue. Then, from the Central Realm...the Bhagavan Vairochana...seated upon a lion-throne...and embraced by the Mother of the Space of Heaven with manifest..."

Notes by editor: "Text: Nam-mkh-ah-dyyings-kyi-dvang-phyag-ma (pron. Nam-kha-ing-kyaw-wang-chug-ma): 'Sovereign Lady of the Space of Heaven': Skt. Akasa Dhatu Ishvari. The Mother is the female principle of the universe." (id.) On the illustrations: "On folio 18, Vairochana embraced by his shakti, the Mother of the Space of Heaven, seated upon a lion throne, the deities of the First Day."

"(The Second Day)... On the Second Day the pure form of water will shine as a white light. At that time from the deep blue, Eastern Realm of Pre-eminent Happiness, the Bhagavan Akshobhya (as) Vajra-Sattva...seated upon an elephant-throne, and embraced by the Mother Mamaki, will appear to thee, attended by the Bodhisattvas Kshiti-garbha and Maitreya, with the female Bodhisattvas, Lasema and Pushpema. These six Bodhic deities will appear to thee."

Notes "Makaki is also one of the 108 names given to Dolma (Skt. Tara) the national goddess of Tibet. In the Dharma Sangraha it is said that there are four Devis, namely, Rochani, Mamaki, Panduru and Tara..." Losema and Pushpema are corrupt Sanskrit forms incorporated in our manuscript. Their Tibetan equivalents are, respectively, Sgeg-mo-ma (Skt. Lasya), meaning 'Belle' (or 'Dallying One') and Me-tog-ma (Skt. Pushpa), 'She who offers (or holds) Blossoms'. Pushpa, depicted holding a blossom in her hand, is a personification of blossoms. Lasya, the Belle, depicted holding a mirror in a coquettish attitude, personifies beauty. "(id.) "The illustrations:... On folio 20 Vajra-Sattva, embraced by his shakti, the Mother Mamaki, surrounded by their four accompanying deities of the Second Day."

"(The Third Day)... On the Third Day the primal form of the element earth will shine forth as a

yellow light. At that time, from the Southern Realm Endowed with Glory, the Bhagavan Ratna-Sambhava...seated upon a horse-throne and embraced by the Divine Mother Sangay-Chanma, will shine...

“The two Bodhisattvas, Akasha-Garbha and Somanta-Bhadra, attended by the two female Bodhisattvas, Mahlaima and Dhupema, - in all, six Bodhic forms, will come...”

Notes: “Text: Sanga-rgyas-spyan-ma (pron. Sang-yay Chan-ma) ‘She of the Buddha Eye (or Eyes)’... Mahlaima, ‘She who holds (or bears) the Rosary’; and Dhupema, ‘She who holds (or bears) the Incense’. These are hybrids of Sanskrit and Tibetan, their Sanskrit equivalents Hphreng-ba-ma (pron. Phreng-ba-ma) and Bdug-spos-ma (pron. Dug-po-ma). The colour of these goddesses, corresponding to that of the earth-light is yellow.” (id.) “The illustration... On folio 23, Ratna-Sambhava, embraced by his shakti, the Mother Sangay Chanma, surrounded by their four accompanying deities of the Third Day.”

“(The Fourth Day)... On the Fourth Day the red light, which is the primal form of the element fire, will shine. At that time, from the Red Western Realm of Happiness, the Bhagavan Buddha Amitabha...seated upon a peacock-throne and embraced by the Divine Mother Gokarma, will shine... (together with) the Bodhisattvas Chenrazee and Jampal, attended by the female Bodhisattvas Ghirdhema and Aloke. The six bodies...will shine upon thee from amidst a halo of rainbow light.”

Notes: “Text: Gos-dkar-mo (pron. Go-kar-mo), ‘She-in-White-Raiment’. Text: Ghir-dhi-ma and Aloka, corrupted from Skt. Gita, ‘Sang’ and Aloka, ‘Light’: Tib. Giu-ma (pron. Lu-ma) and Snang-gsal-ma (pron. Nang-sal-ma), Gita, commonly represented holding a lyre, personifies (or symbolizes) music and song, and Aloka, holding a lamp, personifies (or symbolizes) light. Related to the element fire, as herein, their colour is red.” (id.) “The illustrations:... On folio 26, Amitabha, embraced by his shakti, the mother Gokarmo, surrounded by their four accompanying deities of the Fourth Day.”

“(The Fifth Day)... On the Fifth Day, the green light of the primal form of the element air will shine upon thee... At that time, from the Green Northern Realm of Successful Performance of Best Actions, the Bhagavan Buddha Amorghhi-Siddhi...seated upon a sky-traversing Harpy-throne, embraced by the Divine Mother, the Faithful Dolma, will shine...with his attendants, - the two Bodhisattvas Chagna-Dorje and Dibpanamsel, attended by the two female Bodhisattvas, Gandhema and Nidhema. These six Bodhic forms, form amidst a halo of rainbow light, will come...”

Notes: Text:...whereas the Greek harpies were female, these are of both sexes. Sgrol ma (pron. Dol-ma): Dolma (Skt. Tara)... Gandhema: Skt. - Tib. hybrid of text. Corresponding Tib., Dri-chha-ma (Skt. Gandha) ‘She Spraying Perfume’, one of the eight mother goddesses (Matris) of the Hindu pantheon. She is depicted holding a shell vase of perfume (dri). Nidhema: Skt - Tib. hybrid of text. Corresponding Tib. Zhal-sas-ma (pron. Shal-sa-ma), ‘She holding sweetmeats’...a goddess like Gandhema, Nidhema (Skt. Naivedya)... Both goddesses are green in colour, like the light of the All-Wisdom. (id.) “The illustrations:... On folio 31, Amorgha-Siddhi, embraced by his shakti, the faithful Dolma, surrounded by their four accompanying deities of the Fifth Day.”

“(The Sixth Day)...on this the Sixth Day, the four colours of the primal states of the four elements (water, earth, fire, air) will shine upon thee simultaneously.” Next, the Deities from the First to the Fifth Days, from their respective directions, appear in turn. “...on the outer circle of these five pair of Dhyani Buddhas, the (four) Door-Keepers, the Wrathful (Ones) Vijaya, Yamantaka, Hayagriva,

Amrita-Dhara; with the four female Door-keepers; Ankusha, Pashadhari, Vajra-Shringkhala and Kinkini-Dhari...will come to shine.

