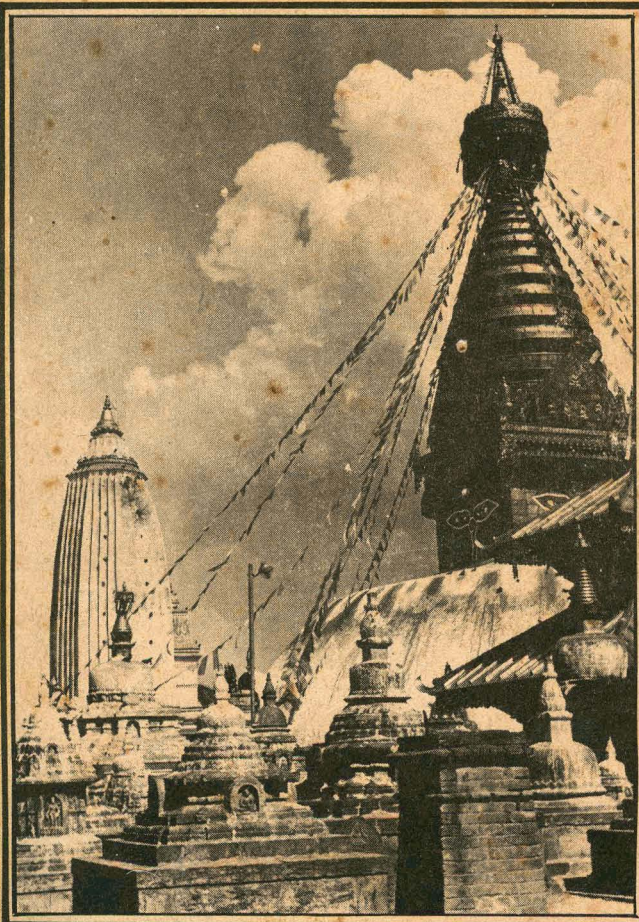


SWOYAMBU



a 'Satya Ho'
book publication



महाकाल
MAHANKALA

Mahankala

“SWOYAMBU HISTORICAL PICTORIAL”



Amitabha Buddha

"SWOYAMBU HISTORICAL PICTORIAL"

a 'Satya Ho' book

'Satya Ho'
P. O. Box 3843
Kathmandu, Nepal

Copyright 'Satya Ho'
P. O. Box 3843
Kathmandu, Nepal
1985

Printed at Modern Printing Press, Kanti Path
Phone: 212508

PREFACE TO PART I

The word 'Swoyambu' means, 'Self-Created. How this meaning applies to the Swoyambu Stupa should be clear after reading this text. Living in Nepal for three years and the better part of that time occupying a room near the stupa itself, I came to hear every imaginable explanation of the stupa's significance from Nepali guides to foreign tourists. Often, I heard the local priests laugh at these often wrong interpretations. One day a recently completed english summary of an old and respected text, 'The Shree Swoyambu Mahachaitya' by Hemaraj Shakya, written in Newari, came my way quite unexpectedly. It is this that is here presented to those interested in knowing what the 'Swoyambu Stupa', is.

The, one hundred and thirty one photos in this book, should be of interest, not only to the curious visitor, but also, as they represent what is significant in Nepal's Mahayana Buddhism, a valuable text for Buddhist adepts and scholars. I have tried to show in these photos all the varieties of chaityas and images to be found on 'Swoyambu's twin peaked hillock.

The work done of organizing, and accurately summarizing this difficult text, (Shree Swoyambhu Mahachaitya) could only have been done by a scholar-priest. My thanks to Mr. Nunche B. Bajracharya who systematized and eloquently stated the material. That he has a thorough understanding of the subject matter will be evident to every reader.

Mr. Collins Painter has headed english departments and teacher training pogramess throughout the world. For many years he has also been a serious student of Buddhist dharma. The contribution he has made to make this a polished presentation will be evident to the reader.

Yours in Dharma
Richard Josephson
Swoyambhu, March 20,85.

Table of Contents-Part I

Preface	ix
Introduction	Xiii
The Origin of Swoyambu	1
The Creation of Temples and Tirthas	3
Pilgrimage to Swoyambu	5
Royal Faith in Swoyambu	6
Buddhist Cultural Heritage Originated from Swoyambu	7
Five Buddhas: their decendants	8
Swoyambu Dharma Dhatu and the Supream Buddhist Philosophy	9
Historical Records of Swoyambu	13
Significance of Swoyambu	17

Index of Photos-Part I

cover 'Gavastimala' back cover 'Maitreya' bodhisattva image in 'Maitri Gumba'	
Frontispiece facing title page, 'Mahankal' Swoyambu	Vi
Pardam Bairab and female 'Shakti'	Xii
Swoyambu with Ananta Pur on left and Pratap Pur on right, and Purna Kalasa	18
Tara, old Tibetan man and mani wheel, and toran above 'Padmani Tara'	19
Swoyambu stupa and Pratap Pur, Amitabha, Najara Man Takari, and Buddha image	20
Torans of the four quarters	21
Akshobhya Buddha, Lochani Tara, and elephant	22
Vairochana Buddha, Vajradhateswari Tara (Stone symbol), and lion	23
Ratnasambhava, Mamaki Tara, and horse	24
Amitabha Buddha, Padmani Tara, and peacock	25
Amoghasiddhi Buddha, Arya Tara, and Garuda	26
	27

Dedication

This book is dedicated to the renovation, upkeep, and protection of temples and religious images; that in doing so we may become mindful of the Light within ourselves; that we may nourish, protect, and follow it. That we may recognize that the decay of our national religious treasures represents an inner decay of the individuals of which our society is comprised; that we may become ashamed at this recognition and renew ourselves within and without.

All profits from this and other 'Satya Ho' publications and enterprises will go to the renovation, upkeep, and protection of temples and images in Nepal.

'Satya Ho' book publications

Introduction to Part I

Swoyambu is a place of worship; a place where worship is especially efficacious. Holy places have their own histories; reasons why they are regarded holy. People have their own wishes; wishes they seek to fulfil. They visit holy places; they make sacrifices according to their means. People return from holy places; according to their faith, their wishes fulfilled.

The hill on which the, 'Swoyambu Stupa' rests has been a place of pilgrimage prior to the construction of the stupa itself, a period dating prior to the preaching of the Buddha Shakyamuni's doctrine, out of which emerged, 'Buddhism'. Later, the hill itself being regarded as sacred by both Hindus and Buddhists many a yogi and monk enjoyed quietly meditating in its wood. Historically the 'Swoyambu' hillock is the home of the 'Adi Buddha'. 'Adi' is Sanskrit and means, 'Self-existent' or 'Primordial'. 'Buddha' also Sanskrit means, 'Enlightened One'. Thus, later, when the stupa was constructed it became known as the 'Swoyambu Stupa'; Swoyambu meaning, 'unborn', and 'stupa' meaning a 'dome shaped religious monument worshiped by circumambulation'.

Although the stupa in, 'Sarnath' near Varanasi, India, where the Buddha first preached after His Enlightenment is older, the Swoyambu hill itself, being circumambulated and worshiped as a stupa even prior to the stupa's construction is the oldest stupa in the world. To Buddhists throughout the world the 'Swoyambu Stupa' is the most powerful stupa; more powerful than 'Boudha' the biggest, or the 'Golden Stupa' in Bangkok, the richest.

The Buddha always taught that 'all living beings have the Buddha Nature, and that it is only because of false thinking and attachments that they fail to recognize it'. People come to Swoyambu to get rid of their attachments, attachments to material things, and attachments to false views regarding themselves and the world that they live in. They hope that once lightened of their burden, a self-consciousness of their inner 'Light' will emerge. 'Swoyambu' thus represents the 'Light of Truth'; the 'Real' and 'Substantial' in man.

Today as in ancient times, 'Swoyambu' is a place of pilgrimage for seekers of 'Truth'; but because of its unique

beauty it has become a favorite spot for the sight-seer. In ancient times, before materialism, sight-seers had better things to do than visit holy places. Free of course views and quite naturally in the right way, they were content with the great out-doors and places where cultured people gather. But, nowadays, common people without religious inclinations, also visit holy places, in their endless and frustrating search in the realm of desire, for something, 'Real'. To them 'Swoyambu' just Says; 'Look! the rich give to me in abundance, the poor according to their capacity, everyday fatigued and exhausted people bow in worship to me, many make great sacrifices, leaving their homes and traveling great distances to be near me, the great penances done in my honor cannot be numbered; and what do I give to them-nothing.

Yours in Dharma
Richard Josephson
5-16-85



Swoyambu Stupa

The Origin of the 'Swoyambhu Mahachaitya'

The origin of the Swoyambhu Valley and its human habitation, with its first town, Manjupattan, is based on the pre-historic legends of the Swoyambhu Maha-chaitya.

Among all the established chaityas and stupas in the Asian continent, the Swoyambhu Maha-chaitya is one of the most ancient ones, and it is distinguished by its uniquely significant and artistic structures. It is a central symbol of the Buddhist heritage of Nepal.

The valley was, during the Golden Age, a large lake where the mythical serpents like Karkotaka, Takkayak and Kulika used to dwell. This lake was known as Kalirhad, where from time to time, Buddhas, Boddhisatwas, hermits, yogis, gods and goddesses besides other celestial beings used to come and have ablution in its water.

One day Vipaswi Buddha came and surveyed the scene below from the top of the Jamacho. He is said to have sown lotus seeds in the lake, from which a lotus flower with a thousand petals grew up. From this lotus flower came Shree Swoyambhu Jyotirupa - the eternal beacon, ever luminous. The five Tathagatas, Vairochana, Akshobhya, Ratnasambhava, Amitabha and Amoghasiddhi appeared one on each side of the five differently coloured rays emanating from the Swoyambhu Jyotirupa.

