

# On the *Gaṇapatiśādhana*s of Dīpaṃkaraśrījñāna

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## 1. Introduction

In the Tibetan Tanyur we can find over thirty works on a meditative practice (*sādhana*) attributed to Dīpaṃkaraśrījñāna. The deities to be visualized in them are not only Buddhist deities but also Hindu deities. I have analyzed the contents of his works on the meditative practice of Hayagrīva or “Horse-necked one” in the last volume of this journal. And I will analyze here the contents of his works on the meditative practice of another Hindu deity, Gaṇapati or “Elephant-headed one,” who is also known as Gaṇeśa.<sup>1)</sup>

Although Gaṇapati, “a lord of a group,” is one of the most popular deities in India, he seems to be seldom called “Gaṇeśa” in Buddhism. He is moreover known as Vināyaka or Vignarāja, “a king of obstacles.”<sup>2)</sup> In the Tibetan canon there are twenty-nine texts concerning Gaṇapati.<sup>3)</sup> Revising the classification by Christopher Wilkinson, they are classified into seven, (1) two texts from the Kangyur,<sup>4)</sup> (2) one iconographical text,<sup>5)</sup> (3) one Bali ceremony,<sup>6)</sup> (4) two fire ceremonies,<sup>7)</sup> (5) one text of Vināyaka as an evil demon,<sup>8)</sup> (6a) twelve practice methods of Gaṇapati,<sup>9)</sup> (6b) two practice methods of Vināyaka,<sup>10)</sup> (6c) one practice methods of Gaṇeśa,<sup>11)</sup> (6d) three practice methods of Vighnarāja,<sup>12)</sup> and (7) four praises.<sup>13)</sup> Among these texts there are four writings of Dīpaṃkaraśrījñāna<sup>14)</sup> and four translations<sup>15)</sup> by him. Moreover, he was taught by Advayavajra, Kṛṣṇa, and Dharmakīrti (gSer gling pa). Because sixteen texts are written by him and his teachers, they seem to have affected the faith in Gaṇapati in Tibet.<sup>16)</sup>

## 2. Gaṇapati and Dīpaṃkaraśrījñāna

Dīpaṃkaraśrījñāna writes one praise of Gaṇapati, the *Āryagaṇapatirāgavajrasamaya-stotra*,<sup>17)</sup> two *sādhana*s of Gaṇapati, the *Śrīgaṇapatiśāntisādhana*<sup>18)</sup> and the *Gaṇapati-guhyasādhana*,<sup>19)</sup> and one *sādhana* of Vighnarāja, the *Sunipuṇamahādevaviḥṇa-*

*rājasādhana*.<sup>20)</sup> Because other deities to whom he gives both stotra and sādhana are only Vajrayoginī, Lokeśvara, Acalakrodharāja, and Tārā,<sup>21)</sup> Gaṇapati may look like one of the special deities for him. But he did not refer to Gaṇapati in his other writings, unlike the other three deities.

Iconographies of Gaṇapati attributed to the tradition of Dīpaṃkaraśrījñāna are also known in Tibet. In the *Five Hundred Gods of Narthang* three iconographies of Gaṇapati have been printed and one of them describes him as “four-armed Sita Gaṇapati of Atīśa school.”<sup>22)</sup> These physical characteristics seem to be same as those in the *Śrīgaṇapatiśānti-sādhana* in which Gaṇapati has a white body, an elephant head, and four arms and sits on throne of the blue rat. But the physical characteristics in the other three writings are different. In the *Gaṇapatirāgavajrasamayastotra* he has three faces, six arms, and four feet and sits cross-legged on the consort, in the *Gaṇapatiguhyasādhana* he has a red body with single monkey face and four arms, and in the *Sunipuṇamahādevaviḡhna- rājasādhana* he has a red body, three faces with three eyes and twelve arms. As Gudrun Bühnemann has noted, the physical form of the twelve-armed Gaṇapati is almost the same as that of *Gaṇapatiśādhana* collected in the *Sādhanamālā*<sup>23)</sup> and the that of the six-armed Gaṇapati is almost the same as that of the *Ājñāvinivartagaṇapatiśādhana* of Indrabodhi.<sup>24)</sup> And that of the two-armed is almost the same as that of the *Gaṇapatiguhyasādhana* of Amoghavajra.<sup>25)</sup> That is to say, Dīpaṃkaraśrījñāna described four different types of the physical form of Gaṇapati which had come from different authors.