“Samanta-Bhadra and Samanta-Bhadra (final a long)...these two, also will come to shine.

“These forty-two perfectly endowed deities...will come to shine. Know them...

“O nobly-born, the size of all these deities is not large, not small, (but) proportionate. (They have) their ornaments, their colours, their sitting postures, their thrones, and the emblems that each holds.

“These deities are formed into groups of five pairs, each group of five being surrounded by a fivefold circle of radiances... All these divine conclaves will come to shine upon thee in one conclave.”

Notes: “Text: Chags-kyu-ma (pron. Chok-yu-ma): Skt. Ankusha: ‘She holding the Goad’... Zhags-pa-ma (pron. Zhag-pa-ma): Skt. Pashadhari: ‘She holding the Noose’... Lghags-sgrog-ma (pron. Cha-dog-ma): Skt. Vajra-Shringkhala: ‘She holding the Chain’... Dril-bu-ma (pron. Til-bu-ma) Skt. Kinkini-Dhari: ‘She holding the Bell’... Kuntu-bzang-ma. ‘All-good Mother’: Skt. Samanta-Bhadra.” (id.) “All the Door-keepers and their shaktis possess occult significance in relation to the four directions and to the mandala (or conclave of deities) to which they belong... They symbolize, too, the four tranquil or peaceful methods employed by Divine Beings...which are Compassion, Fondness, Love and Stern Justice.” (id.) “The illustrations:... On folio 35, the united mandalas of the deities that dawn on the Sixth Day.”

(Evans-Wentz) from a description of two illustrations “Folio 35a and 67a of the Bardo Thodol Ms. A photographic reproduction about two-thirds of the original size (note: each reproduction measures about 5 inches long by nearly 2 inches high). In the original the illuminations are in colour (now much faded) painted on the folios.

“The painting on the folio (35a) illustrates, with the colours, emblems, and orientation in strict accord with the traditions of Tibetan monastic art, this description in the text of the united mandalas, or divine conclaves, of the Peaceful Deities of the First to the Sixth Day of this Bardo that dawn thus in one complete conclave on the Sixth Day. In the central circle (Centre) is the Dhyani Buddha Vairochana, embraced by his shakti, or divine spouse, the Mother of Infinite Space. In the next circle, each likewise embraced by his shakti, are the four Dhyani Buddhas... In the outermost circle are typical Bodhisattvas and other deities who accompany the Five Dhyani Buddhas and in the four small outer circles the four female Door-Keepers of this complete conclave.”

Details of the deities represented are difficult to distinguish except in the case of the four female Door-Keepers who are shown on a considerably larger scale. These are depicted as four women, completely naked, in dancing postures. They are of fairly heavy build, with large breasts and long flowing hair. There is also shown on each figure an indication of the vulva.

(Evans-Wentz) from a description of another illustration: “The Great Mandala of the Peaceful Deities. This and the companion illustration (i.e. of the Knowledge-holding and Wrathful Deities) following, are photographic reproductions, about one-fourth of the original size (note: the reproductions measure about 6 ins. high by 4-1/2 ins. wide) of two paintings in colour, on heavy cotton

cloth, made in the chief monastery of Gyantse, Tibet, on the instructions of Major W. L. Campbell to illustrate our Bardo Thodol translation. The colours, emblems, and orientations...are in accord with the strict conventions of the religious art of Tibet. The correlations, too, between the text and the deities depicted, as brought out in the description of the two manuscript illuminations, also apply to these two more elaborate paintings.

“Innermost circle (representing the Centre of the orientation): Vairochana and Shakti, on lion throne; at the top, Samanta-Bhadra and shakti...

“Lower circle (East): at the centre. Vajra-Sattva... And shakti, on elephant throne; Pushpa (above); Lasya (below)...

“Left circle (South): at the centre. Ratna-Sambhava and shakti, on horse throne; Dhupa (above); Mala (below)... Upper Circle (West): at the centre, Amitabha and shakti on peacock throne; Aloka (above); Gita (below)...

“Right Circle (North): at the centre, Amoghi-Siddhi and shakti, on harpy throne; Naivedya (above); Gandha (below)...

“Occupying the four corners of the great circle are the four chief Door-Keepers of the Mandala, each pair on a fire-enhaloed lotus throne: upper left, Yamantaka and shakti, the Door-Keepers of the South; upper right, Hayagriva and shakti, the Door-Keepers of the West; lower right, Amrita-Dhara and shakti, the Door-Keepers of the North; lower left, Vijaya and shakti, the Door-Keepers of the East...

“(The Seventh Day)... On the Seventh Day the vari-coloured radiance of the purified propensities will come to shine. Simultaneously, the Knowledge-Holding Deities, from the holy paradise realms, will come to receive one.

“From the centre of the Circle (or Mandala), enhaloed in radiance of rainbow light, the... Knowledge - Holding (Deity), the lotus Lord of Dance...embraced by the (Divine) Mother, the Red Dakini...will come to shine.

“To the east...the deity called the Earth-Abiding Knowledge-Holder...embraced by the White Dakini, the (Divine) Mother...will come to shine.

“To the south...the Knowledge-Holding Deity (i.e. yellow) embraced by the Yellow Dakini, the (Divine) Mother...will come to shine.

“To the west...the Knowledge-Holding Deity (i.e. red) embraced by the Red Dakini, the (Divine) Mother...will come to shine.

“To the north...the Knowledge-Holder (i.e. Green)...embraced by the Green Dakini, the (Divine) Mother...will come to shine.

“In the Outer Circle, round about these Knowledge-Holders, innumerable bands of dakinis, - dakinis of the eight places of cremation, dakinis of the four classes, dakinis of the three abodes, dakinis of the thirty holy places and of the twenty-four places of pilgrimage, - heroes, heroines, celestial warriors and faith-protecting deities, male and female, each bedecked with... innumerable kinds of

musical instruments...and dancing various measures, will come...”

Note: “The illustrations:... On folio 44, the mandala of the Ten Knowledge-Holding Deities of the Seventh Day.”