Having heard about the appearance of Swoyambhu Jyotirupa, Shree Shikhi Tathagata went there from Arun Nagar and paid homage to Shree Swoyambhu Jyotirupa, from Dhynacho. After a lapse of a long period of time, Viswobhu Tathagata went there and paid homage to Swoyambhu Form of Light (Jyotirupa), from Fulacho peak. After that Maha Manjushree went there from Maha Chin (Great China), and went straight to the mountain called Mahamandup Giri (Nagarkot in Bhadgau). Seated in the Samadhi pose on this peak, Manjushree began to ponder as to how he could drain off the water from the lake in the valley, so that people could traverse it, in order to pay homage to Swoyambhu Form of Light (Jyotirupa). He then cut open the mountain of Gokarna in the north, Aryaghat in the middle and Chobhar in the south, and drained off the water of the lake through Koduwa cliff, to the south towards India. Then he created lakes named Taudaha, Dhanadaha and Dwadasha Tirtha, where those serpents who had been dwelling in the lake in the valley could take shelter. The place where the seeds of the lotus flower were sown was known as Dharmoday Guhyeswori (Puran Guhyeswori near Balaju). He then created the first urban habitation called Manjupattan. Thinking that

no urbanisation was possible without a king, he enthroned one of his disciples named Dharmankara as king of Manjupattan. He then created Buddhist civilization, initiating the first inhabitants in the field of civics, craftsmanship, and the traditional Buddhist cultural heritage, such as Dashakarma Bidhi (ten ritual passages). This is the reason Manjushree was worshipped not only as the founder of Nepal, but also as Bagiswora Vidyapati - God of Education. In honour of Shree Manjushree, a memorial chaitya was erected on the top of Parvasthan by Bhikku Gunakar and Shantikaryacharya, which is till extant. After Manjushree, there came Shree Krakuchanda Tathagata, to pay homage to Swoyambhu Jyotirupa, from Chemavati's country. He then went to Siphucho. He wanted to ordain his pupils, Gunadhoja Brahman, Abhaya Nanda Chhetri and others as Bhikkhus. Having found no water, he created a river with his Vak Shakti (oral-voice power). Thus he made water available. This river which was created through his Vak (words uttered by him), was named Vakmati (now Bagamati), and the place was known as Bag Dwar. After Krakuchanda Tathagata, Kanakamuni came from Shobhavati country to pay homage to Swoyambhu Jyotirupa. Then came Kashyapa Tathagata from Benares (present Varanasi) to pay homage to Swoyambhu Jyotirupa. When he returned home, he began to preach about Swoyambhu Jyotirupa in Varanasi. Having listened to the sermon about Swoyambhu Jyotirupa by Kashyapa Tathagata, the King of Gaud, Prachanda Dev, also visited the Kathmandu Valley to pay homage to Swoyambhu Jyotirupa. He was very much impressed by Swoyambhu Jyotirupa. Thinking that in Kaliyuga (the era in time when Kali, the evil force), the Swoyambhu Jyotirupa might be desecrated by people, he wanted to enshrine the Great Eternal Self-originated Beacon into a chaitya. He then sought ordination as a Bhikku from a great and learned Pandit Bhikku Gunakar, who was a great devotee of Manjushree. After being ordained as a Bhikku, he was ordained into a higher order as an Acharya through the performance of Acharyabhishek (the ordination and consecration). His name on the first ordination was Shantishree Bhikku. After his higher ordination (Acharyabhishek), he was known as Shantikaryacharya.

As Shantikaryacharya, he enshrined the Swoyambhu Jyotirupa into a Mahachaitya, with rites and rituals. He then established Shantipur, Vasupur, Nagapur, Vayupur and Agnipur. The five puras (human habitats) represent the five elements called Pancha-Tatwo - earth, sky, air, water and fire. He is also said to have created six Bhairabas of six worlds (shatgati). Having completed all these as he had wished, he went into Shantipur, where he sat on Ashphanik Yoga with the Chintamani lamp illuminating everything.

From now on, the Swoyambhu Jyotirupa was concealed and only the Mahachaitya covering the Jyotirupa was to be seen. After this Shakyamuni Buddha came and paid homage to the Swoyambhu Mahachaitya and delivered sermons on

Swoyambhu Jyotirupa to the future Buddha Maitreya Boddhisato at the Gopuchha Chaitya in Swoyambhu. This Parawasthan is also called Dharmachakra Maha Vihar. Shakyamuni Buddha then went to Namudha (Nama Buddha). He preached a sermon there on how he had sacrificed his life, feeding the starving tigress, in his previous life.

When Shakyamuni Buddha taught about Swoyambhu Jyotirupa on Gopuchha Prabhat Harati Yakcheni was present. She prayed to Shakyamuni Buddha determined to serve and provide protection for the Swoyambhu Mahachaitya, Vihars, Buddhist culture and children below 12 years of age. This is the reason why the temple where Harati Mai was enshrined is seen near Swoyambhu Mahachaitya.

The creation of temples and Tirthas (holy rivers) and Repatirthas (subholy rivers or branches)

After the construction of Swoyambhu Mahachaitya, and concealment of the Swoyambhu Jyotirupa, Pragyaparmita Dharmodaya Guhyeswori appeared. Then five Buddhas representing five colours of the Swoyambhu Jyotirupa, namely Variochana, Akshobhya, Ratnasambhava, Amitabha and Amogh-siddhi appeared. Then the Shaktis, (female partners) of the five Buddhas namely, Vajradhateswori, Lochani, Mamaki, Padmani and Arya Tara appeared. Then five Boddhisavas (wise beings), namely Samanta Bhadra, Vajrapani, Ratnapani, Padmapani and Khadgapani appeared from the Upaya (means employed) of the five Buddhas, and the Pragma (wisdom) of the five Taras. Hence Pragma and Upaya-pragma (sexual cohabitation). Among these five Boddhisatvas, Padmapani was the chief, and was also known as Padmapani Aryavlokitesvra. Padmapani Lokesvra created ten gods through the power of his Lokasansarjan (knowledge of the world and life) Samadhi (meditation). These ten gods were created from ten different parts of his body for the protection of the human inhabitants. He was then known as Sristikarta (creator) Lokesvra (lord of the world).

- | | | | |
|-----|------------------------|---|---------------------------------|
| (1) | from his head came | : | Mahadev
(the great god) |
| (2) | from his eyes came | : | Chandra (moon)
Surya (sun) |
| (3) | from his shoulder came | : | Brahma |
| (4) | from his heart came | : | Narayana |
| (5) | from his teeth came | : | Saraswoti |
| (6) | from his mouth came | : | Vayudeva
(god of air) |
| (7) | from his naval came | : | Agnidevata
(goddess of fire) |

- (8) from his stomach came : Varunadevata
(goddess of water)
- (9) from his knees came : Laxmi
- (10) from his feet came : Prthvidevi
(goddess of earth)

Swoyambhu Adi Buddha was venerated mostly in Kathmandu. In Devapattan near Pashupati, Shree Guhyeswori was greatly venerated, and in Patan Shree Karunamaya Aryavalokitesvra the son of Amitabha, was given priority in worship. At the golden window³ of the Malla palace in Patan, Sristikarta Aryavalokitesvra was kept. Because of the great veneration in which they were held, Aryavlokitesvra, Shree Karunamaya and Shree Lokanatha were carved on the royal coins. Jokanathe Karunamaya was worshipped as creator in Patan. A large antique Tanka (painting on cloth) of the creator Lokesvra can be seen hanging in the National Museum, Chhauni in Kathmandu. Another worthwhile monument, this one in stone, on which inscriptions of Stuti (praise) - verses in Newari - are still seen, is in the courtyard of Lokeswor (Janabha) in Kathmandu.

According to Swoyambhu Puran, Krakuchanda Tathagat came with his pupil Gunadhoja Brahman and Abhayananda Chhetri together with another seven hundred pupils and ordained them at Vakdwar, Siphucho. He then went to visit Manjupatan. He saw Brahma, Vishnu and Mahesvra wandering in the form of the deer in the Guhyeswori forest. Krakuchanda Tathagata preached on the future role of Mahesvra Mahadev Pashupati to his pupils and introduced Brahma, Vishnu Mahesvra to his pupils.

On account of Swoyambhu, the four peaks surrounding the Kathmandu Valley namely Jamacho, Dhynacho, Phuecho and Siphcho became very famous and holy. It is after Krakuchanda Tathagata's visit that the rivers Bagamati, Keshavati, Prabhavati and Vishnumati had sprung up. Accordingly, the heirs of Astabodhisato (eight), Manilingeswor and Manichudaha at Sankhu, Gokarneswor of Gokarna, Kileswor at Sakwochangu (Sankhu), Kumheswor at Kwonti in Patan, Ganteswor Phanikeswor at Pharping, Ghandeswor at Chobhar, Bikrameswor at Holcho near Swoyambhu, Ichangu beyond Holcho, appeared. After this, the holy rivers (punnya tirthas):- Gokarna, Shanta Tirtha at Guhyeswori, Shankar Tirtha at Shankamul in Patan, Raj Tirtha at Dhatil, Manoratha Tirtha at Khusingkhya, Kathmandu, Nirmal Tirtha and Bhachakhusi at Vishnumati Bhagavati, Kathmandu, Nidhana Tirtha, Lakha Tirtha, Gyana Tirtha, Karathusi, Chintamani Tirtha Tekhudobhan at Kirtipur, Promod Tirtha near Kirtipur Danaga, Sulakhvana Tirtha, Bhajanga Jaya Tirtha, were created. Then the lakes such as Taradaha, Agastyadaha, Taudaha, Manichudaha,

Kwoduwa, etc. appeared. These are Upatirthas (branch or subsidiary Tirthas). After the creation of twelve Tirthas, Astamatrika dwelling on Astapitha (eight pithas, i.e., Brahmayani, Mahesvori, Kaumari, Baishnavi, Barahi, Indrayani, Chamunda, Mahalaxmi) came into existence. Then there came into existence Astashmashana:- eight places of cremation, such as Chandrogra, Gahwor, Jwalakua, Kalanka, Attachas, Jaxmivanta, Ghorandha, and Krikalasa. There are eight chaityas, one of which was erected in each Shmashana, namely Kayavajra Chaitya, Bakavajra Chaitya, Chinta Vajra Chaitya, Ratna Vajra Shanta Vajra, Sankarvajra, Visovajra, Ragavajra. There are eight Siddhas, each of whom are in meditation in each of the Shmashanas namely Kachchapada, Shawardad, Birupakchyapad, Nagaripad, Krikkuripad, Jalandharapad, Charpatipad, Gorakkyapad. In this way these gods, goddesses, Bitaragas, Tirthas, Sub-Tirthas, Shamashanas, Pithas, Matrikagana appeared after the Swoyambhu Jyotirupa.

Pilgrimage to Swoyambhu

With great devotion and faith in Swoyambhu Dharmadhatu many pilgrims came from many places and countries.

Bhikkhu Dharmashree Mitra from Benares, India, a great and learned man came on pilgrimage to Swoyambhu Mahachaitya and lived in Swoyambhu receiving the Dikkchhaya (ordination) of Namasangati. Pandit Odiyanacharya from Kapilavastu, the kingdom of Suddhodana Raja, the father of Shakyamuni Buddha, came to pay homage to Swoyambhu. He is said to have practised yoga sadhana at Phanakeswori, Gandheswori and Bikrameswori and attained Astasiddhi. Acharya Nagarjun from Bajra Parvat in Andhra Pradesh India, came and lived at Swoyambhu for 12 years as Dyapala. He also stayed on Nagarjun parvat and preached Mahayan Buddhist philosophy. Also Acharya Vasubandhu from Gandar came on a pilgrimage to Swoyambhu Mahachaitya. He is said to have died at Swoyambhu. His memorial chaitya is found on the Swoyambhu hill. Pandit Rati Sharma Brahmin from Kanakavati came to pay homage to Swoyambhu Mahachaitya. He is said to have constructed Kimdol Vihar. Afterwards Sunyashree Mitra Brahmin from Benares came to Swoyambhu, via Kapilavastu. He also went to Tibet. When he came back from Tibet he established Yampi Vihar in Patan, living there until his death. Shantarakkshhit Pandit came to pay homage to Swoyambhu. He studied in Shantipur Vihar at Swoyambhu with learned Acharayas living in the Vihar. He then went to Tibet. After some time he came back again to Nepal to pay homage to Swoyambhu Mahachaitya. He then went again to Tibet with Padmasambhava, who was from Kashmir, India, and who was staying at Swoyambhu performing rites and rituals to Swoyambhu. Maha Pandit Atishadipankara from an institutor (Vidyapeeth) in Vikramshil, India, is said to have come on pilgrimage to Swoyambhu. After that Dharma Guru

Chanlotsaba, Lhangehava came on pilgrimage to Swoyambhu, and stayed at Shantipur Vihar, studying from Guru Ratnarukchhit.

