

# On the Two *Hayagrīvasādhana*s of Dīpaṃkaraśrījñāna

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**1. Introduction** Dīpaṃkaraśrījñāna is well known not only as the author of the *Bodhipathapradīpa* but also as an author of esoteric works in Tibet. We can find one hundred eighteen<sup>1)</sup> works attributed to him in the Tibetan Tangyur and over seventy of these works are esoteric works. I will consider here his works on the esoteric ritual of meditative practice (*sādhana*).

Sādhana is a ritual manual on a meditative practice which consists in visualizing one deity or a group of deities.<sup>2)</sup> The structure of the *sādhana* has been analyzed by many scholars such as Giuseppe Tucci, Musashi Tachikawa, Ruriko Sakuma, Masahide Mori, and so on.<sup>3)</sup> Among them Naoji Okuyama classifies the manual into ten parts, (1) homage to a deity, (2) preparation, (3) invitation of deities and offering to them, (4) practice of emptiness, (5) emergence of symbolic being (*samayasattva*), (6) invitation of knowledge-being (*jñānasattva*), (7) constellation of symbolic syllables, (8) recitation of mantra, (9) subsequent activities, and (10) title and a name of author.<sup>4)</sup> As I will consider below, the *Hayagrīvasādhana*s of Dīpaṃkaraśrījñāna is written almost in accordance with this structure. Although the main part of this meditative practice is the visualization of deities with which the performer is to unite, this ritual is to be performed for the benefits of oneself or others. Many kinds of *sādhana* literature have been written in India in accordance with various variations of deities. Among them, we can find thirteen *sādhana* works entitled *Hayagrīva* in the Tangyur.<sup>5)</sup> *Hayagrīva* or “Horse-necked one” is not only an esoteric deity, but also a Hindu deity although it is well known as an aspect of Avalokiteśvara in east Asia, especially as Batō Kannon 馬頭観音 in Japan.<sup>6)</sup>

**2. *Hayagrīva* and *Dīpaṃkaraśrījñāna*** Dīpaṃkaraśrījñāna also wrote many *sādhana* works in order to introduce this meditative practice into Tibet. In the Tangyur we can find thirty-three *sādhana* works attributed to him. Various kinds of tantric deities are chosen in them<sup>7)</sup> and there are two *sādhana*s of *Hayagrīva* among them. The larger one is written in

prose style and the smaller one is written in verse style.<sup>8)</sup> Excluding them we can find only one reference to Hayagrīva in his works, namely, in the *Guhyasamājalokeśvarasādhana*.<sup>9)</sup>

Iconographies of Hayagrīva attributed to the tradition of Dīpaṃkaraśrījñāna are also known in Tibet. R. H. van Gulik introduces the physical form of Hayagrīva on the basis of its iconography:

He has three faces and four arms. His crown is adorned with the horse's head. His upper right hand is carrying the vajra, his upper hand holds a lotus-flower. The two remaining hands are drawing the bow with an arrow on it. Round his waist he wears tiger-skin. With each foot he tramples upon an evil spirit. It is said that the god appeared in this form when he was summoned by the famous paṇḍit Atīṣa (982-1055).<sup>10)</sup>

This description is based on a woodblock print in a work including three hundred iconographies of deities that was edited by Serge Fedorovich Oldenburg.<sup>11)</sup> This means that Hayagrīva of Dīpaṃkaraśrījñāna was transmitted to Tibet not only through his works but also through iconographies.

**3. The Larger Sādhana of Hayagrīva** The larger sādhana of Hayagrīva is written in prose style and it explains the manual in a more detailed form than the smaller sādhana. Though its structure is basically similar to the above-mentioned structure of sādhana, it is different in some points as I indicate using the headwords below. Especially in the larger sādhana the author shows five examples of supplications in order to describe the purpose of this sādhana. The actual practice of this sādhana is explained as follows:

### 3.1. Purification

In the beginning a Yogin should imagine that he purifies all things that appear by reciting the mantra of purification three or seven times.