“(The Eighth Day) Now on the Eighth Day...the Great Glorious Buddha-Heruka...his body embraced by the Mother, Buddha-Kratish-aurima, her right hand clinging to his neck and her left hand putting to his mouth a red shell (filled with blood), (making) a palatal sound like a crackling (and) a clashing sound, and a rumbling sound as loud as thunder; (emanating from the two deities) radiant flames of wisdom, blazing from every hair-pore and each containing a flaming dorje; (the two deities together thus), standing with (one) leg bent and (the other) straight and tense, on a dais supported by horned eagles.”

Notes: “Text: Bud-dha Kra-ti-shva-ri-ma (pron. Buddha Krati-shau-ri-ma) i.e. the (female) Buddha, the Mighty Wrathful Mother.”(id.) “The illustrations:... On folio 55, the Buddha Heruka and shakti of the Eighth Day.”

“(The Ninth Day)...then on the Ninth Day...the Bhagavan Vajra-Heruka...his body embraced by the Mother Vajra-Kratishaurima, her right (hand) clinging to his neck, her left offering to his mouth a red shell (filled with blood) will issue from the eastern quarter...”

Note: “The illustrations:... On folio 57, the Vajra Heruka and shakti of the Ninth Day.”

“(The Tenth Day) On the Tenth Day...the Deity...named Ratna-Heruka...his body embraced by the Mother Rotna-Kratishaurima, her right (hand) clinging to his neck, her left offering to his mouth a red shell (filled with blood) will issue from the southern quarter...”

Note: “The illustrations: On folio 58, the Ratna Heruka and shakti of the Tenth Day.”

“(Eleventh Day) on the Eleventh Day...the Bhagavan Padma-Heruka...his body embraced by the Mother Padma-kratishaurima, her right hand clinging to his neck, her left offering to his mouth a red shell (full of blood)...will issue from the western quarter...”

Note: “The illustrations:... On folio 59, the Padma Heruka and shakti of the Eleventh Day.”

“The Twelfth Day... Thereupon on the Twelfth Day the blood-drinking deities of the Karmic Order accompanied by the Kerima, Hitamenma and Wang-chugma, will come to receive one. Not recognizing, terror may be produced...”

“On the Twelfth Day...the deity...named Karma-Heruka...his body embraced by the Mother Karma-Kratishaurima, her right (hand) clinging to his neck, the left offering to his mouth a red shell...issuing from the northern quarter...will come...”

“Then, when (from) Mother Clear-Light; - which one had been accustomed to formerly - a secondary Clear-Light, the Offspring Clear-Light, is produced, and the Mother and Offspring Clear-Light, (come) together like two intimate acquaintances...”

Notes: “These three orders of deities are goddesses, Indian and Tibetan in origin, the Kerima

having human shape, the Htamenma and the Wang-Chugma, like Egyptian deities (more or less totemistic), having human-like bodies and animal heads... Kerima seems to be a hybrid Sanskrit-Tibetan word (from Skt. Keyuri)... Htamenma (as pronounced from Tib. Phra-men-ma) is probably the name of an order of pre-Buddhistic deities belonging to the ancient Bon religion of Tibet. Wang-chug ma (as pronounced from Tib. Dvang-phyug-ma) is the Tibetan rendering of the Sanskrit Ishvari, meaning 'Mighty Goddesses'." (id.) "The illustrations:... On folio 61, the Karma Heruka and shakti of the Twelfth Day."

"(The Thirteenth Day) Then the Eight Wrathful Ones, the Kerimas and the Htamenmas, having various (animal) heads, issue...

"On the Thirteenth Day, from the eastern quarter...the Eight Kerimas will emanate and come to shine upon thee.

"From the east...the White Kerima, holding a...club in the right (hand): in the left a...bowl filled with blood, will come to shine upon thee. From the south, the Yellow Tseurima, holding a bow and arrow, ready to shoot; from the west the Red Pramoha, holding a makara-banner from the north, the Black Petali holding a dorje and a blood-filled...bowl; from the south-east, the Red Pukhase...from the south-west, the Dark-Green Ghasmari, the left (hand) holding a blood-filled...bowl (with) the right stirring it with a dorje, and (she then) drinking it with a majestic flourish; from the north-west, the Yellowish-White Tsandhali...; from the north-east, the Dark-Blue Smasha...; these, the Eight Kerimas of the Abodes (or Eight Directions) also come to shine upon thee...

"...from the...outside of them, the eight Htamenmas of the eight (regions)...will come to shine upon thee, from the east, the Dark Brown Lion-Headed One, the hands crossed on the breast and...shaking the mane; from the south the Red Tiger-Headed One, the hands crossed downwards, grinning and showing the fangs and looking on with protruding eyes; from the west the Black Fox-Headed One, the right (hand) holding a shaving-knife...; from the north, the Dark-Blue Wolf-Headed One...looking on with protruding eyes; from the south-east, the Yellowish-White Vulture-Headed One...from the south west, the Dark-Red Cemetery-Bird-Headed One... from the north-west, the Black Crow-Headed One, the left (hand) holding a...bowl, the right holding a sword...from the north-east the Dark-Blue Owl-Headed One, holding a dorje in her right (hand), and holding a...bowl in the left, and eating.

"These Eight Htamenmas of the (eight) regions...come to shine upon thee."

Notes: "Text: Kerima, corrupted from Skt. Keyuri, name on an Indian cemetery goddess. (Tseurima) The corrupted Skt. form in text, name of another Indian cemetery goddess. (Pramoha) Tib. - Skt. of text. (Tsandali) "Textual form, from Skt. Chandali, referring, apparently, to a female of (the Chandali) caste, who, like each of the goddesses of our text herein, haunts cemeteries and cremation grounds. (Smasha) In place of this Tib. - Skt. form of our text, the Block-Print gives Smashali, which is the more correct form." (id.) "The illustrations... On folio 64, the Eight Kerima and the Eight Htamenma of the Thirteenth Day; and the Four Female Door-Keepers of the Fourteenth Day."