A famous Lama from Tibet, Shyamapa Lama came and offered a golden Canopy (Toran) to Swoyambhu Mahachaitya. In this way many Lamas from Tibet such as Guru Dhorje Chhewang, Kagyupa Lama Thamch Khenpa Maghasabagyee Lama Biraratna, Lama Palden Yeshel Tashi, Lama Devadharna from Bhutan, learned Lama Shakyabhadra from Sigatse, Tibet, Lama Tashi Namgyal, Bhutanese Lama Sherab Dhorje, Lama Shakyashree, Lama Suputra Sindha from Kham, Tibet, Dharma Guru Jhwanchhe Chhoeje Ringboche from Lhasa, Thinchhen Nawa Norbu Lama, Tsiring Norbu, (all of them) came to reconstruct and renovate Swoyambhu. A Lama from Gantse, Tibet named Kyanchha came all the way from Gongu village in Kham, Tibet, prostrating to pay homage to Swoyambhu.

Royal faith in Swoyambhu

Emperor Ashoka came on a pilgrimage to Lumbini and went to pay homage to the stupa of Kanakamuni Buddha in Niglihawa. Then he came to pay homage to Swoyambhu Mahachaitya, with his Guru Upagupta Bhikku, his wife, Empress Tishyarakchhita, and his daughter Charumati. He erected five Thuras in Patan, which were named after him as Ashoka Patan. Following in the footsteps of Emperor Ashoka, during the Lichhavi Kings' reign, many chaityas were erected. Lichhavi king Brikha Dev studied under Shantashila. He then embraced Buddhism. He is said to have done a lot of reconstruction work on Swoyambhu Mahachaitya. The son of Brikka Dev, Shankar Dev donated land for a Vihar at Swoyambhu as Akchhaya Dana. The son of Shankar Dev, Dharma Dev constructed Dharma Shal at Swoyambhu. His son Mana Dev made an offering of a Chhatra (umbrella) and Ilan (canopy). The Thakuri king Ansubarma allocated money for the maintenance of Shree Shegun Vihar and established a Guthi (Trust) organization. The Lichhavi king Narendra Dev, who was so devoted to Swoyambhu that he always wore a belt around his hip, engraved with a Buddha image, and established a custom of placing Swoyambhu on the top of Matchendra Nath Rath (chariot) during the Jatra (religious image festival) in Patan.

The Emperor (of China) sent his emissary with a yellow robe to be offered to Swoyambhu. It is said that during the Tang Dynasty, the Emperor made an inscription describing Swoyambhu Mahachaitya. The Malla king of western Nepal (Palpa-Tansen), Jitari Malla, Prithu Malla had great respect for Swoyambhu Chaitya. The Malla king Jayasthiti highly praised Swoyambhu, and his Minister, Madan Ram Singh, it is said, helped a lot in the reconstruction of Swoyambhu. In this way the Malla kings Jyotir Malla, Laxmi Narsingh Malla,

Parthivendra Malla, Bhaskar Malla and Jaya-Prakash Malla lent a helping hand to Swoyambhu reconstruction work. King Shivasingha Malla made an offering of a golden umbrella to Swoyambhu. King Laxmi Narsingh Malla made an offering of a Viman (a golden vessel), King Kabindra Jaya Pratap Malla offered a golden vajra, a Dharmadhatu Mandal and a golden pinnacle. Jaya Nripendra Malla made an offering of a Dibya Ghanta (bell), Jaya Prakash Malla and Jaya Ranjit Malla wrote many lyrical poems on Swoyambhu.

Not only kings but also queens seem to have made offerings to Swoyambhu, e.g., Queen Lalamati, Anantapriya Devi, Bhuban Laxmi and Laxmi Devi. Even in the present Shah Dynasty, King Prithvi Narayan Shah, King Girvana Yuddha Bikram Surendra Bikram are said to have taken a keen interest in Swoyambhu reconstruction work and helped it. The present king Birendra Bir Bikram Shah paid a visit to Swoyambhu and had paintings on the wall of Shantipur repainted.

Buddhist cultural heritage originated from Swoyambhu

The foundation of Tirthas, Gumbas, Vihars (monasteries), courtyards, Lachis, (Nani Chuka) and mountains, hills and chaityas are derived from Swoyambhu. Buddhist culture and customs have their original roots in Swoyambhu. In birth (ChudakarmaBarechhwigu in Newari), marriage, Dikchhaya (ordination), and post-death ceremonies like Shradha, there is the original background of Panchagyana (five knowledges) and the Pancha Buddhas (five Buddhas) as originated from Swoyambhu. All the traditions and social life are shaped by the philosophical influence of the Swoyambhu Jyotirupa - the eternal beacon of five colours - five Buddhas. Even in architecture, Swoyambhu Jyotirupa has influence, for example in the carving of windows, doors, pillars and Torans above doors. In every walk of life people encounter the Buddhist atmosphere, prayer worship consciously; e.g., the Pancha Buddhas on the Toran is kept above the door so that the people going in and out always worship the Buddhas by keeping them over their heads as they enter and leave the place. Even at the foundation laying of a house Buddhist Stirobhav Sutra is chanted. The main supporting cross pillar of the roof is considered to be Vairochana Buddha and the five windows are worshipped as Pancha Buddhas in this sutra. Children beginning to learn to read and write will be taught the reading of "Om namo Bagyi Sworaya". "Om Namu" means homage, "Bagyi Sworaraya" means Swoyambhu Dharma Dhatu. When sitting in the sun sometimes a sudden appearance of clouds in the sky conceals the sun, and children used to say "Hukana dhasa To! to! Thana dhasa mato mato, toela matoela Shyangu dya ya pali nipa Bhagi " (newari), meaning - "The sun is there! please sun, come as I bow to Swoyambhu." From this we can understand that even from childhood, people have faith in

Swoyambhu, which gives them the sun to warm themselves in winter. Whenever there is a traditional ceremony like Bare Chhuagu, Nayolwiagu (aju-initiation), Panchadana (giving alms to guruji), or a feast, Thasan dya or Chiba (chaitya) is the main object present, and takes an important place. Even in Dikchhya, secret initiations like Saptabhisheka, Dashabhisheka, or Chaturdashabhisheka, the Purohit, Upadhyaya will put on his head a Mukuta (cap) with the five Buddhas representing Swoyambhu. In all the Sutras, Tantras, and Viharas, Nama Sangati Sutra Path, the Pancha Buddhas of Swoyambhu are given important priority. Bagiswora Dharmadhatu in the form of a chaitya symbolising Swoyambhu is kept on top of the Lotus Flower. Part of the chaitya also expresses the union of Swoyambhu Dharmadhatu and Nama Sangita as Pragyopaya - the secret wisdom of Shajayana. So even in stone carving, philosophy is expressed and the form of ornaments worn give the idea of the Pancha Buddha. The ornament of Pancha Chusan such as Chandi (head-ornament or Luswa in Newari), Kundal (ear-rings), kanthi (necklace), Rochak (pendant), Mekhala (waist-band or girdle) is the expression of the Pancha Maha Bhuta (congregation of five elements, earth, sky, water, fire, air). All these Devas and Devis are the descendants of the Pancha Buddhas (five Buddhas) :

The Five Buddhas : Their descendants

The descendants of Vairochana

Ushnishayijaya, Namasangiti, Marichi, Sitatapatra, Mahasahshra, Pramurdani, Vajrabarahi, Agramatrika, Paramaswovajra, Yogambara, Kalachakra, Pragyaparamita, Mahapratyangira, Nairatma, Vajrayogini, etc.

Descendants of Akshobhya

Chanda Maharoshan, Heruka, Buddha Kapal, Sambar, Mahamaya, Hayagruba, Yamari, Achal, Vighnantak, Vajrahunkar, Vajrajwalanalark, Trailokya Vijaya, Vajradhar, Vajrasatva, Bhutadamar.

Descendants of Ratnasambhava

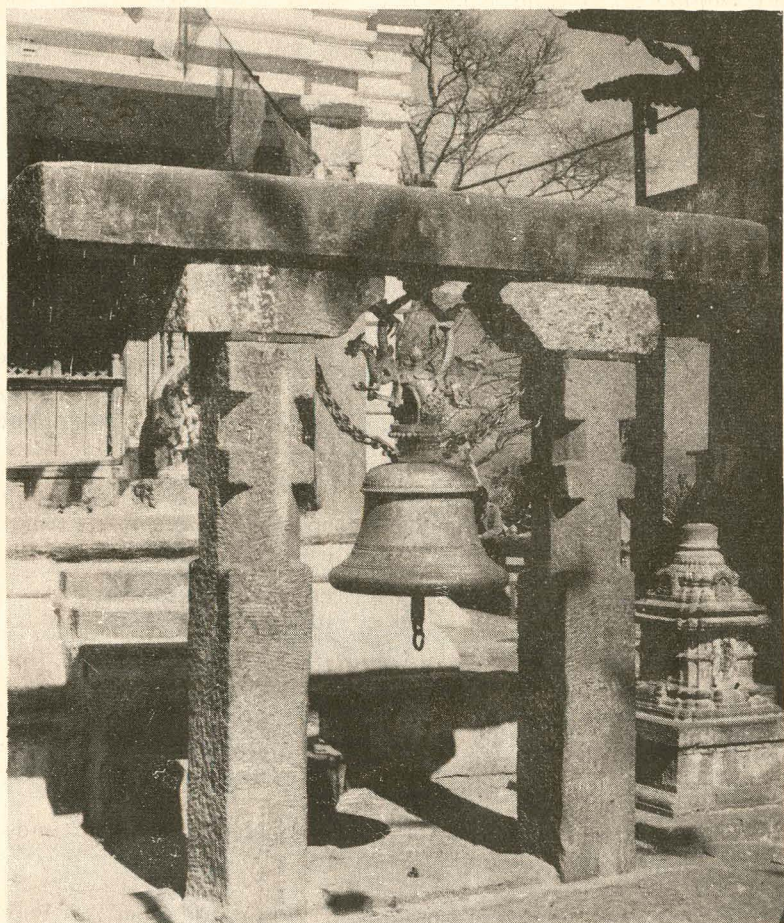
Vasundhara, Jamvala, Mahapratishara, Ratnadakino, Ratnabiramahakala, Prasannatara.