### 3. *Āryagaṇapatirāgavajrasamayastotra*

The *Āryagaṇapatirāgavajrasamayastotra* is written in verse style with eight verses or thirty-five lines (*pāda*). This praise is named “Commitment of Gaṇapati as Vajra of Desire.” It consists of three parts, (1) homage to Gaṇapati (*pāda* 1–12), (2) his iconographic characters (13–22), and (3) supplications (23–35), and the first thirteen lines and the last twelve lines are cited in his larger sādhana of Gaṇapati.<sup>26)</sup> Because the characteristics in the stotra are different from those in the sādhana, the part of the iconographic characters are not cited in the sādhana and this means that the sādhana was written later than the stotra.

#### 3.1. Homage

In the beginning the author gives an homage to the deity who (1) generates peace, (2) is a

wrathful one, (3) gives all the things to desire in this life, (4) gives the power of the king of deities to us, (5) protects the poor with his great compassion, and (6) has wealth. This shows his inherent characteristics.

### 3.2. Physical characteristics

Next the author relates the physical characteristics of Gaṇapati. That is to say, he has three faces, an elephant, a cat, and a monkey, six arms holding a radish, a sword, a jewel, a cup of beer, a pastry, and an axe, and four legs that are stretching and bending and sits cross-legged on the consort. From his mouth a rain of jewels falls, removing our poverty. His fat belly is ornamented with jewelry.

### 3.3. Supplications

In the end the author relates the supplications to Gaṇapati. That is to say, the deity who eats offerings like beer, pastry, radish, cooked rice, and cookie (1) prolongs our life and wealth, (2) pacifies sickness and demons, (3) makes all men, demons, *yakṣas*, and *māras* our servants, (4) generates five kinds of sensual pleasure from wealth of the deity, (5) has the might to accomplish attainment, (6) protects this world, and (7) becomes a friend to attain enlightenment. After the supplications the practitioner should chant the mantra of Gaṇapati and give offerings to him.

## 4. The *Śrīgaṇapatiśāntisādhana*

The *Śrīgaṇapatiśāntisādhana* is written in prose style with verses and mantras and its title means “a meditative practice for peace of Gaṇapati.” As I mentioned before, the last part of this text consists of citations from the *Āryagaṇapatirāgavajrasamayastotra* of the same author. But the physical form of Gaṇapati described in it is different from those mentioned in the previous part of this text. Therefore the author revises verses on the physical form to match this text. Its title on the cover, “to enter the meditative practice of Gaṇapati with guidance and supplement,” may suggest that the first half is the guidance of the meditative practice and the last half is a supplement of praise. In the colophon the author is called “Jo bo,” meaning Dīpaṅkaraśrījñāna, and it is said that he gave this writing to 'Brom, one of his disciples. The author introduces the process of the meditative practice of Gaṇapati in the guidance and adds the method of praise to him in the supplement as follows.

### 4.1. Preparation

First the practitioner should anoint a four-cornered maṇḍala with five things. He should

make a drop of perfume from white sandalwood which is rounded by medicine and perfume with good-smelling water and set out a bouquet of white flowers, arranging lumps, perfume, incense, and food for deities. Offerings (*bali*) should be three white kneaded foods made of barley or flour and three kinds of sweets which a radish and a piece of pastry are put in. If there is a statue or a painted image of Buddha, he should request him to abide there. Then he should give offerings to the three jewels and generate his tutelary deity.