"(The Fourteenth Day)...on the Fourteenth Day, the Four Female Door-Keepers also issuing from within...will come to shine upon thee. Again recognize. From the east quarter...will come to shine the White Tiger- Headed Goad-Holding Goddess, bearing a blood filled...bowl in her left (hand); from the

south, the Yellow Sow-Headed Moose-Holding Goddess; from the west, the Red Lion-Headed Iron-Chain-Holding Goddess; and from the north, the Green Serpent-Headed Bell-Holding Goddess. Thus issue the Four Female Door-Keepers...and come to shine upon thee; as tutelary deities recognize them.

“...on the Outer Circle of these thirty wrathful deities, Herukas, the twenty-eight various-headed mighty goddesses, bearing various weapons, issuing from within...will come to shine upon thee...

“... (there will dawn) from the east The Dark-Brown Yak-Headed Rakshasa-Goddess, holding a dorje...and The Reddish-Yellow Serpent-Headed Brahma-Goddess holding a lotus in her hand; and The Greenish-Black Leopard-Headed Great-Goddess, holding a trident in her hand; and the Blue Monkey-Headed Goddess of Inquisitiveness, holding a wheel; and the Red Snow-Bear-Headed Virgin-Goddess, bearing a short spear in the hand; and the White Bear-Headed Indra-Goddess, holding an intestine noose in the hand: (these) the Six Yoginis of the East, issuing from within the (eastern quarter...) will come to shine upon thee.

“...From the south (will dawn) The Yellow Bat-Headed Delight Goddess, holding a shaving-knife in the hand; and the Red Makara-Headed Peaceful-(Goddess), holding an urn in the hand; and The Red Scorpion-Headed Amrita-Goddess, holding a lotus in the hand; and the White Kite-Headed Moon Goddess, holding a dorje in the hand; and The Dark-Green Fox-Headed Baton-Goddess, flourishing a club in the hand; and the Yellowish-Black Tiger-Headed Rakshasi, holding a blood filled...bowl in the hand; (these) the Six Yoginis of the South, issuing from within the (southern quarter...) will come to shine upon thee.

“...from the west (will dawn) The Greenish-Black Vulture-Headed Eater-Goddess, holding a baton in the hand; and The Red Horse-Headed Delight Goddess...; and The White Eagle-Headed Mighty-Goddess, holding a club in the hand; and the Yellow Dog-Headed Rakshasi, holding a dorje in the hand and a shaving knife and cutting (with this); and The Red Hoopoe-Headed Desire Goddess, holding a bow and arrow in the hand aimed; and The Green Deer-Headed Wealth-Guardian Goddess, holding an urn in the hand: (these) the Six Yoginis of the West, issuing from within the (western quarter...) will come to shine upon thee.

“...from the north (will dawn) The Blue Wolf-Headed Wind-Goddess...; waving a pennant in the hand; and the Red Ibex-Headed Woman Goddess...; and The Black Sow-Headed Sow-Goddess, holding a noose of fangs in her hand; and The Red Crow-Headed Thunderbolt-Goddess ...; and The Greenish-Black Elephant-Headed Big-Nosed Goddess...; and the Blue Serpent-Headed Water-Goddess, holding in her hand a serpent noose: (these) the Six Yoginis of the North, issuing from within (the northern quarter...) will come to shine upon thee.

“...the four Yoginis of the Door, issuing from within...will come to shine upon thee, from the east, the Black Cuckoo-Headed Mystic Goddess, holding an iron hook in the hand; from the south The Yellow Goat-Headed Mystic Goddess, holding a noose in the hand; from the west, the Red Lion-Headed Mystic Goddess, holding an iron chain in the hand; and from the north the Greenish-Black Serpent-Headed Mystic Goddess: (these) the Four Door-Keeping Yoginis...will come to shine upon thee”.

Note: “The illustrations: ... On folio 67, the mandala of the animal-headed deities of the Fourteenth Day.”

(Evans-Wentz) from a description of an illustration: “The painting on the...folio (i.e. 67a) similarly illustrates, in colours, emblems, and orientation, the united mandalas of, the Wrathful Deities of the Eighth to the Fourteenth Day that dawn thus in one complete conclave on the Fourteenth Day. In the cruciform design at the centre are the three-headed Heruka of the Buddha, Vajra, Ratna, and Karma Order, each with his shakti, that dawn, mandala by mandala, from the Eighth to the Twelfth Day. The outer circle contains representations of the various animal-headed deities that dawn on the Thirteenth and the Fourteenth Day. In the four small outer circles are the Four Yoginis of the Door.”

Details of the deities represented are difficult to distinguish except for the Four Yoginis of the Door, who are shown on a considerably larger scale. These are depicted as animal-headed women, naked except for dhotis, in various dancing postures.

(Evans-Wentz) from a description of another illustration: “The Great Mandala of the Knowledge-Holding and Wrathful Deities. (See also above: Sixth Day). Innermost circle: upper centre, Samanta-Bhadra and shakti, in wrathful aspect; lower centre (centre) the Buddha Heruka and shakti; lower left (East), the Vajra Heruka and shakti; upper left (South), the Ratna Heruka, and shakti; upper right (West), the Padma Heruka and shakti; lower right (North), the Karma Heruka and shakti. Each pair of these deities are on a lotus and solar throne, enhaloed by flames of wisdom...

“Second circle : the Eight Kerimas.

“Third circle: the Eight Htamenmas and the Four Female Door Keepers.

“Outermost circle: the Twenty-Eight Various-Headed Mighty Goddesses, four of whom are the Four Yoginis of the Door.

“At the bottom, in the centre (Centre)...the Lotus Lord of Dance (red, for the five colours of text) and shakti. In the four corners, his four companion deities: lower left (East), the... Knowledge-Holder (white) and shakti; upper left (South), the Knowledge-Holder...(yellow) and shakti; upper right (West), the Knowledge-Holding Deity...(red) and shakti; lower right (North), the... Knowledge-Holder (Green) and shakti. Each pair of deities of this mandala, that dawns intermediately (i.e. between the mandalas of the Peaceful Deities and the mandalas of the Wrathful Deities) on the Seventh Day, are in peaceful aspect, on an enhaloed lotus and lunar throne, performing a mystic dance which is Tantric.

“At the top, in the centre...is Samanta-Bhadra, the Adi-Buddha and shakti (white) in peaceful aspect, on a lotus and lunar throne, enhaloed in rainbow colours...”

The Shaktis are shown embracing the Knowledge-Holding Gods. Each Shakti holds her legs wide apart, the right leg down and the left leg up. Both arms appear to be around the neck of the god.