Descendants of Amitabha

Avalokitesvara (Padmapani), Mahabala, Padmanitara, Saptasatik, Hayagruba, Kurukulla, Bhrikuti, Mahashitavati, etc.

Descendants of Amoghasiddhi

Vajramrita, Khadiravatitara, Mahashritara, Vashyatara, Sitatara, Ayratara, Parnshaviri, Mahamayuri, etc.



Bell offered by Shyamapu Lama of Tibet

Swoyambhu Dharmadhatu

and

The Supreme Buddhist Philosophy

From time immemorial through the traditional heritage Shree Swoyambhu Bagiswor Pancha-Buddhas have had an indelible initial influence on the life of the Nepalese. The influence is found in all walks of life. In culture, religion and philosophy, Swoyambhu with the Five Buddhas, and its Pancha Tatva (five elements - basic ideas) have exerted great influence. We can realise the secrets of Swoyambhu Dharmadhatu with its theory

of the Triple Gem of Buddha, Dharma and Sangha and the Pancha Gyana (five knowledges or perceptions) for the achievement of Nirvana, which is tranquil, formless and eternal.

According to the Adi Buddha Sutra Tantra, Adi Buddha has five forms:

- (1) First, the Adi Buddha Swoyambhu Form of Light (Jyotirupa),
- (2) Second, the Adi Buddha Samanta Bhadra Tathagata,
- (3) Third, the Adi Buddha Vajradhar Tathagata,
- (4) Fourth, the Adi Buddha Vajrasatvo Tathagata,
- (5) Fifth, the Adi Buddha Dharma Dhatu Bagiswor.

In Buddhism, Swoyambhu is well known by the name "Adi Buddha Jyotirupa Swoyambhu Dharmadhatu Bagiswor". Although all these names seem one and the same, it has five different meanings :

- (1) Adi Buddha - Adi Buddha - eternal happiness, extinction, the state of void.
- (2) Swoyambhu - Samanta Bhadra compassion, the Buddha-like mind,
- (3) Jyotirupa - Vajradhar body of power, light,
- (4) Dharmadhatu - Vajrastava - perfection, purity,
- (5) Bagiswor - Namasangiti or Maha Manjushree - omniscience, eternal wisdom.

Swoyambhu is called Adi Buddha because it is, from time immemorial, devoid of passion.

Jyotirupa means eternal beacon originated from Adi Buddha

Swoyambhu denotes self-existence, non-created.

From the omnipotence of Swoyambhu Jyoti, Dharmadhatu Mandal has arisen. So Swoyambhu is also called Dharmadhatu. This is the reason why Dharmadhatu Mandal is placed in front of Swoyambhu.

The Pancha Buddhas formed into one as Bagiswor Mahamanjushree, which is also known as Namasangiti. However for the happiness and welfare of many, Adi Buddha Swoyambhu appeared in Five Buddhas. Shantikaryacharya who is incorporated in the body of Vajradhar, concealed the Swoyambhu Jyotirupa and made Swoyambhu Mahachaitya over it. The

first Adi Buddha was mentioned in Swoyambhu Puran. One can find out about the 2nd and 4th Adi Buddha in "Gunakarandabyuha"; a description of the 3rd Adi Buddha is found in Adi Buddha Mahayoga Tantra". The fifth Adi Buddha is described in "Mayajala Tantra Namasangiti". This is the reason why Adi Buddha Swoyambhu is often called "Shree Swoyambhu Dharmadhatu Bagiswor" as is seen inscribed on the stone inscription found in Parwasthan at Swoyambhu. Acharya Pragyakaramati has described it in his commentary on Boddhichryavatar.

It is believed that Maitreya Boddhisattva will, in the future, come and teach on Swoyambhu Dharmadhatu, about the knowledge he received from Shakyamuni Buddha as explained in Gopuchha Parbat. This is the reason why Maitreya Boddhisattva has Shree Swoyambhu Chaitya shown over his head.

When you think of Swoyambhu Mahachaitya, you think of Gopuchha Parbat on the top of which is found a tall, large stupa standing majestically in serene peace. This chaitya seems to have been made in its own unique style, attracting the attention of people and engendering feelings of devotion and respect from visitors. There is a foundation stone of large circular form on which a "mandala" (magic circle) bearing images depicting the story of Swoyambhu. On this circular base in the shape of "patra" full of heaped rice, a chaitya stands scraping the sky. Around this chaitya in four directions, five Buddhas and four Taras are found, all of gilded gold. On this patra-shaped stupa is a 4-faced pillar (gavastimala in Sanskrit, - Chokula in Newari) with eyes painted on each side. Above this pillar a metal plate (Toran) with signs of the panchakula (5 clans of descendants) is attached. (The Toran is called Halapu in Newari). On the top of this is a pinnacle in the shape of an umbrella (Chhatra), with flags called Goladhoja and Akasa dhoja fluttering garlands, the "Sutra of Sarbasugat Hridaya Dharani is inscribed and is seen shining in Ranjana (newari) . Between the pinnacle (Gajur) and the metal garland, disc-like steps are seen towering up one above the other (Troyodasha Chakravali). Above these 13 steps, a small lotus-shaped top is placed. On this top, a diamond called Ushnish Chudamani is installed. On the topmost part an umbrella with tassels is kept.

Shree Swoyambhu Mahachaitya is the symbol of Tridhatu-Kamadhatu, Rupadhatu, and Arupadhatu. The "Tridhatu" means three worlds or realms namely Kamadhatu (realm of sensuous pleasure), Rupadhatu (realm of form) and Arupadhatu (realm of formlessness). On the top is the Padmakriti which means worldly entanglement. The dome of Swoyambhu means source of wisdom of all the Buddhas. The Pancha Buddhas around the dome are the symbolic expression of Pancha-Mahadhuta

(five elements) and atma (mind) of which all sentient beings including human beings are composed along with the six senses and the 12 links, namely: contact, sensation, desire, clinging, coming to be, birth, etc.; collectively known as 'The twelve conditioned Links' Pancha Buddhas are also ways and means by which, through the media of the knowledge of Swoyambhu Dharmadhatu, emancipation from the world can be achieved. These Five Buddhas are always ready to impart the way to Nirvana. The Five Taras-Lochani, Mamaki, Padmani Aryatara and Vajradhateswori are the Shakti (female consort) of the Five Buddhas. The image of Vajradhateswori is an empty niched stone. All Five Taras or Shaktis are seen. The eyes above the dome are the eyes of the wisdom of Pragyopaya looking with vigilance for the attainment of peace and happiness for people and animals alike. In another sense they are the eyes of Panchagyana Chakchhyu. The question mark is the Dibyarasmi-the symbol of the light that shines when the Tathagatas are in Samadhi. This light is also called Gabhasti Mala Rashmi. The Symbols above this are - the descendants of the five Buddhas, i.e., Chakra, Ratna, Padma, and Viswovajra. The thirteen steps above this (the Trayodasha Chakrabali) are the symbolic expression of preaching:- The knowledge of unsurpassable full enlightenment (Anuttara Samyak Sambodhi gyana) for the people, gods, goddesses and hungry ghosts (Bhuta Pretas), to achieve initiation and thus, lead to that fully enlightened state.

The names of the thirteen steps are:- (1) Pramudita, (2) Vimala, (3) Prabhakari, (4) Archismati, (5) Sundurjaya, (6) Abhimukhi, (7) Durangama, (8) Achala, (9) Sadhumati, (10) Dharmamegha, (11) Samantaprabha, (12) Nirupama, (13) Gyanavati Vajrabhumi. In Acharyakriyasangraha the descriptive connotation and the size of every part of Swoyambhu Mahachaitya is written in detail.

Brief description and measurements are:-

Circumference of the base (Bedika in Skt. Pha: in Newari) is 32 Talaman in size representing 32 good omens (Lakchhyan). The height of the base is 12 Talman, standing for the formula of Dependent Origination or cause and effect (12 Pratityasamutpada). The dome (Patra Kriti or Dhanyarshya-Kriti) stand for the strength of ten perfections (Dashabala). The pillar (Phikhadwar) or 4-sided part, on top of the base, indicates the preaching of the four Noble Truths (Chaturyastya Gyana). The metal garland (Toran) represents the four Samadhi (Chaturdhyana).

The umbrella (Chhatra) represents purity. The flags (dhoja) - purification of the heart. The pennants (Pataka) - spread of merits. The jewel on the pinnacle (Ushinsh Chudamani) - great compassion.

Historical Records of Swoyambhu

In the books called the Swoyambhu Puran is given the details as to who, when and what devotional services were performed from Swoyambhu (1) Sowyambhu Puran, (2) Brihat Dharmdhatu Puran, Bagiswor

In Swoyambhu Puran there are ¹²two chapters as follows

- (1) Description of the origin of Swoyambhu Jyotirupa;
- (2) Origin of Gopuchchha, Guhyadevi and Manju Chaitya;
- (3) Creation of Bagamati and Keshavati rivers, visit of Krakuchhanda, ordination of Bhikkhus;
- (4) Manichuda Tadagadi Makaradash - Sambhava (about 'Manichud);
- (5) Bitarago Samutpatikathan;
- (6) Descriptions of Holy Tirtha and 12 Tirtha;
- (7) Descriptions of Upatirtha, Matrikapitha, and Shmshan;
- (8) Origin of Shree Dharmadhatu Bagiswor Mandal;
- (9) Covering of Swoyambhu Jyotirupa by Prachanda Dev and his initiation;
- (10) Descriptions of Shantikaryacharya's Naga - Sadhan for Rain;
- (11) Merits of Puja - description;

(12) *Tirthayatra & Ashoka*
In Brihat Swoyambhu Puran, there are eight chapters as follows:-

- (1) the story of the origin of Dharmadhatu and the Lake (Kalirhad);
- (2) description of Puja - Phala of Swoyambhu Maha chaitya;
- (3) Swoyambhu Mahachaitya Bhattarakoddesha Chhandopada;
- (4) Swoyambhuchaitya Bhattarakoddesha Gramadi Samudbhut;
- (5) description of Tirtha, Pitha;
- (6) sermons on Dharmadhatu Bagiswor;
- (7) Swoyambhuchaitya Bhattarkoddesha Dharmadhatu Bagiswor Guptikarana;
- (8) Swoyambhuchaitya Bhattarkoddesha Mahapradhav Varna;

These two books of Swoyambhu Puran, deal mostly with the period from the visit of Vipaswi Buddha to the visit of Emperor Ashoka to Nepal. From then onwards there were no written records kept. This Swoyambhu Puran however, also deals with those events which took place after the period of Emperor Ashoka. In this book you will find events relating to the visit to Swoyambhu of important people; about the works of distinguished scholars, and different types of devotional performance; reconstruction, and establishment of Trust (Guthi) etc.. in this way the book gives further historical information of the period after Ashoka's visit, connecting further events relating to Swoyambhu with those of Swoyambhu Puran.