#### 4.2. Invitation of Gaṇapati

Then he should imagine a white letter “hūṃ” on the moon from “ā” before him, and imagine Gaṇapati who has a white body and an elephant’s head, holds a radish and an axe in his two right arms and a skull filled with jewels and a trident (*khatvaṃkha*) in his two left arms, is ornamented with jewels and divine flowers and sits on throne of the blue rat. Then he should invite Gaṇapati from the abode of true nature by emanating light from his heart and melt into the deity. He should show the position (*mudrā*) of the commitment, ask to wash the deity, and give offering with mantras.

#### 4.3. Recitation of mantra

If he recites the mantra of the peaceful seven syllables one hundred thousand times, he will obtain the attainments he desires, accomplish his meditative practice, make his enjoyment great, and increase his wealth. All the wealth in the three realms coming to him, he will become rich. If he, an ordinary person, gives offerings and recites the mantra six months, his merit will be equal to that of a universal monarch of the one thousand worlds. If he gives offerings with reciting an essence of the name Gaṇapati six months, all people including kings, ministers, men and women will come under his power.

#### 4.4. Supplications

Reciting the mantra to the white offerings, he should give them to the deity. He should imagine that the commitment is to abide in the teaching (*dharma*) and that offerings are food with a hundred tastes and it fills the space. And he should recite the *Āryagaṇapati-rāgavajrasamayastotra*.<sup>27)</sup>

#### 4.5. Conclusion

The practitioner should repeatedly recite the mantra over offerings and give them, so the knowledge-being comes. He should practice daily activities.

## 5. The *Gaṇapatiguhyasādhana*

The *Gaṇapatiguhyasādhana* is written in verse style with mantras and footnotes curved in the small letters. As its title, “*the Secret Meditative Practice of Gaṇapati*,” indicates, it is not easy to understand the meaning of sentences here and there. And the contents of this text are almost the same as those of the writing of Amoghavajra which has the same title and was translated by Dīpaṃkaraśrījñāna.<sup>28)</sup> Therefore the author may have written this text on the basis of his translation of Amoghavajra’s text. He shows the secret practice of Gaṇapati as follows.

### 5.1. Preparation

A bodhisattva should accomplish this meditative practice for the purposes benefiting others and accumulation of merit. He should accomplish a meditative practice of Gaṇapati at the peak of a snow mountain where man can not hear the voices of humans and dogs and the great deity stays. He should draw circles at four corners of a maṇḍala, put a vase on it, pour water and milk, put crystal-colored semen into it, and scatter camphor, nutmeg, and sandalwood. Then Gaṇapati arises on the earth and water toward northwest. He has one face and four arms and his body color is red. He holds an ancestor of existence in his right hand, a mark of woman (*raṇu*) in his left hand, and an incense in the other two joined hands. He sits in the half-vajra posture and puts a monkey inside him. He puts ten letters of mantra in his heart. The practitioner should request Gaṇapati with a perfect body to sit on the vase, arrange the offerings in front of him, and imagine his tutelary deity.

### 5.2. Invitation of Gaṇapati

The practitioner should imagine a letter “ga” from the state of emptiness and a four-handed monkey transformed from it. He should invite Gaṇapati from the place of the heaven of the thirty-three deities and absorb him in. The deity is a son of great deity parents in the naturally pure land of deities. He, the one single son, has pure jewels with youthful power. He watches the four continents, controls a white army of the deity, and brings a rain of jewels to those who have his name. If the practitioner invites a being to activate wisdom, he requests to come with the intension of compassion.