The eight Kerimas are shown as women, naked except for dhotis, mostly in dancing attitudes. They appear either to be wearing or waving scarves. The other female deities in the outer circles have women’s bodies with animals’ heads and are all in dancing positions.

GOKARMO. See Goddesses of the Bardo: Fourth Day.

THE HEROINES. (Evans-Wentz) “The Heroes and Heroines belong to an order of elementary spiritual beings comparable to the Viras of Hindu belief.”

(The Yogic Dance of the Five Directions):

“Come ye Heroes and Heroines, as innumerable as the drops of the ocean...

...in the Eastern Continent of (Greater) Physique,

The Heroes and Heroines move round in a crescent-shaped dancing-arena;

Their feet flash (as they dance)...

When dancing in the Southern Continent, the Human World,

The Heroes and Heroines move round in a triangular dancing-arena; Their feet flash (as they dance)...

When dancing in the Western Continent, blessed with cattle,

The Heroes and Heroines move round in a circular dancing arena; Their feet flash (as they dance)...

When dancing in the Northern Continent of Unpleasant Sound,

The Heroes and Heroines move round in a square dancing arena; Their feet flash (as they dance)...

When dancing in the Centre of the Perfectly Endowed Spot,

The arena for the dance of the Heroes and Heroines is blessed (with their divine influence); Their feet flash (as they dance)..."

THE HTAMENMAS. See Goddesses of the Bardo: Twelfth to Fourteenth Days.

THE KERIMAS. See Goddesses of the Bardo: Twelfth to Fourteenth Days.

THE KHADOMAS, THE DAKINIS. (Evans-Wentz) “The Dakinis (Tib. Mkhah-hgro-ma, or ‘Sky-goer’: Skt. Dakini) fairy-like goddesses possessing peculiar occult powers...are also purely Tantric.” (id.) on a Yogic Rite: “The Dakinis are here to be regarded as like mother-goddesses majestically divine in appearance.” (Gdss. Ind.) “One of the peculiarities of the Khadomas is the colour of their eyes; according to Mme. David-Neel these are either red or green.”

There are different orders of Dakinis. (Yogic Rite, Evans-Wentz): “The Divine Dakini cometh from the East, Carrying the Spear All-embracing Love; The Precious Dakini cometh from the South, Carrying the Spear of Great Compassion; The Lotus Dakini cometh from the West, Carrying the Spear of Great Affection; The Ratna Dakini cometh from the North, Carrying the Spear of Great Impartiality; The Buddha Dakini cometh from the Centre, Carrying the Spear of Bodhisattvic Mind...”

Commentary: “There is also a colour and a characteristic assigned to each for them; to the Divine (or Vajra) Dakini, white (sometimes blue) and peaceableness; to the precious (or Ratna) Dakini, yellow and grandness; to the Lotus (or Padma) Dakini, red and fascination; to the Karma Dakini (or Dakini of Action), green and sternness; to the Buddha Dakini (or Dakini of Understanding), dark-blue and Knowledge of the Truth.”

(Tibetan Prayer) a reference is made to “innumerable groups of Dakinis.”

Apparitions of Dakinis, either in their earthly bodies or in other bodies palpable to the earthly senses, include the following: (Mme. David-Neel) on Tilopa, of the Kagyudpa or “Red Hot” sect:

“Tilopa is seated reading a philosophic treatise, when a...beggar woman appears behind him, reads, or makes a pretence of reading a few lines over his shoulder and asks him abruptly: ‘Do you understand what you are reading?’

“Tilopa feels indignant. What does this witch mean by putting such a impertinent question? But the woman does not allow him the time to express his feelings. She spits on the book.

“In answer to his vehement reproaches, the woman spits a second time on the book, utters a word that Tilopa cannot understand and disappears...

“And so Tilopa started in search. After much wandering and exertion he found her at night in a solitary wood (others say a cemetery). She was seated alone, her red eyes shining like live coals in the darkness.”

(id.) Tilopa visits the Dakini Queen in her palace:

“There was the beautiful fairy seated on her throne adorned with precious jewels and she smiled at the daring pilgrim as he crossed the threshold.”

(Biography of Padma) The author, Lady Yeshey Tshogyal, who is herself regarded as an incarnation of a Dakini, gives the following account of “Padma’s initiation by a Dakini”:

“Padma’s next teacher was an ordained dakini, who dwelt in a sandal-wood garden, in the midst of a cemetery... When he arrived at the door of the palace he found it closed. Then there appeared a servant woman carrying water into the palace, and Padma sat in meditation... she cut open her breast, and exhibited in the upper portion of it the forty-two Peaceful Deities and the lower portion of it the fifty Wrathful Deities. Addressing Padma, she said, ‘...look at me; hast thou not faith in me?’ Padma bowed down before her, made apology, and requested the teachings he sought. She replied, ‘I am only a maid-servant. Come inside’.

“Upon entering the palace, Padma beheld the dakini enthroned on a sun and moon throne, holding in her hands double-drum and a...cup, and surrounded by thirty-two dakinis making...offerings to her. Padma made obeisance to the enthroned dakini...and begged her to teach him both esoterically and exoterically. The one hundred Peaceful and Wrathful Deities then appeared overhead. ‘Behold’, said the dakini, ‘the Deities. Now take initiation.’ And Padma responded, ‘Inasmuch as all the Buddhas throughout the aeons have had gurus, accept me as thy disciple.’

“Then the dakini absorbed all the Deities into her body. She transformed Padma into the syllable Hum. The Hum rested on her lips... Then she swallowed the Hum... When the Hum reached the region of the Kundalini, she conferred upon him initiation of body, speech and mind...”

(The Rite for the Living, edited by Evans-Wentz) The yogini who composed this text records the following visitation: “Whilst passing my time in close devotional retreat... At last, an aged woman, with

reddish-yellow eyebrows...appeared. "Then, having given her message, "She vanished as vanisheth a rainbow." Note by editor: "The aged woman was a Dakini in disguise; that is to say, she was one of the order of fairy-like beings who are said to impart to sincere yoginis supernormal powers and spiritual insight."