If we think of our tradition and cultural heritage, Swoyambhu Mahachaitya is, as stated in Swoyambhu Puran, thousands of years old. Some scholars are not sure about where, when and who delivered sermons on Swoyambhu Mahachaitya. In this connection however, we know that the Shakyamuni Buddha came from Lumbini and preached sermons on Swoyambhu Mahachaitya at Gopuccha Giri (Puran Syangu) to the future Buddha-Maitrya Boddhisatvo. This event was related by Upagupta Bhikkhu to the Emperor Ashoka two hundred years after the death of Shakyamuni Buddha. Upagupta also related it in Kakkutarama Vihar. He said that the story had been retold by Ananda Bhikkhu to Jayshree Bhikkhu, who had in turn passed it on to Jinashree Raj Boddhisatvo who again had related it to Shanabashi Bhikkhu. It is Shanabashi Bhikkhu who narrated it to Upagupta Bhikkhu. In this way the Swoyambhu Puran Chronicle has been handed down orally from Ananda Bhikkhu who was a contemporary disciple of Shakyamuni Buddha.

Emperor Ashoka once decided to convene an all Bhikkhu Sangha Sangayana (conference) in which books were to be compiled. One of the books written was about Swoyambhu Dharmadhatu Bagiswor (Swoyambhu Puran). This conference called Sangayana was the first of its kind organized by the Emperor Ashoka. Such Sangayana used to take place quite regularly in later years. The sixth Sangayana took place in Rangoon in 1953 organized by Prime Minister U Nu of Burma.

After Emperor Ashoka's visit, came many other Siddhas, Yogis, Acharyas, Bhikkhus and Kings to pay homage to Swoyambhu Mahachaitya.

The greatness of Swoyambhu does not depend only on tradition or legend, but also on the findings of archaeological excavations and chronicles. There was a very ancient stone inscription of the pre-Lichhavi period found at Swoyambhu called, "Shankar-devonarendra". From this inscription it is deduced that Shankar Dev, the grandfather of the first king of historical importance, records, Mana Dev is said to have given in dana (donation), a plot of land for the Trust Fund (guthi) of Swoyambhu Vihar. This stone inscription is rather difficult to read. Some people believe that the Trust land was given by Mana Dev himself, and not his grandfather. However that may be, it is certain that there was a Vihar at Swoyambhu from that early period. We can also deduce that the Swoyambhu Vihar was already in existence two or three centuries before that, because it was inscribed on the stone that under the Fine leadership of Shantishila Bhikkhu, during the days of the great grandfather of Mana Dev, King Brikha Dev, a group of Bhikkhus is said to have come to Swoyambhu Vihar. The old chronicles are found not only at Swoyambhu, but also at places like Gokarna and Badegau. In those inscriptions found at Gokarna and

Badegau (on the way to Godavari) it is found that King Amsubarma was said to have given in Dana some land for the Swoyambhu Vihar and also founded a finance department for the Swoyambhu Vihar Trust. There used to be many stone inscriptions at Itunbaha, Pashupati, Vatu in Kathmandu, Tabaha Bishnumati Bridge, Hymata, Buddhavari and Mhaepi near Balaju, but they are now lost or stolen, although some were destroyed by the Indian Muslim Prince Shamsuddin Ilyas, who invaded Nepal. In some inscriptions it was mentioned that pilgrims from China came to visit Swoyambhu and offered a golden canopy in the seventeenth century. There used to be a stone inscription in the period of Vijayakama Dev stating that Maïtrichandra Shakya Bhikkhu had reconstructed Swoyambhu Mahachaitya. This inscription which existed till sixty or seventy years ago at Swoyambhu, seems to be missing now. Many stone inscriptions including one which was reconstructed in 249 Nepal Sambat (about 700 years ago) also seem to be missing. It is a painful thing to bear in mind.

In the 34th chapter of the Brihat Swoyambhu Puran appear quotations which can also be found in the history of the Chinese Tang Dynasty about the Swoyambhu Mahachaitya. The history of the Tang Dynasty is 16 or 17 centuries older than the Swoyambhu Puran found in Kathmandu. What Huen-sang, the Chinese pilgrim had described about the Kaliasskut Bhavan is not found there, nor the ruins of the Kailesh Bhavan. Neither were attempts made to find the ruins of Managriha and Bhadradhivasa (houses) as described by the pilgrim Huen Sang, There is a well recorded history of Bhrikuti Tara, the daughter of Mana Dev, and Shilamanju, the Nepali Buddhist Bhikkhu, but the one about the famous artist Arniko, found in Tibetan history, is not found. The history of the Buddhist Bhikkhu, Bhadra who went to China with Fahian for the propagation of Buddhism in China is not to be found in Nepal. It seems that many important historical books of ancient Nepal have either been stolen or sold in foreign countries. It is high time Nepalese scholars went to Tibet, China, India, England, U.S.A., France and Italy, and did research in the libraries of those countries where many ancient valuable historical books are still preserved. Even in the Asia house Gallery in New York, a valuable Tanka is preserved. On the subject of this Tanka, on page 69 of the catalogue marked "Nepal, where the gods are young", edited by Shree Pratapadityapal, is written something about the reconstruction of Swoyambhu as follows:-

The powerful persons of Patan - Shree Jayapurandar Singh Deva's elder brother and younger brother, on Nepal Sambat 685, reconstructed the Swoyambhu Mahachaitya. Reconstruction is shown in a Tanka. The life of the people of that time and geographical sketches of the places as mentioned below are also shown. Shree Manigala, Yaladesh, Shree Yangaladesh,

Shree Golwodesh, Shree Vavadesh, Shree Thasidesh, Shree Kittidesh, Shree Jaladesh, Shree Khasadesh, Shree Yanvudesh, Shree Khopadesh (Bhaktpur), Shree Themidesh (Thimi), Shree Swodesh, etc. The images of the Pancha Buddhas - Vairochana, Akshobhya, Ratnasambhav, Amitabha and Amogasiddhi, which were installed on Swoyambhu in the 12th and 13th century can be verified by the records. But, images of the centuries before, which were said to have been already enshrined in the dome, (Garbhagriha) could only be seen from time to time when reconstruction took place.

Some significant descriptions of the Pancha Buddha, Adi Buddha and Amitabha Tathagata are found in the Mahayana Sutra called "Sukhavati - Gyuha". When Shakyamuni Buddha was sojourning at Shravana Javatana Maha Vihar of kind Ananthapindika (now near Gaya in Bihar, India) he gave instruction on Amitabha Tathagata and to his chief disciple Sariputra.

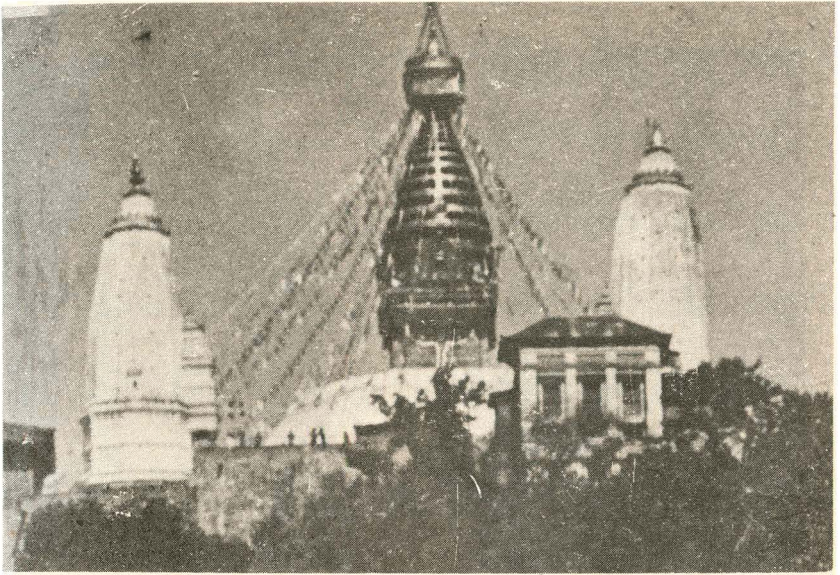
Furthermore, in the Mahayana Sutra "Sukhavatibhyuha" some mention was made about Akshobhya and according to information found in page 156 in the "Bharatiya Kalako Viharkiden", some record of Akshobhya Tathagata is also found in a book translated into Chinese in the 2nd century. From the 4th century you will also find some record of Akshobhya Buddha and Manjushree in a Chinese chronicle. In the book "Saddharmapundarika" written in Chinese in 286 A.D. something was said about Aryavalokitesvra -- the son of Amitabha, as well as about Ratnasambhava Tathagata, Dharmadhatu. In "Gandabyuha Sutra and Gunakaranda - Gyuha" Vairochana Tathagata was praised. But in Kathmandu such books in which you will find some written records of Vairochana, Akshobhya, Ratnasambhava and Amitabha, as enshrined in the Chaitya, relate to the 6th century A.D, only. Chaityas with Pancha Buddhas can also be found in Vajrakirti Maha Vihar in Patan. In the chaitya built during the Lichhavi period in Uttama Baha, Tyaga, in Patan you will notice something inscribed in pre-Lichhavi characters about Akshobhya Tathagata and Amitabha Buddha. When Princess Bhrikuti was given in marriage to the King of Tibet Shronchenggyalapo, a dowry of many Buddhist images, one being - Akshobhya Buddha, was mentioned. One famous Siddha named Kanapa (Karnapa in Skt.) composed a Chacha (Tantrik song) of the Pancha Tathagata. In this way Acharya Anangavajrapada wrote very vividly in his Tantrik book titled "Pragyopaya Binishchaya Siddhi", about Vairochana, Akshobhya, Ratnasambhav, Amitabha and Amogasiddhi, and their Shaktis: Lochani Tara, Mamaki Tara, Padmani Tara, and Arya Tara. The Shakti of Vairochana "Vajradhateswori" was excluded.