### 3.2. Offering

He should invite the Buddha, Bodhisattvas, Hayagrīva, his teachers and so on, before him and offer incense, lamps, and so on, to them, reciting the mantra while offering. And he should recite the verse paying homage to the three jewels.

### 3.3. Practice of Emptiness

He should practice the four immeasurable minds and the four abodes of a Brahman and imagine the emptiness of all things like space.

### 3.4. Emergence of Symbolic being

He should imagine a sun disk created through light emanated from a yellow letter “*raṃ*”

in the space before him, a five-pronged vajra created through light emanated from a deep blue “*hūṃ*,” a wall and a tent of vajra created through light emanated from the five-pronged vajra, and a “*bhrūṃ*” on the sun disk. He should imagine also a palace which has four gates, with silver in the east, with lapis lazuli in the south, with crystal in the west, and gold in the north, which is supported by eight golden pillars, and the top of which is covered with trees of lapis lazuli and decorated with a lot of ribbons made of jewels. Or he should imagine also a celestial palace of skulls which has an area of a three thousand-fold world system, which is covered with antelope skin, has four gates and eight pillars of rose wood, and a ceiling of skulls. Then he should imagine a yellow “*raṃ*” in his mind which gives out light, a sun disk which gathers the light, and a red “*hrīḥ*” on the sun disk. And he should imagine that all emotional and cognitive obscurations are burned by a flame of wisdom.

### 3.5. Invitation of Knowledge-being

He should imagine that his body changes into Hayagrīva, who has a red body with three faces, the center red, the right white, and the left deep blue, and six hands, the right upper with a five-pronged vajra, and the left upper with a large conch shell filled with blood, the right middle with a golden noose, the left middle with a sword, the right lower with a rosewood club, and the left lower sending out five kinds of Garūḍa.<sup>12)</sup> In his imagination Hayagrīva roars with the sound of thunder from each mouth with clenched teeth, decorates his body with white and black snakes, wears a skirt of tiger skin, a robe of elephant skin, and a shoulder-belt with a garland of skulls, tramples upon all Nāgas with his six feet, sends a hundred thousand inconceivable Garūḍas from each of his Vajra-wings, and stays in the fire of wisdom blazing like Kalpa-fire.

### 3.6. Constellation of Syllables

Then he should put symbols onto each part of Hayagrīva’s body: first putting “*sarva kari*” onto the five-pronged vajra, then putting the five-pronged vajra onto his left breast, a green cross onto the sun disk on his right breast, the white “*oṃ*” onto the moon disk on the top of his head, the red “*āḥ*” onto the moon disk on his neck, and the deep blue “*hūṃ*” onto the moon disk on his breast. He should invite also the five Buddhas into the space before him and imagine that they empower him through the five syllables (*oṃ*, *hūṃ*, *trāṃ*, *hrīḥ*, and *āḥ*).<sup>13)</sup> He should imagine also “*jaḥ hūṃ baṃ hoḥ*” and invite Hayagrīva through the light from “*jaḥ*,” meet the knowledge-being through the light from “*hūṃ*,” and bind it

to him through the light from “*baṃ*,” and through this the knowledge-being remains in him in a state of rejoicing through the light from “*hoḥ*.”

### 3.7. Recitation of Mantra

He should recite the mantra of Hayagrīva, “*oṃ vajra krodha hayagrīva ba hu lu hu lu hūṃ*” to the seed syllable symbols on the seeds if he becomes physically tired during the practice. He should imagine that he changes all that he touches in the space into the sacred Hayagrīva by emanating light from the seed syllable symbols. He should recite the mantra before the knowledge-being and give offerings like the five goddesses gave in the past if he becomes tired of reciting. Then he should praise Hayagrīva by reciting the mantra of a hundred syllables.<sup>14)</sup> He should recite “*jaḥ jaḥ*” three times because he imagines the knowledge-being. He should imagine that a sun disk exists on his breast, a red “*hrī*” on it emanates light in ten directions, he melts into the light through the meeting of the outside world and his inside world, and all things also melt into as a nature of Hayagrīva. He should imagine without consideration that he gathers all lights into his own body, gathers also the deity of symbols and the knowledge-being, and gathers the red “*hrī*” and white drops and the neigh [of Hayagrīva] into a white mustard.