(Candler) from a description of the Ramo-che temple in Lhasa: "On the left (of the vestibule) is a dark recess where drums are being beaten by an unseen choir. A Lama stands, chalice in hand, before a deep aperture cut in the wall like a butterfly hatch, and illumined by dim, flickering candles, which reveal a female fiend...the Lama raises it solemnly again and again, muttering spells to propitiate the fury."

(Veronica Ions) in a description of two small carvings: "Two Dakinis...originally ornaments worn on the apron of an exorcist. Tibetan. Eighteenth century. Each carving depicts a woman, naked except for a dhoti, with the large breasts, and broad hips associated with Indian iconography. Both are shown in a dancing position standing on the toes of the left foot, the right foot being bent up into a position just beneath the groin. Their hands are placed together beneath their breasts. Each is wearing a tiara shown against a background of radiating lines, large earrings, necklaces, and bracelets. One of them has a many-petalled flower either marked on or attached to each leg between the knee and ankle.

Dakinis also figure in descriptions of the Bardo. (Yoga of the After-Death State) "The Bardo of the Moments of Death:... And those who have performed good deeds, the devas and gurus, and dakinis come to welcome." See also Goddesses of the Bardo: Seventh Day.

For other Dakinis see under The Mother Khadama, Sangye Khado, Vajra-Dakini and Yeshe-Khahdama.

KHON-MA (Frazer) on the Tibetan goddess Khon-ma: "This goddess, who may be compared to the Roman Mania, the Mother or Grandmother of Ghosts, is dressed in golden-yellow robes, holds a golden noose in her hand, and rides on a ram."

KINKINI-DHARI. See Goddesses of the Bardo: Sixth and Fourteenth Days.

THE KROTISHAURIMAS. See Goddesses of the Bardo: Eighth to Twelfth Days.

KUNDALINI (Evans-Wentz) on the Yoga of the Psychic-Heat: "the Goddess Kundalini, personification of the female divine power...(is) symbolized as the half-A, or the Sun-channel."

(Gdss. Ind.), "One of the basic techniques of Kundalini Yoga is the visualization of Vajra-Yogini and 'the feminine occult power, the red-fluid' symbolized by the Tibetan short-A or half-A. This emblem, the first half of the Tibetan letter A, resembles the figure 3; the upper half is angular rather than curved."

(Yoga of the Psychic-Heat) "... (Visualize) a vivid mental image of the vacuous body of Vajra-Yogini the size of a normal human body, as before described (note: see under Dorje-Naljarma)...

"Secret-Psychic-Heat:

'In the case of the one-half of the letter A,

As the object upon which to meditate,

Lieth the art of producing the Psychic-Heat’.

“Accordingly, visualize at the point where the right and left psychic-nerves meet with the median-nerve, four fingers below the navel, the half-A, in hair-like outline, floating, and half a finger in height, of reddish brown colour, hot to the touch, undulating and emitting like a cord moved by the wind the sound of ‘Phem’. ‘Phem’...

“Having arrived at mental concentration upon these visualizations, then, in the second course of exercises...think that, from the hair-like short-A, a flame of fire, half a finger in length and very sharp-pointed, flareth up.

“Think that the flame is endowed with the four characteristics, (of the median-nerve as visualized, namely, perpendicularity, transparent brightness, redness, and vacuity) and that it resembleth a revolving spindle.”

Commentary by Evans-Wentz: “In this context, the ‘Phem.’ ‘Phem’. also represents the sound made by a burning taper. Four inches below the navel psychic-centre is the hidden abode of the (concealed) Goddess Kundalini, the personification of the Serpent Power or the latent mystic fire-force... The short-A is symbolical of this feminine occult power; and the object of the present visualization is to arouse the (concealed) Goddess into psychic activity. In this exercise there are four kinds of visualization: (a) of form (the short -A); (b) of colour (reddish brown); (c) of touch (the hot to the touch); and (d) of motion (the undulating).” (id.) on the revolving spindle: “This simile helps to illustrate the mystic motion of the awakened fire of the Serpent Power of the Goddess Kundalini.”

Note : The location of the seat of Kundalini in the body of the Goddess or Shakti is also given as follows: (Evans-Wentz) on the chakras: “The first is known as the Root-support (Muladhara) of the Sushumna-nodi, situated in the perineum, and in the Muladhara is the secret Fountain of Vital-force, presided over by the Goddess Kundalini.” (Anthes) on the teaching of the Shakti cults: kundali or kundalini (lies)...in a mythical centre or circle (cakra) or nerve plexus at the base of the spinal column.” (Gdss. Ind.) “Epithets of Kundalini... Aura Vulvae et Ani Feminae.”

LAKSHMI. (Source untraced) in a description of an illustration: “Lakshmi Narayana, Nepal, 15th to 16th century. Gilt on copper. 8 inches high.” The goddess is shown in a standing position, and is naked except for an ornate belt and transparent lower garment. She has eight forearms issuing at the elbow from her two upper arms. In each of her eight hands she holds a different attribute; and her ornaments include an elaborate tiara, ear pendants and bracelets. Both in her features and ornaments she resembles the Green Tara (Dol Jyang).

LASYA. See Goddesses of the Bardo: Second Day.

THE LIVING GODDESS. (H. Hickman Powell) on an ancient ceremony still performed in Nepal: “In Katmandu there is a ‘Temple of the Living Goddess’ wherein resides a young and virginal girl of Brahmin caste, enshrined for a set time so that the Newari Hindoos and Tibetans can worship her in the flesh, generally making offerings of flowers, lighted butter-lamps and money. At a certain festival she is brought forth again to the door of the temple where flower petals drop from her open hands

and rakshi (a sweet fruit wine) pours from her mouth throughout the day, making drunk and merry many of her followers below. After this ceremony she is replaced by a new maiden and steps out into the world again to lead an ordinary life.”

MAHLAIMA. See Goddesses of the Bardo: Third Day.

MAMAKI: See Goddesses of the Bardo: Second Day.