### 5.3. Recitation of mantra

He should empower his body, speech, and mind, give offerings, and recite mantras. He should turn a letter “ga” on the moon of Gaṇapati’s heart by the mantras. He should recite

the basic mantra with dharaṇī seven days without conversation and emanate the light to the letter in the heart of Gaṇapati, so the great deity with an essence of wealth in the three realms enters into his heart from his mouth. He should drink water from the vase in the manner of the accomplishment.<sup>29)</sup>

#### 5.4. Supplications

If the practitioner supplicates whatever he wishes to the king of stars every month and begins the meditative practice diligently, he can accomplish all wishes. He should become a glorious one who has all wishes of all beings by merits of this practice and obtain the unsurpassable enlightenment.

### 6. The Sādhana of *Vighnarāja*

The *Sunipuṇamahādevavighnarājasādhana* is a small sādhana of Vighnarāja written in prosa style. Although the title in the front page calls the deity “a king of obstacles (*Vighnarāja*)” and the title in the colophon names “*Sādhana to remove obstacles (bGegs sel ba'i sgrub thabs)*,” Vighnarāja is another name of Gaṇapati and the iconographical characteristics described here are the same as those in the *Gaṇapatīsādhana* in the *Sādhanamālā*. Although the author is not attributed to be Dīpaṃkaraśrījñāna but Dīpaṃkara, we can not remove the possibility that it is not his writing. He shows the meditative practice as follows.

#### 6.1. Preparation

In the beginning the practitioner should hang a scroll painting (*thang ka*) in an enjoyable place or in a pleasant house and put offerings, and sit in a posture manifesting a comfortable seat to him. And he should be proud of his tutelary deity.

#### 6.2. Invitation of Gaṇapati

Then he should visualize this deity before him. His body color is red like a flame. He has four faces and three eyes, rolls his matted locks and binds them. He is very terrible with a red blaze and bare fangs. He holds an axe, an arrow, a goad, a diamond scepter, a sword, and a spear in his six right hands and a pestle, a bow, a trident, a skull filled with blood of sheep and human flesh, a small shield, and a banner in his six left hands. He holds the diamond scepter and the skull at the chest as a method to show all others.

#### 6.3. Recitation of mantra

He should relate one hundred enactments after reciting the mantra one hundred times or one thousand times. He should do what he wishes. If all people see the accomplishment of

the practitioner of the mantra like this, he will be glad and pleased. He will be given great offerings from a king and hold them. He will bind enemies and give them tide water. He will escape from all obstacles and keep them away. He will accomplish every activity and obtain wealth. His words will be trusted by others.

## 7. Conclusion

Dīpaṃkaraśrījñāna wrote four works on Gaṇapati, but the iconographic characteristics of Gaṇapati are different in each writing. This means that he did not have an unified image of Gaṇapati. He probably would be going to convey its various traditions into Tibet, namely, his tradition in the *Śrīgaṇapatiśāntisādhana*, Indrabodhi's tradition in the *Gaṇapatirāga-vajrasamayastotra*, Amoghavajra's tradition in the *Gaṇapatiguhyasādhana*, and Abhayākara-gupta's tradition in the *Sunipuṇamahādevavighnarājasādhana*. Although he himself may have had no strong belief in Gaṇapati, he may have been an important person responsible for spreading this belief in Tibet.

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## Notes

1) As for Gaṇeśa in Hindu literature, see Getty 1971, 1–36; Bailey 2009. Bühnemann 2008 analyzes iconographic form of Gaṇeśa in the Hindu tantric texts.

2) As for his other names, see Satō 2009, 166–168. The *Amarakośa* 1.1.38 enumerates eight synonyms of Gaṇeśa. See Śāstrī 1968, 15.

3) Although Wilkinson 1991, 236–237 enumerates thirty works concerning Gaṇapati, I do not count the *Hastiratnadhanadeyopadeśa* (P. no. 4971) which is not a text on Gaṇapati, count the *Gaṇapatistuti* of Kṛṣṇa (P. nos. 4977, 4989) once which Wilkinson counts twice, and add the *\*Vighnarājasādhana* (P. no. 4559).