Significance of Swoyambhu

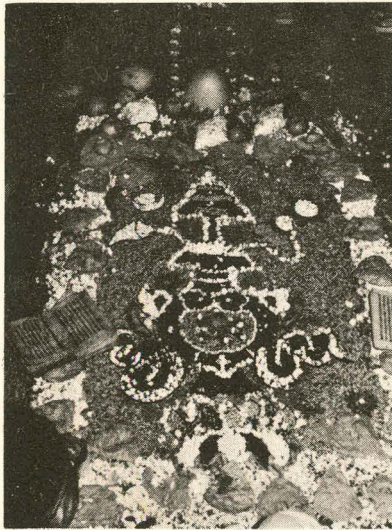
The supreme significance given to Swoyambhu Nath is demonstrated by the fact that a replica of Swoyambhu Chaitya is kept on the pinnacle of the Ratha (chariot) of Matchhendra Nath (Shree Aryavalokitesvra Karunamaya or Bungadya in Newari), the son of Amitabha. In Samyek quthi which takes place once every 12 years, Shree Swoyambhu Mahachaitya heads the line of the hundreds of other gods and goddesses for Puja during Samyek celebration. People also hold the traditional belief that it is beneficial to earn merit (punnya) by making lacs (hundred of thousands) of small clay replicas of the chaitya (Luchi Dya in Newari). When Baha-Puja is performed (visiting Baha in procession) it starts from Swoyambhu. The Mahachaitya is worshipped not only by the Buddhists but also by Hindus. Lore tells us how Shree Pashupati Nath venerated it by wearing a cap (Mukha) with the Five Buddhas on it (Pancha Buddha) in order to escape the wrath of Virupakchhya, who sought to destroy him. When he saw Pashupati Nath with a cap (mukha) with the Five Buddhas on his head, he refrained from harming Pashupati Nath as a token of high veneration to the Swoyambhu Mahachaitya. Even now Pashupati Nath puts on a Mukha on MukhaAstami (the eight day of Kartik Sukla - 8th day of bright half 'moon, 15th November approximately) once a year. On the Mukuta of Buddhanilkantha, the image of Akoshhobhya is found. Buddhanilkantha is a corrupt form of Buddhanilkantha Narayan. This implies veneration to Swoyambhu Mahachaitya. In fact in Nepal, Hindus and Buddhists unitedly worship Hindu or Buddhist gods and goddesses, thus creating tranquility and happiness among Hindus and Buddhists. The example of religious tolerance is found in the Krishna Mandir at Patan, built by Siddhinarsing Malla, where Krishna Murti (image), Shiva Linga (the male organ representing Shiva), and Avalokitesvra were to be found one above the other. These images are no longer found in their original place. (It is believed, they have been stolen.) Even architecture, as mentioned earlier shows Buddhist influence. For example, the golden window of the palace in Patan has Padmapani, the son of Amitabha Buddha, engraved on it. In many Vihars, the replicas of Swoyambhu Chaitya is found. Examples are: In Kwababa, in front of Kwapadya or in the centre of the courtyard, you will find a small Swoyambhu Chaitya, which is the traditional way of showing devotion to Swoyambhu. Ajutapuli (the cap worn by Anju) has images of Pancha Buddhas (Five Buddhas). From the above mentioned evidence of the influence of Swoyambhu Mahachaitya on society through customs, rituals, vihars, architecture and even in Hindu temples, it is clear that the people of Nepal have an unbounded faith in Swoyambhu.



Pardam Bairab and Female Shakti



Swayambhu with Ananta Pur on left and Pratap Pur on right



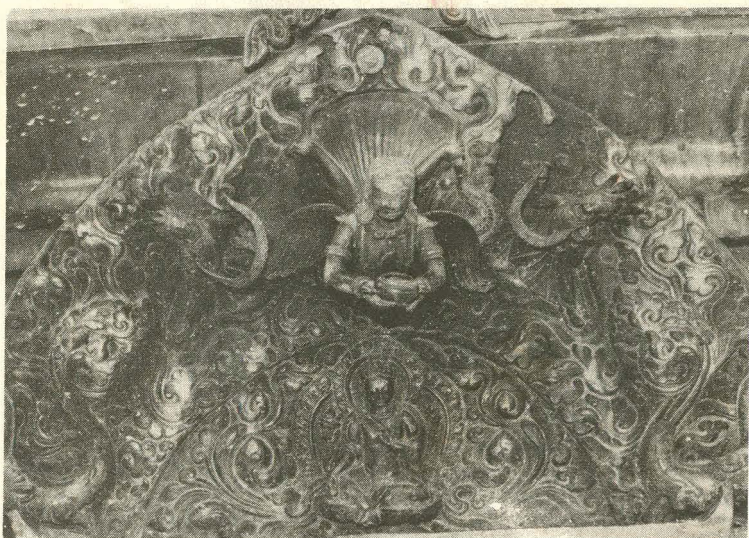
Purna Kaiasa, a mixed assortment of beans and delicacies being offered on western side of Swoyambhu Stupa on the full moon day falling towards the end of Oct. to the first part on November



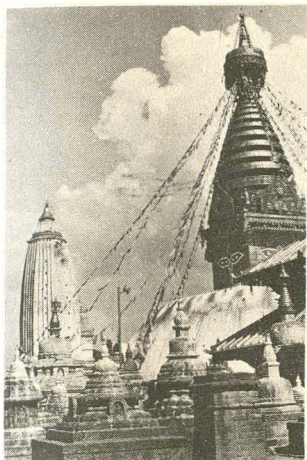
*Tara on western side of
Swoyambhu Chaitya*



*Old Tibetan man with mani
wheel*



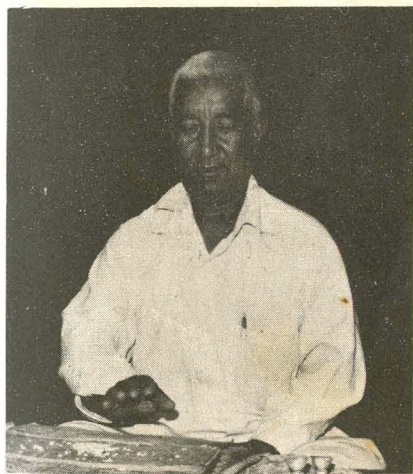
Toran above padmani Tara



Swoyambu Stupa and Pratap Pur



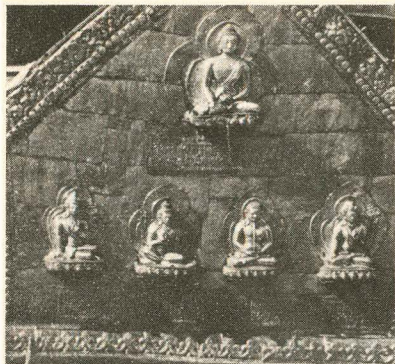
Amitabha Buddha



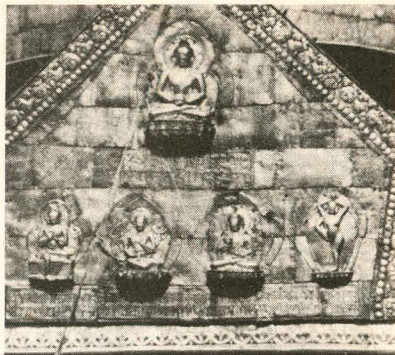
Najara Man Takari Senior Priest Swoambu, Swayambhu



Buddha with Cheppa above and stupa, on sides on Image's right Prajna Paramita and Tara to left



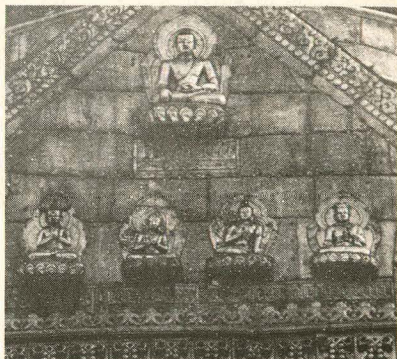
Northern Toran



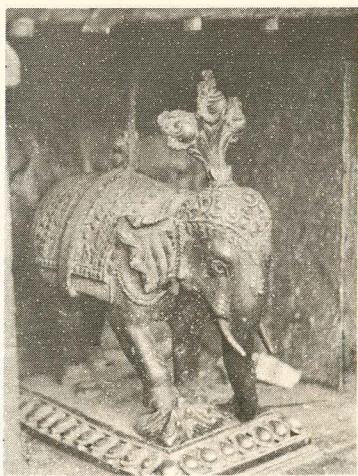
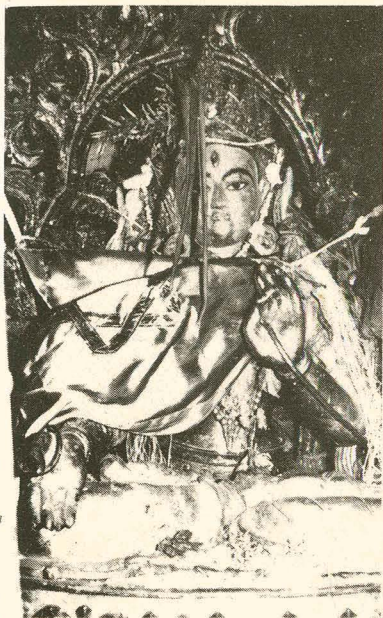
Western Toran



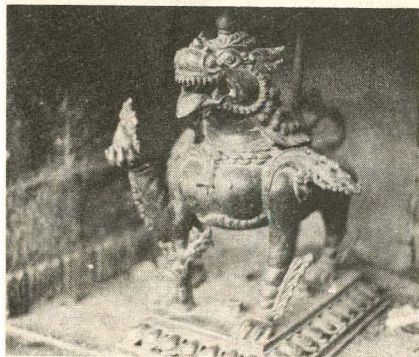
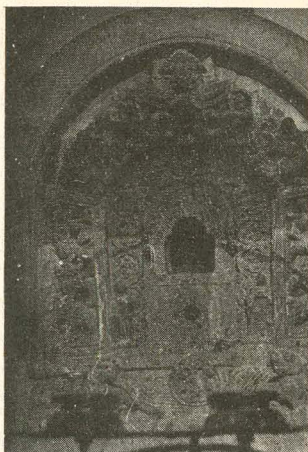
Eastern Toran



Southern Toran



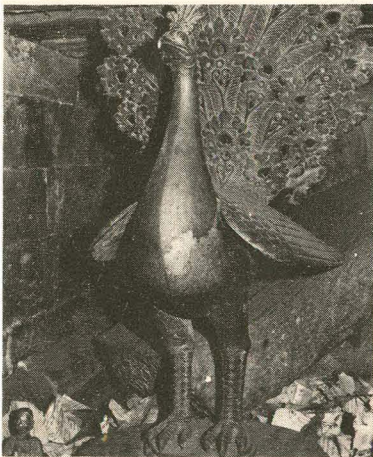
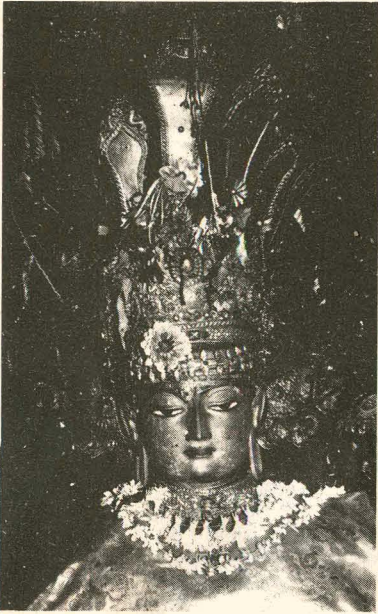
Akshobhya: Symbolic of the perfect mirror wisdom, posture: earth touching, vehicle: elephant, color: blue, symbol: Vajra, Female counterpart: Lochani Tara or 'Seven eyed Tara'