THE MATRIS, THE MATRIKAS, THE HLAMOS, THE DIVINE MOTHERS. (Gdss. Ind.) “The Hlamos are usually reckoned as being eight in number. They correspond to and are sometimes identified with the eight Matris of the Indian pantheon.” (Evans-Wentz) on the Chod Rite: “The Matrikas, or Mother-Goddesses, here comprise numerous orders of Dakinis and female deities.” (id.) on the Book of the Dead: “in their own heaven-worlds (are) the eight Mother Goddesses (Tib. Hlamo), all of whom appear in our text”. See Goddesses of the Bardo: First to Fifth Days. Gandhema is the last name in “the formal list of eight Matris”. (“Nirvanic Path”) “We, Mothers, equalling in infinity of numbers the heavens in infinity of expanse...”

(Evans-Wentz) “The Matriko (or Matris) are said to appear in (another) guise, as does the great Mother-Goddess Kali; for so beautiful are they in their true form that if thus seen...they would be apt to arouse in him (i.e. the yogini) uncontrollable sensual desire.” (i.d.) “Shakti...(is) personified as a Mother-Goddess.”

THE MOTHER CLEAR-LIGHT. See Goddesses of the Bardo: Twelfth Day.

THE MOTHER KHADOMA. (Gdss. Ind. from Mme. David-Neel) “A certain man...had been greatly offended by a rajah to whom he was chaplain; and as a result he resolved to kill the prince by a magical process. While he was performing this rite a mother fairy appeared at the corner of the magical diagram. Then the mother fairy assumed a stern mien and reproached him for his heinous undertaking...”

NIDHEMA. See Goddesses of the Bardo: Fifth Day.

PANDURA. See Goddesses of the Bardo: Second Day.

PASHADHARI. See Goddesses of the Bardo: Sixth and Fourteenth Days. (Gdss. Ind.):

“The pasha or noose associated with Pashadhari corresponds to the basic form of the Egyptian ankh. As Mme. Blavatsky writes: ‘The Ank-tie (illustrated as a loop similar to the Greek cursive letter alpha) does not belong to Egypt alone. It exists under the name of pasha... Kali has the same as an attribute’.

“In esoteric symbology the noose represents both the Yoni and the maternal cord. In earthly life the latter manifests as the umbilical cord, which functions for only a limited period. In the more subtle forms of matter, however, the maternal cord or link is permanent.

“This cord or link fulfils a twofold purpose; it restricts and it also nourishes.”

PRAJNA-PARAMITA, The Transcendental Wisdom. (Evans-Wentz) “the Prajna-Paramita...is

personified as the Great Mother.” (id.) “The Tantric School holds that every deity...has its shakti...there may be, as in the instance of the Prajna-Paramita, often called the Mother, which this deity (i.e. Manjusri) holds, some symbolic representation of a shakti.” (id.) “the Prajna-Paramita is the Divine Shakti, known to the Tibetans as Dolma.”

(id.) “Mystically the whole of the Prajna-Paramita is condensed into the letter A, which is said to be ‘the Mother of All Wisdom’, and, therefore all men of spiritual power or genius, as well as of all Bodhisattvas and Buddhas, for A is the first element for forming syllables, words, sentences, and a whole discourse...”

SAMANTA-BHADRA: See Goddesses of the Bardo: Sixth Day.

SANGYE KHADO, BUDDHA DAKINI. (Mme. Blavatsky) on the men of the primordial ages: “Those...took unto themselves wives who were entirely human and fair to look upon . These Beings in female forms - Lilith is the prototype of them in Jewish tradition - are called in the esoteric account Khado (Dakini in Sanskrit)...the Chief of these Liliths (is) Sangye Khado (Buddha Dakini in Sanskrit); all are credited with the art of ‘walking in the air’ and ‘the greatest kindness to mortals’... These...the believers in the Bible would term the Antediluvian women, and the Kabalists the Pre-Adamite races. They are no fiction - this is certain...”

The Tibetan SARASVATI. (Gdss. Ind.) “The Khandro or Dakini Ye-she-Tsho-gyal, Victorious One of the Ocean of Wisdom, is an incarnation of Sarasvati. A contemporary of Padma Buddha, who lived on earth about one thousand two hundred years ago, she wrote his biography.”

SENGA-DONG-MA (Allsop) from a description of a block- print: “Senga-dong-ma, the lion-faced demoness, holds in her right hand a copper hook knife. In her left she holds a...cup... She is an incarnation of Dorje Pa Ma.”

SENG-GE DOLMA. (Allsop) In a description of a block-print depicting the incarnations of Rimpoche the author mentions other figures also portrayed. Among these is Seng-ge Dolma.

SHAKTI. (Evans-Wentz) on Tibetan Yoga: “Whereas in Bhakti Yoga one-pointedness of mind is attained through yogic concentration on Divine Love as Bhakti, in Shakti Yoga a result yogically equivalent comes from yogic concentration on Divine Power as Shakti. In our texts the Great Shakti is Vajra Yogini, a Tantric goddess.” (id.) on shakti Yoga: “In the yoga, the Shakti is commonly personified as a Mother-Goddess.”

Note: Another form of yoga, similar to Shakti Yoga, is cited by Grant as follows: (Marques - Riviere) “The method used is called the Prayoga, through which it is possible to visualize...certain female entities who are called Succubes.” These forms become animate. (Arthur Avalon) the author alludes to “Those who...have recourse to Prayoga, which leads to Nayika Siddhi, where by commerce is had with female spirits...” Macdonell defines nay ika as “high-born lady; mistress; heroine.”

See also under Yum.

SINGHINI and VYAGHRINI. (Fergusson) on the Bhawani temple at Bhatgaon, Nepal: “It was built in 1703 by Bhupatindra Malla to enshrine a secret Tantric goddess, which to this day is not allowed to be seen... The stair up these five stages is guarded by pairs of colossal figures; below are two athletes,

above them two elephants, then two lions, two tigers, and at the top the goddesses or demons - Singhini and Vyaghriini."

Note: (Fergusson) in an illustration entitled "Doorway of Darbar, Bhatgaon", two female figures with large breasts can be distinguished among the carvings on each side of the doorway. Here each female figure is at the bottom of a series of five carvings.