### 3.8. Supplications

He should give offerings to the hand holding the five-pronged vajra if he wants to tame Mārā, to the hand holding a conch shell if he wants to have control over all Nāgas, to the hand holding the noose if he wants to get rid of pains felt by himself or others, to the hand holding the sword if he wants to tame demons, to the hand holding the rosewood club if he wants to use all demons like servants, and to the hand holding Garūḍa if he wants to tame all Nāgas. He should recite the mantra of Hayagrīva to the ritual dagger (*phur bu*) a hundred-thousand times if he wants to turn away the flow of water from a town or a region. In this way he can turn away the flow of water. He should recite the mantra to it a hundred and eight times if he wants to turn away a flood. In this way he can turn away the flood. He should recite the mantra to a white mustard a hundred and eight times, hide nine drops of mustard in the center of all directions, and drive thunder, the thunder cloud, and its flashing away to a wild land if he wants to protect [farm products] from hail. In this way he can protect them from hail. He should recite it to clay and put it on lesions, swellings, and ulcers. In this way he can cure them. To fight epidemics of human beings and animals, he should recite it to a dagger seven thousand times and to pure water in the

early morning a hundred and eight times, and pour this water from a roof. In this way he can exterminate all kinds of epidemics.

### 3.9. Purification of Offering

One who is going to give offerings should imagine that he himself becomes Hayagrīva, and all sentient beings also become it by emanating light from red “*hrī*” on their breasts in ten directions, invite those who changed into Hayagrīva to share offerings, and imagine the “*baṃ*” on the offerings. Then he should imagine that a red crystal changed into a large vessel of jewels by integrating it into “*baṃ*” again. He should imagine that it is filled with a stream of nectar by emanating light of a red “*hrī*” and changing it into white, red, yellow, and blue light. He should recite “*sarva kari*” seven times in order to purify offerings. He should also recite a mantra, “*namaḥ sarva tathāgata avalokite / oṃ saṃbhāra saṃbhāra hūṃ*,” twenty-one times in order to empower offerings with nectar (*amṛta*), and he should sprinkle water, reciting the mantra seventy-four times. Or he should recite it twenty-one times in order to guard the teachings of wisdom, and recite it seventy-four times for worldly [deities] guarding all directions. He should also recite “*oṃ āḥ hūṃ hrīḥ*” twenty-one times.

**4. The Smaller Sādhana of Hayagrīva** The smaller sādhana of Hayagrīva is written in verse style with fifty-five lines (*pāda*) and mantra.<sup>15)</sup> Because it is one-third the length of the longer sādhana, its contents are simpler than that of the longer. But the physical form of Hayagrīva drawn in iconographies is similar to that described in the smaller sādhana. The actual practice of this sādhana is explained as follows:

#### 4.1. Preparation

In the beginning a Yogin should go to a suitable place for the meditative practice.

#### 4.2. Offering and Purification

He should decorate offerings with flowers and lamps, enter into a maṇḍala, keep the vows (*samaya*) and individual liberation (*prātimokṣa*), take a comfortable seat with an enlightened mind, and practice seven kinds of purifications.

#### 4.3. Practice of Emptiness

He should purify his mind by the practice of the four immeasurable minds and practice the emptiness by reciting its mantra.

#### 4.4. Emergence of Symbolic being

He should see “*paṃ*” as a nature of his consciousness and imagine eight petals of a lotus

changed from “*paṃ*,” a moon disk changed from “*āḥ*,” a sun disk changed from “*paṃ*,” and a vajra changed from “*hūṃ*.”