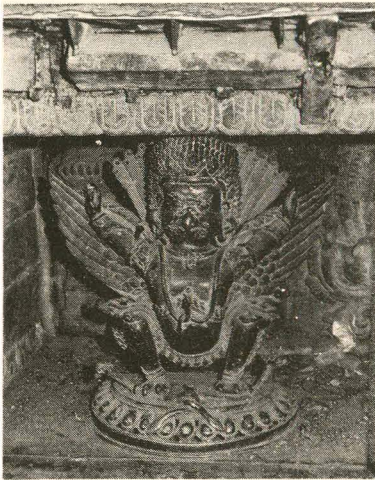
*Vairochana: Symbolic of:
Pure absolute wisdom, posture: preaching, color: white,
symbol: wheel, vehicle: lion,
female counterpart: Vajra-
dhateswari Tara*



*Ratnasambhava: Symbolic of:
equalising wisdom, posture:
boon granting, vehicle: hor-
se, color: yellow, symbol:
Jewel, female counterpart:
Mamaki Tara*



*Amitabha, Symbolic of
Discriminatory wisdom
posture meditative color
red, vehicle: Peacock
Female consort: Padmani
Tara*



Amoghasiddhi; symbolic of All accomplishing wisdom, posture: Fearlessness, colour: green, vehicle Garuda, Female counterpart: Arya Tara



Akshobhya Buddha

Introduction to Part II

'Swoyambu' is a twin peaked hillock that can be circumambulated by walking in about forty-five minutes. Originally, a wood regarded sacred because of its history, it later was capped with a stupa. During the course of fourteen hundred years since the construction of the, 'Swoyambu stupa' monasteries have been constructed and the hill has been adorned with hundreds of stone carved images of Buddhas, Gods and Goddesses, Spirits, Inscriptions, animals, and many monuments. 'Part II' excluding the stupa itself introduces the reader to a history of all the monasteries on the hill, as well as its spirit dwellings. Extensive photos and captions describe the images. Care has also been taken to describe where these places of interest are located so that what is seen on the hill is more meaningful, and also easily found.

Yours in Dharma,
Richard Josephson

Table of Contents-Part II

Harati Mandir	1
Karma Raja Maha Vihar	4
Vajra	9
Chain Stone	10
Akshobhya Buddha Statues	11
Deva Avatar bodhisattva	12
Shanti Pur	14
Vayu Pur	17
Nag Pur	18
Vasundhara Mandir	19
Manjushri Chaitya	21
Mandap	23
Dhyana Kuti	24
Mani Wheels	25
Maitri Gumba	26
Paschimi Chaitya	29
Murti Shangra Laya	30
International Buddhist Library	35
Geeta Mandir	38
Ananta Pur and Pratap Pur	40
Dharma Chakra Maha Vihar	42
Deva Dharma Maha Vihar	43
Ananta Kuti Vihar	44
Puran Swoyambu	50
Notes	60

Index of Photos-Part II

Akshobhya Buddha	I
Harati Toran, Harati Mandir and Deva Dharma Maha Vihar	3
Karma Raja Maha Vihar	6
Tsa Chu Ringboche, Karmapa the 16th., Shakyamuni Buddha, Padma Sambhava	7
Golden Kudzor, Sonam Tsermei, Chegdor	8
Swoyambu Stupa, Chain Stone	10
Akshobhya Buddha	11
Deva Avatar Bodhisattva	12
Viru Patchi, Self Carved Buddha Stone	13
Ka Ka Sha, Uri Ka Sha	15
Dwar Deva Candle Stand, Twar Deva Candle Stand, Ka Ka Sha (at entrance to Shanti Pur), Akshobhya	16
Agni Pur, Tsa Tsa storeroom	17
Nag Pur, Lama feeding a monkey	18
Vasundhara Mandir with Tashi Gorma Chaitya and, 'Agan', house in foreground	19
Vasundhara	20
Manjushri Chaitya, groups of Chaityas	21
Mandap, Yama Loka	23
Manjushree and Keshini	24
Mani Wheels	25
Stone carved with mantra	26
Maitreya Bodhisattva, Vajra and Bell	27
Serkong Ringboche, Lumbu Ringboche, Mani Wheel and Rosary	28
Paschimi Chaitya	29
Shukavati Lokeshvara	30
Padmani Lokeshvara, Namshangati Pariwara, Shukavati Lokeshvara, Amitabha Buddha	31
Hari Hari Bahana Lokeshvara, Chintamani Lokeshvara, Namshangati Lokeshvara, Mahankala	32
Akshobhya Buddha, Samantabhadra Bodhisattva, Manjushree Bodhisattva, Lokeshvara and Shiva Parvati	33

Amoghapas Lokeshvara, Padmani Lokeshvara,	34
Prajna Parmita, Padmani Lokeshvara	
Five Buddha Crown	35
Ganesh, Gueimei Sowang Gelop	36
Krishna	37
Swami Isworananda, Swami Ramashananda	38
Sankara	39
Url Ka Sha, Ka Ka Sha	40
Ananta Pur with Rajat Jainty in foreground, Ka Ka Sha and Url Ka Sha	41
Hoeychen Thagje Choeling	42
Deva Dharma Maha Vihar and Harati Mandir	43
Bhiksu Maha Nama, Bhiksu Dharma Loka, Cylonese Chaitya, Bhiksu Amritananda	45
Akshobhya Budddah Figures, Stone Elephant and Stone Horse	46
Stone Peacock, Lion, Horse, and Fire Snake	47
Ganesh, Kumar, Visintar Raj Kumar, Yama Loka	48
Aju and Ajima, Stone Lion, Front Gate to Eastern Stairs, Buddha's Birth	49
Agan Mandir, Puran Swoyambu, Vayu Pur, Basuki Nag Raj	51
Buddha Lingam	52
Parvasthan Chaityas, Manjushree and Keshini, Bodhisattva Chaitya	54
Ashoka Chaitya, Asta Chaitya, Tashi Gorma Chaitya, Puja Devi Chaitya	55
Asta Chaityas, Pancha Buddha Chaitya, Ashoka Chaitya	56
Vipaswi Chaitya, Buddha, Dharma, and Sangha Chaitya unknown chaityas	57
Residue Chaitya, Unknown Chaityas	58
Unknown Chaityas	59

Harati

On the western side of the Swoyambu Stupa there is a pagodic style temple, twin roofed, that houses the goddess, 'Harati' (popularly known as, Ajima). Gold gilded roofs and intricate wood carving, together with metal plates of Buddhist deities, delicately designed and carved windows make this temple beautiful. Somehow the temple seems Hindu although it has no connection with Hinduism. The somewhat triangular shaped metal plates above the windows and door contain images of protectors of the Buddha and his dharma (law). Also, at the top of these Plates we will notice a large bird known as the, 'Garuda', and a monster biting a snake known as, 'Chhepa'. The, 'Garuda', is the Vehicle for the Buddha of the northern direction, 'Amogha Siddhi'. The, 'Chhepa', is interesting for it has its history in the Kathmandu valley. This dreadful animal Manjushree kept after draining the lake. Supposedly it is still living in the valley in an unknown place. It has become a sort of wrathful deity. Just as in the Christian tradition there are avangelists who teach the fearfulness of the hells in order to bend the sin inclined toward goodness, so also is the Chhepa a sort of wrathful deity that through fear of becoming a victim of this fierce creature leads beings to goodness. The stone statue of 'Harati', bearing five children is made of black Saligram. It was installed about 1800. There was an earlier statue of Harati, the history of which deserves some mention.

The, King Ranu Bahadur Shah had three wives, one of whom he loved very much. His dearly loved of the three wives and his son fell ill with small pox and mother and son both perished. The king blamed it on, 'Harati', because she is supposed to be a reliever of children's illnesses, and especially small pox. The king incensed it by burning human excrement, dug it up, broke it and threw it away. The one existing now was installed afterwards.

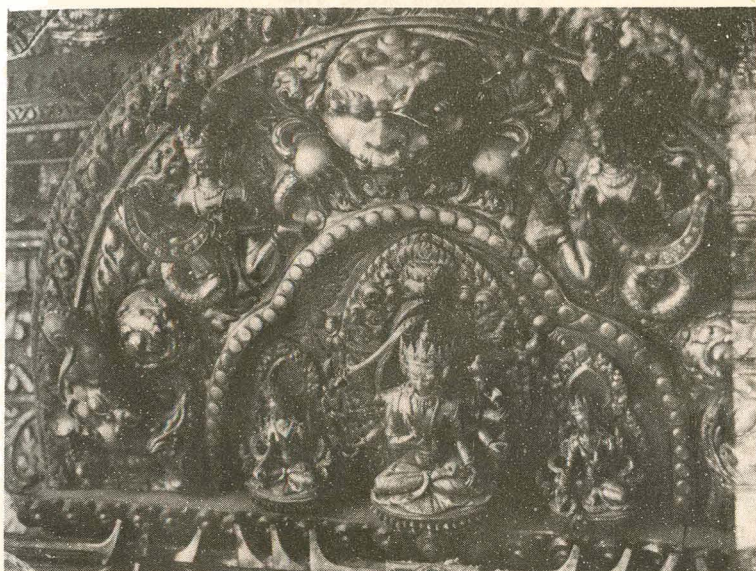
A popular legend exists about this goddess, its story is interesting to tell. At one time Harati was a, 'Yaksheni', who was causing havoc by snatching up children and bringing them to one of the lower heavens where she enjoyed their company. When the number had reached five hundred kidnaped children the parents petitioned the Buddha for help. The Buddha skillfully stole the Yaksheni's favorite child. The Yaksheni, deeply grieved went before the Buddha and requested that her child be returned. The Buddha asked her to consider how great the grief of five hundred parents must be in light of her own grief at losing but a single child. As the Buddha asked her to consider in this way the Yaksheni was deeply moved and realized the great suffering she was causing others. She then returned all of the children and vowed that she would henceforth become a protector of children. She then became

a goddess known as, 'Harati Ma', Harati-protector, Ma - mother. Sometimes she is referred to as , 'Ajima' (grand mother).

Interestingly, a Goddess is mentioned in the 'Mahawamsha', of, 'Ceylon (Sri Lanka)'. In this work a Yaksheni is said to have gone to the Himalayas with her five hundred sons. Accompanying her and her sons was a Yaksha named, 'Pandak'. Here in the Himilayas she is said to have taken refuge in Buddhism with the elderly monk, 'Majjoantik'. 'Majjoantik', was sent to kashmir durring the reign of, 'King Ashok' (265 - 228 B.C.) as the head of a religious mission.

'Harati Ma', receives a good deal of attention daily from local people, especially those families with young children. Everyday there are long ques of devotees waiting to make their offerings of duck eggs, yogurt, grains, butter lamps, incense, wine and other such offerings as are appropriate to please this goddess. The devotees hope that they can evoke a protecting wave of grace from this goddess by pleasing her; or if a member of their family is sick they believe that it is, 'Harati', who has hold of the sick child and that by pleasing her with eggs and sweets etc. she will release her hold on the child. Often she is covered with oil painted silver adorned with a 'Tika', given a sweet and showered with flowers, all as offerings of devotion.