SRINMO. (Neumann) in a description of an illustration: "Wheel of Life. Painting, Tibet... New York." Commentary: "As the Tibetan wheel of life, the Great Round is held by a female demon...the witch Srinmo (Bleichsteiner). The Tibetans also regard the demon of the cosmic wheel as a woman, the witch Srinmo... This is due in part to the...influence of Buddhism, which, because woman creates new life, looks upon her as...'the unremitting stream of Samsara'...the witches' caldron within the female body may be equated with the cosmic wheel... The mandala of the cycle rests on the world of the lower elements - water, earth, and air..." In the illustration Srinmo holds the wheel in front of her, with only her head, hands and feet visible. The top of the wheel is held by her teeth. Her skin is of a dark colour, and she has three eyes. In a coloured reproduction of a slightly different presentation of the same subject, shown by Mme. David-Neel, the Goddess has a dark brown skin, and is wearing bangles on her upper arms and wrists. As in the other picture she has clawed hands and feet and also a tail. In both illustrations the nave of the wheel is centred approximately in front of her womb. There are six spokes; and the rim has twelve divisions. The whole wheel is covered with symbolic pictures. (Neumann) "In the Western Middle Ages we find a symbol corresponding exactly to the Tibetan wheel of life, this is the wheel of life...as 'Wheel of Mother Nature'... On the tenth card of the tarot pack, the crowned sphinx, a familiar symbol of the Great Mother Goddess, sits similarly enthroned above the wheel of fortune... According to Plato's myth, the eight spheres of heaven are fastened to a spindle that 'turns on the knees of Necessity (i.e. Ananke).' Plato, 'Republic', 617 B. Here again the goddess of destiny sits enthroned above the whole cosmos, and the axis of the world - as in Mexico and India - revolves in her womb that governs all things."

TOMA. (Yogic Rite) "The Visualizing of...the Wrathful Goddess: Then imagine... The Wrathful Goddess... Having one face and two hands and holding a knife..." Commentary by Evans-Wentz: "The yogini must visualize the Goddess as red of colour and as having, in addition to the two eyes, the third eye of wisdom, nude, except for the symbolic ornaments, and as dancing. She is another aspect of Vajra-Yogini, known in Tibet as To-ma, 'The Wrathful She'".

TONAGMA. (Evans-Wentz) "Hto-nag-ma (pron.) To-nag-ma, 'Black Wrathful Black-One (or Goddess)... This Goddess, of the class of Wrathful Ones (Tib. T'o-wo), is qualified as black because of her wrathful appearance. She is really red of colour, in correspondence with Vajra-Dakini, of whom she is the wrathful aspect; all the deities of her Tantric Order having the two aspects, namely, the peaceful aspect and the wrathful."

The Wrathful Black One appears in the Tibetan Red Feast Ritual.

VAJRA-DAKINI. (The Rite for the Living). "The Visualizing of Vajra-Dakini and the Gurus:

"...there ariseth, suddenly, Vajra-Dakini, red of colour, with ornaments and attire clearly defined.

‘Visualize, as extending through the centre of her body, the median-nerve, the size of an ordinary arrow-reed, white without and red within, endowed with the four characteristics (i.e. redness, brightness, straightness, and hollowness), the lower end closed and terminating four fingers (or, about three to four inches) below the navel (i.e. in the perineum, at the base of the generative organ), and the upper end opening outwardly from the crown of the head...’

Note by Evans-Wentz: “Vajra-Dakini is, as a visualization, herein equivalent to the Vajra-Yogini visualization of The Six Doctrines.”

(The Rite for the Dead) “Then, vividly visualizing the...body of Vajra-Dakini, imagine as extending through its centre the median-nerve, externally white and internally red of colour, the size of an arrow-reed, the lower end set down level below the navel, the upper end like an open skylight.”

Vajra-Dakini has as an attribute the syllable Hum. (Evans-Wentz) “When the visualization is of Vajra-Dakini (or Vajra Yogini)...the Hum is red, in correspondence with the body of the Goddess.”

VAJRA-SHRINGKHALA. See Goddesses of the Bardo: Sixth and Fourteenth Days.

VAJRA-YOGINI. See Dorje-naljorma.

VASUDHARA. (Munro and Rudorff) in a description of an illustration: “Vasudhara, goddess of Abundance, 14th - 15th centuries.” Commentary: “Today, Buddhist and Hindu beliefs still survive in the kingdoms of Nepal (see illustration), Thailand and neighbouring countries.” The goddess is shown as a six-armed woman, naked except for the usual ornaments, which include a tiara. Her right leg is down and her left folded up with the left heel in her groin. In each of her six hands she is holding an attribute.

YESHE-KHAHDOMA. The Goddess of the All-Fulfilling Wisdom. (Evans-Wentz) “Yeshes-mkhah hgro-ma (pron. Yeshe-khah-do-ma), one of the higher order of the spiritual beings called by the Tibetans Khahdoma, equivalent to the Sanskrit Dakini. They are believed to render divine assistance, especially in yoga, to whomsoever appeals to them when about to perform a difficult ritual.”

(Yogic Dance) “Now visualize... The Goddess of the All-Fulfilling Wisdom, Possessed of the power of enlarging...to the vastness of the Universe, and endowed with all the beauties of perfection.” (id.) “The tiara of the All-Fulfilling Wisdom glisteneth brightly.” Note by Evans-Wentz: “A tiara...worn by the Goddess of the All-Fulfilling Wisdom.”

THE WANG-CHUGMAS. See Goddesses of the Bardo: Twelfth and Fourteenth Days.

YUM, Female Principle. (Evans-Wentz) on the Doctrine of Lamaism: “the Yin or Yum (is) the female principle of nature”. (Grant) the author refers to “the Divine Mother (Yum). “ (Gdss. Ind.) “Metzner sees the Yoni as corresponding to the Tibetan Yum and the Chinese Yin.”

(Evans-Wentz) on a Yogic Rite of the Nirvanic Path: “The yogini when practising is directed by the guru somewhat as follows:... Visualize...the intellectual aspect of the Cosmos as being the Divine Mother (Tib. Yum).” (id.) the author refers to “Wisdom, symbolized by the female (yum, or shakti).”

(Grant) the author cites Crowley’s comparison of the woman’s uppermost position in viparita

maithuna with “the Saivite doctrine of Bhavani” and the “Yum posture of Tibetan Buddhism.”

See also under Shakti.

LIST OF ABBREVIATIONS.

Dan. Text cited by Alain Danielou in “Hindu Polytheism.”

Gdss. Ind. “The Goddesses of India, Tibet, China and Japan,” by the author.

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