4) *Mahāgaṇapatitantra* (D. no. 666, P. nos. 337, 705; Wilkinson 1991, 242); *Āryagaṇa-patihṛdaya* (D. nos. 665, 1084; P. no. 338).

5) *Mahāvināyakarūpadeśacintāratna* of Kṛṣṇa (P. no. 4978).

6) *Āryagaṇapatibalividhi* of Kṛṣṇa (P. no. 4979).

7) *\*Āryagaṇapatihomavidhi* (P. no. 4988), [*Vināyaka*]homavidhi[*prabhāṣaṇa*] of Kṛṣṇa (P. no. 4980).

8) *Vināyakarājasādhana* of Kṛṣṇa (P. no. 4973, Wilkinson 1991, 258–259).

9) *\*Gaṇapatiśādhanadaridranidhiprada* of Dīpaṃkarabhadra (D. no. 3031, P. no. 3855), *Gaṇapatiguhyasādhana* of Amoghavajra. (D. no. 3738, P. no. 4560), *Meghālokagaṇapatiśādhana* of *\*Ratnavajra* (D. no. 3740, P. no. 4562), *Śrī-ājñāvinivartagaṇapatiśādhana* of Indrabodhi (D. no. 3741, P. no. 4563), *Gaṇapatiśādhanamahācakra* of Advayavajra (P. no. 4972), *Śrīgaṇapaticakrasūrya* of Ḍoṃbīheruka (P. no. 4983), *Śrīgaṇapatiśāntisādhana* of Dīpaṃkaraśrījñāna (P. no. 4986), *Āryagaṇapaticintāratna* [sādhana] of Kṛṣṇa (P. no. 4987), *Gaṇapatiguhyasādhana* of Dīpaṃkaraśrījñāna (P. no. 4990), *Mahāgaṇapatidhātutrikaraktavaśīkarasādhana* of Candrapāda (P. no. 4992),