#### 4.5. Invitation of Knowledge-being

He should imagine that his body changes into Hayagrīva who has three faces, the right blue, the left white, and the center red, four hands, the upper with lotus and the lower with a bow and an arrow, four feet pressing down the four great deities, and brown hair streaming upward, decorates his body with a garland of skulls and snakes, and wears a skirt of tiger skin. He should imagine deities at the four corners of the maṇḍala, at the east a deity of Vajra with a blue face and two hands, at the south a deity Yama with a black face and two hands, at the west a deity of Nāga with a blue face and two hands, and at the north a deity of Yakṣa with a blue face and two hands, which has a hooked knife in its right hand and a skull filled with blood.

#### 4.6. Unification with Knowledge-being

He should invite the knowledge-being and enter into it.

#### 4.7. Recitation of Mantras

He should imagine the maṇḍala of deities and recite their mantras.<sup>16)</sup>

#### 4.8. Supplication

He should supplicate for what he wishes by giving Hayagrīva five kinds of offerings, namely fish, meat, garlic, onion and something to be abstained from.

**5. Conclusion** Comparing both *sādhana*s, although both of them are written on the basis of the same basic structure of *sādhana*, the larger one has an additional explanation in it. For example, it indicates several usages of supplications. This suggests to us that the larger one seems to be written not only for the purpose of introducing its manual into Tibet but also for the purpose of explaining it. The physical forms of Hayagrīva in both works are also almost the same, but there are some minor variations, like face colors and the numbers of the hands and feet. This means that they were written in different periods. And he does not seem to have had a settled image of the physical form of Hayagrīva.

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#### Notes

1) Although I had counted his works in the Tangyur as one hundred nine in Mochizuki 2016, I found a small collection of his esoteric rituals named “the thirteen manners of mantra (*sngags lugs bcu gsum*)” and I add here nine works from it. See Mochizuki 2020, 142. 2) See Skorupski 2001, 83 in detail. Because Tachikawa Musashi explains the structure of the Vajratārāsādhana using figures,

it is very useful to understand the system of the *sādhana* visually. See Tachikawa 2015, 363–397.

3) See Mori 2011, 202–209 and 327, note 6. Mori analyzes the structure of a *sādhana* into four, (1) preparation, (2) emergence of deities and union with them, (3) making benefit for sentient beings, and (4) return of deities.

4) See Okuyama 2005, 179–180. Although I analyze the structure of two *sādhana*s in this paper on the basis of his analysis, I omit the first and the last of his analyses because they are not related to the contents of the text.

5) Their authors are Nāgārjuna (D. no. 3053, P. no. 3877), Candragomin (D. nos. 3055, 3621; P. nos. 3879, 4443), Prabhākara (D. nos. 3056, 3623; P. nos. 3880, 4445), \*Dākinī Siddharājñī (P. no. 4889), Anonymous (D. nos. 2142, 3054, 3277, 3390, 3622; P. nos. 2995, 3878, 4100, 4211, 4444). The Sanskrit version of the last three of anonymous and the second of Candragomin are included into the *Sāadhanamālā* of Abhayākara Gupta. See Bhattacharya 1925, 508–509; Tshukamoto 1989, 471–472.

6) See Sakuma 2015, 151–179 and Lomi 2019.

7) Deities chosen by him are Cakrasaṃvara (D. no. 1491, P. no. 2206), Ekavīra (D. no. 1493, P. no. 2208), Vajravārahī (D. no. 1592, P. no. 2303), Vajrayoginī (D. no. 1593; P. nos. 2304, 4671), Hevajra (D. no. 1268, P. no. 2424), Lokeśvara (D. nos. 1892, 1893; P. nos. 2756, 2757), Yamāri (D. nos. 1937, 1938, 1939, 1940, 1948, 1949, 1950, 1951; P. nos. 2801, 2803, 2804, 2805, 2813, 2814, 2815, 2816), Vajracarcikā (D. no. 1941, P. no. 2806), Vajradākinī (D. no. 1942, P. no. 2807), Sukhaharddhā (D. no. 1943, P. no. 2808), Karmavajragaurī (D. no. 1944, P. no. 2809), Akṣobhya (D. nos. 2653, 2654; P. nos. 3477, 3478), Mañjuṣa (D. no. 2702, P. no. 3527), Hayagrīva (D. nos. 3057, 3058; P. nos. 3881, 3882), Samayarakṣā (D. no. 3079, P. no. 3898), Tārā (D. nos. 3685, 3689; P. nos. 4508, 4512), Vajrapāṇi (P. no. 4848), Acala (P. no. 4892), Mahāroṣaṇa (P. no. 4896), and Gaṇapati (P. nos. 4986, 4990). I have already analyzed some of his *sādhana* works. Two *sādhana*s of Lokeśvara, the *Śrīguhyasamājaloṣeśvarasādhana* (D. no. 1892, P. no. 2756) and the *Āryaśvalokīśvarasādhana* (D. no. 1893, P. no. 2757) are in Mochizuki 2016, 585–606, two *sādhana*s of Tārā, the *\*Tārābhāṭṭārikāsādhana* (D. no. 3685, P. no. 4508) and the *Āryatārāsādhana* (D. no. 3689, P. no. 4512) are in Mochizuki 2016, 607–622, and two *sādhana*s of Vajrayoginī, the *Śrīvajrayoginīsādhana* (D. no. 1593, P. no. 2303) and the *Vajrayoginīsādhana* (P. no. 4671) are in Mochizuki 2022.

8) *Āryahayagrīvasādhana* ('Phags pa rta mgrin gyi sgrub thabs). C. no. 3019, Pu 111a4–114a6, D. no. 3057, 109b4–112b2, G. Tu 155b6–160a6, N. no. 2674, Tu 117a1–120a3, P. no. 3881, Tu 125b7–129a4; *Śrīhayagrīvasādhana* (dPaL rta mgrin gyi sgrub thabs). C. no. 3020, Pu 114a6–115a3, D. no. 3058, 112b2–113a6, G. Tu 160a6–161b3, N. no. 2675, Tu 120a3–121a1, P. no. 3882, Tu 129a4–130a4. The latter has an enlarged version which is edited in the collected works of Dīpaṃkaraśrījñāna. See 百慈藏文古籍研究室編『噶当藏文孤本叢刊 (1) 阿底峽卷』(北京: 中国藏文出版社, 2006), 951–952.

9) *Guhyasamājaloṣeśvarasādhana* (D. no. 1892, Pi 229a; P. no. 2756, Thi 273a6): *gos dkar mo dang ro rdo rje dang rta mgrin gyi dbu la ni 'od dpag tu med pa'o //* See also Mochizuki 2016, 598.

10) See van Gulik 1935, 36–37.

11) Oldenburg 1903, 56. Iconographies of Hayagrīva belonging to Atīśa school are printed also in the *Five Hundred Gods of Narthang*. See Tachikawa et al. 1995, 206–208.

12) The five kinds are ten million white Garūḍas belonging to the family of Sugata from Hayagrīva's thumb, ten million deep blue Garūḍas belonging to the family of Vajra from its index finger, ten million yellow Garūḍas belonging to the family of Jewel from its middle finger, ten million red Garūḍas belonging to the family of Lotus from its ring finger, and ten million green Garūḍas belonging to the family of Karma from its little finger.

13) Mahāvairocana empowers the person practicing from the top of his head when he recites “om,” Akṣobhya from his forehead when he recites “hūṃ,” Ratnasambhava from his right ear when he recites “trāṃ,” Amitābha from the nape of his neck when he recites “hrīḥ,” and Amoghasiddhi from

his left ear when he recites “*āḥ*.” 14) Here the verse of the praise is cited. 15) The meter consists of eleven syllables from the first line to the nineteenth and seven from the twentieth to the end, and mantras are inserted after the fiftieth and after the fifty-second. 16) Because these mantras include phrases like “to drink blood of a dead body (*ro la khrag 'thung*) or heart’s blood (*snying khrag*)” in Tibetan, this *sādhana* seems to be originally written in Tibetan.

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