- Krodhagaṇapatiśādhana* of Dharmakīrti (P. no. 4994), *Gaṇapatiśādhana* of Candrakīrti (P. no. 4995). The Sanskrit version of the *Gaṇapatiśādhana* by an anonymous author is included into the *Sādhana-mālā* of Abhayākara-gupta. See Bhattacharya 1925, 508-509 and Bühnemann 1994, 205-206.
- 10) *Vināyakaṛājasādhana* of Kṛṣṇa (P. no. 4973), *Vināyakaṛājasādhana* of Kṛṣṇa (P. no. 4976), *Mahāvīnāyakaṛūpopadeśacintāratna* of Kṛṣṇa (P. no. 4978).
- 11) *Mahāgaṇeśasādhana* (P. no. 5176).
- 12) \**Vighnarājasādhana* (D. no. 3737, P. no. 4559), *Sunipuṇamahādevavighnarājasādhana* of Dīpaṃkara (P. no. 4981), *Subuddhadevamahāvighnavighnarājasādhana* of Vairocana (P. no. 4982).
- 13) *Āryagaṇapatirāgavajrasamayastotra* of Dīpaṃkaraśrījñāna (D. no. 3739, P. no. 4561), *Āryagaṇapatistūti* of Kṛṣṇa (P. nos. 4977, 4989), *Gaṇapatistotra* of Amoghavajra (P. no. 4991), \**Kāmeśvarastotra* of Candrapāda (P. no. 4993).
- 14) They include the authors named Jo bo and Dīpaṃkara.
- 15) Authors whose texts are translated by him are Amoghavajra, Ratnavajra, Indrabodhi, and Advayavajra.
- 16) See Wilkinson 1991, 238-241.
- 17) *Āryagaṇapatirāgavajrasamayastotra* ('Phags pa tshogs kyi bdag po chags pa rdo rje'i dam tshig gi bstod). A. Dīpaṃkaraśrījñāna, Tr. Dīpaṃkaraśrījñāna, Tshul khriims rgyal ba. D. no. 3739, Tshu 74b5-75a4; P. no. 4561, Nu 289b4-290a4; Eng. Wilkinson 1991, 265-266.
- 18) *Śrīgaṇapatiśāntisādhana* (dPal tshogs kyi bdag po zhi ba'i sgrub thabs). A. Jo bo. G. 2985, 'U 125b1; N. 'U 91b3-92b4; P. no. 4986, 'U 97b5-99a1; Eng. Wilkinson 1991, 259-261.
- 19) *Gaṇapatiguhyasādhana* (Tshogs kyi bdag po'i gsang ba'i sgrub thabs). A. Dīpaṃkarajñāna. G. 2989, 'U 129a3; N. 'U 94a7-95b3; P. no. 4990, 'U 100b5-102a4.
- 20) *Sumipuṇamahādevavighnarājasādhana* (Shin tu myur ba'i lha chen po bgegs kyi rgyal po'i sgrub thabs). G. 'U 118a5-119a2; N. 'U 87a5-b5; P. no. 4981, 'U 93a1-b2. A. Dīpaṃkara.
- 21) Other writings are two *Vajrayoginīśādhana*s (D. no. 1593; P. nos 2304, 4671) and two *Vajrayoginīstotras* (D. nos. 1587, 1594; P. nos. 2298, 2305) for Vajrayoginī, two *Guhyasamājaloḥśvarasādhana* (D. nos. 1892, 1893; P. nos. 2756, 2757) and one *Guhyasamājastotra* (D. no. 1894, P. no. 2758) for Lokeśvara, two *Acalakrodharājasādhana* (D. nos. 3060, 3061; P. nos. 3884, 3885) and one *Acalakrodharājasādhana* (P. no. 4892) for Acalakrodharāja, and two *Tārāsādhana* (D. nos. 3685, 3689, P. nos. 4508, 4512) and one *Tārāstotra* (D. no. 3688, P. no. 4511) for Tārā. See Mochizuki 2021, 7-8.
- 22) The other two are Ājñāvinivarta (six-armed and three-headed) Gaṇapati and the four-armed Rakta Gaṇapati. Tachikawa et al. 1995, 377-379.
- 23) *Sādhana-mālā* 307. See Bhattacharyya 1928, 592 and Bühnemann 1994, 202-206. Bühnemann relates the physical characteristics "Red, twelve arms, one elephant head, three eyes, one tusk, dance with one leg in the ardhaparyāṅka posture on a rat. R: axe, arrow, goad, diamond scepter, sword, and spear, L: pestle, bow, khaṭvāṅga staff, skull filled with blood, skull with 'dried meat,' and shield."
- 24) Bühnemann 1994, 205-209.
- 25) This text is not only translated by Dīpaṃkaraśrījñāna, but also its contents are almost the same as those of his text with the same title.
- 26) The overlapping lines of both writings are as follows: stotra 1-13 = sādhana 1-13 and stotra 24-35 = sādhana 21-32. The ratio of equivalent parts (25/35) is 71% and the different lines, stotra 14-23 ≠ sādhana 14-20, explains the iconography of Gaṇapati.
- 27) I do not repeat its contents here, but the revised physical form of Gaṇapati as follows. He has a white



body and an elephant head. He holds a radish in his right hand and a wish fulfilling gem in his left hand. In his each lower hand he holds an axe and a trident. His fat belly is ornamented with every kind of ornament and he sits on throne of the moon and the rat.

28) Dīpaṃkaraśrījñāna's text with eighty-nine lines is little bit shorter than Amoghavajra's text with one hundred four lines. Forty-two lines of the former are completely the same as lines of the latter and thirty-three lines are almost the same. The latter is named "the meditative practice of Gaṇapati with monkey head (*Tshogs kyi bdag po spe'u'i mgo can gyi sgrub thabs*)" in its colophon.

29) The author explains the esoteric practices next, but I do not refer to it because I can not understand the hidden meaning in the words to explain it.

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