Daily serious devotees make advanced arrangements with the Swoyambu authorities to reserve a time slot to perform elaborate devotions on a following day. They will invite a private priest who will begin a ceremony that usually takes about one hour. This ceremony differs fundamentally from those given for the transendental Buddhas; but is pure Buddhist and held according to the Vajra Yana Tantric traditions. As the ceremony is taking place the family will make offerings, receive, 'prasad' (blessed food), sacred thread etc. Others without prior arrangments can make their offerings as the private ceremony is conducted butaren'tgiven priority in worship.



Toran above Eastern window Harati Mandir Above - Cheppa snake god and goddess on left and right



Harati Mandir with Deva Dharma Maha Vihar on its right

Karma Raja Maha Vihar

Discription of the Monastery

The, 'Sri Karma Raja Maha Vihar', is a Kagyupa Gumba (monastery). It was founded in 1954 by Tsambe Losang Yefei and No No Dechen Dorgee with aid obtained from private donations, and Chinese premier Chou En Lai and the Indian President Dr. Rajendra Prasad. In 1956 it was offered to His Holiness the Sixteenth Karmapa Lama thus becoming the second seat of the Kagyupa Lineage outside of Tibet. The first monastery being in Rumteck Sikkim, India. Now many centers are spread throughout the world.

Immediately inside the entrance is a large gold clad copper image of 'Shakyamuni Buddha'. This image was made in Patan, Nepal, about the time of the monastery's construction. To the left of the Shakyamuni Buddha image is a clay image, clad in gold of the Sixteenth karmapa. This image was made in Tibet in 1975. To the right of the 'Shakyamuni Buddha' image is a gold covered bronz image of Guru Ringboche. It was made in Nepal in 1980. On the extreme right of the central image is a gold covered copper, Chorten containing the ashes and relics of the late abbot, Tsa Chu Ringboche who was abbot from 1955-1978. This was made in Nepal in 1980. On the extreame West of the hall one will notice a large Mani wheel. This is a large version of the hand held Mani wheels that Tibetans are often seen holding and twirling. These Mani wheels have a sacred mantra 'Om Mani Padme Hum', inscribed on them. It is believed to be extreamly efficacious to twirl these wheels. Although the Tibetans seem to be the only ones employing this technique, it is clearly spoken of by Shakyamuni Buddha in the ancient sutras. Above the image of Guru Ringboche is a image of Vajra Sattva and many masters of this lineage. Above the image of the Sixteenth Karmapa is a image of Tsa Chu Ringboche also with other masters of the lineage above him.

In front of these images butter lamps are seen burning. For a small donation a pilgrim can purchase one of these lamps and light it to gain merit.

Behind the entrance hall is a prayer hall. The central image is Shakyamuni Buddha with three images above. The middle image is Situ Ringboche the VI with Karma Chamei on his right and Kontrul Ringboche on his left. To the above right of the central image is a image of Vajrasattvawith the second Karmapa below. Tsa Chu Ringboche is on the extreame right of the central image. Milarepa is on the top left of the central image with Situ Ringboche VIII below.

Abbot

The present abbot of this monastery is Sharmapa Ringboche the 13th. He is one of the four seat holders since the passing of the late Karmapa XVI.Tsa Chu Ringboche was the residing abbot until he passed away in 1978. He was followed by Anzo Ringboche who died in 1983. The meditation master is Sonam Guermei a Master highly regarded for this excellent instructions. He is fifty eight years old and has been a monk since he was eight.

Monks Life

The Kagyupa Lineage is one of the four main sects of Tibetan Buddhism; the others being Ningmapa, Gelupa and Sakyapa. The Kagyupa is regarded as the practice lineage because of its emphasis on austere practice above mere study. 'A small amount of study, much practiced, is better than a large amount of study little practiced, can be regarded as a motto of this school. The monks spend their days practicing meditation and reciting sacred Teachings. Frequently a monk is invited to the residence of a devotee to practice his devotions. These families believe that the monks recitations and meditation in their homes will ward off sickness and household calamities. Often a family will invite a monk once a month to their home and provide him with food and money as an offering. This provides a primary means of support to this Gomba and also offers great blessings to the families.

There are forty five monks in this monastery from six to eighty years of age. It is a tradition among Tibetan families to offer a child to a Gomba at a very young age; before the influence of the world disturbs him. All the monks in this monastery are Tibetan; although western monks can stay. In this Gomba there are no women; there are other monasteries for women. Only on rare occasions do monks or nuns marry.

Kagyupa Lineage

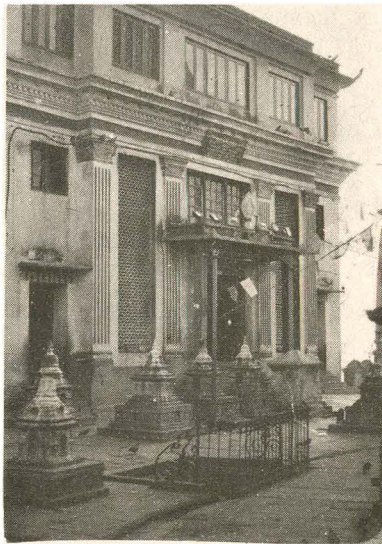
'Song Tsen Gan Po', was King in Tibet in the Seventh Century. He is responsible for Buddhism overwhelming the native, 'Bon', religion. He sent many of his ministers to India to bring back the sacred Teachings.

'Marpa' the Translator travelled from Tibet to India to study Tantric yoga and Buddhist philosophy in the tenth century. He made several trips and gained a wealth of knowledge, and deep personal realization of the, 'Teachings'. He conveyed His knowledge to many disciples; the foremost known as, 'the

Poet Yogi of Tibet, 'Milarepa'. Milarepa in 1040 also had many disciples, the foremost being 'Gampopa'. 'Gampopa' also had many disciples the foremost being Dusom Kempa who was born in 1110, and is regarded as the founder of the Kagyupa lineage. To the present there have been sixteen seat holders; the most recent the Karmapa XVI; who passed away in Chichago U.S.A., in late 1982. Befor His passing His Holness the Karmapa XVI instructed His four chief disciples to carefully guard His throne until His return. The four chief disciples are, 'Sharmapa Ringboche, Situ Ringboche VIII, 'Kontrul Ringboche', and 'Gyaltsab Ringboche'. They will alternate as, presiding master on a yearly basis until the return of the Karmapa XVI, who will then be, Karmapa XVII. At present the seat holder is Gyaltsab Ringboche

Activities

This Gomba has two prayer recitations daily with unique Tibetan music; open to the public free of charge. The first Puja (prayer)is dedicated to the Goddess Tara the symbol of compassion. This begins at 5:00 A.M. and lasts one hour. At 3:00 P.M. there is a Puja dedicated to the wrathful diety Maha Kala. On Full and New Moon days there are special Pujas throughout the day, and also on holidays.



*The Karma Raja Maha Vihar with
Nag Pur in foreground*



*Tsa Chu Ringboche and his
Memorial chorten*



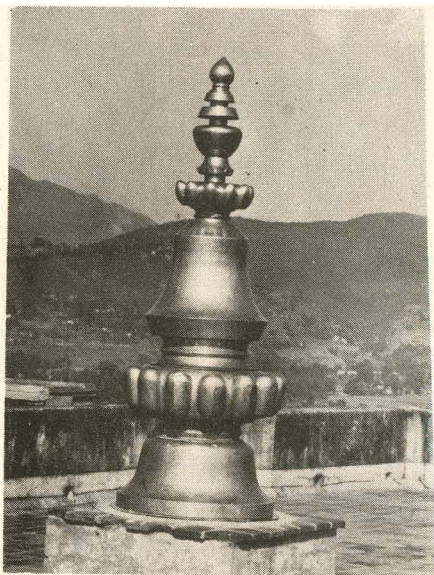
Karmapa the 16th



Shakyamuni Buddha



Padmasambhava



*Golden Kadtzor on top of
Karma Raja Maha Vihar*



Sonam Guermei

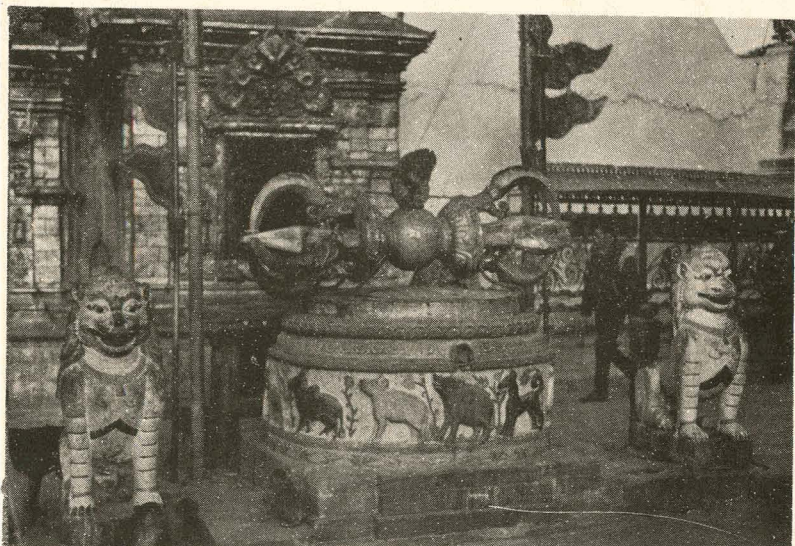


*Chegdor - Meditation Master
of 'Karma Raja Maha Vihar'*

Vajra or Dorgee

At the top of the eastern staircase there is a 'Vajra', resting on a gold gilded copper mandala, with a round stone base carved with twelve animals representing astronomical symbols. This Vajra is a symbol of indestructibility and power. Usually they are small hand held dharma instrument used by Lamas and Newari priests (Vajracharyas) symbolizing their authority to recite mantras, perform ceremonies, bestow blessings, and give initiations. Often they are worn as rings or other ornaments for protection from evil forces. The one we see in front of the Stupa is an enlarged version of the traditional hand held instruments. It is about 7'x2' and is made of copper plate gilded with gold. Pilgrims are often seen touching their head to this power center hoping to receive spiritual energy.

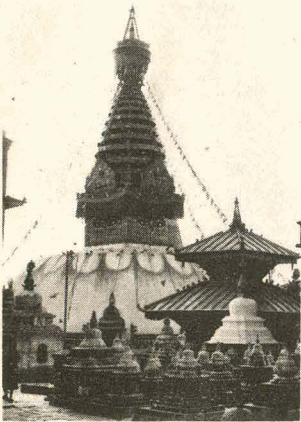
Vajra Yana priests interpret it as a Phallac symbol or lingam. Perhaps with this interpretation it can be considered to represent the active creative power in man.



Vajra

Chain Stone

A small insignificant stone jutting about 8" from the ground can be seen on the left side of the road as it begins from Swoyambu to Kathmandu. This is known as the 'Chain Stone' and represents the place where the serpent King 'Karkatok' stopped to rest while being brought to Swoyambu chained by King Gunakama Deva, in 1183.



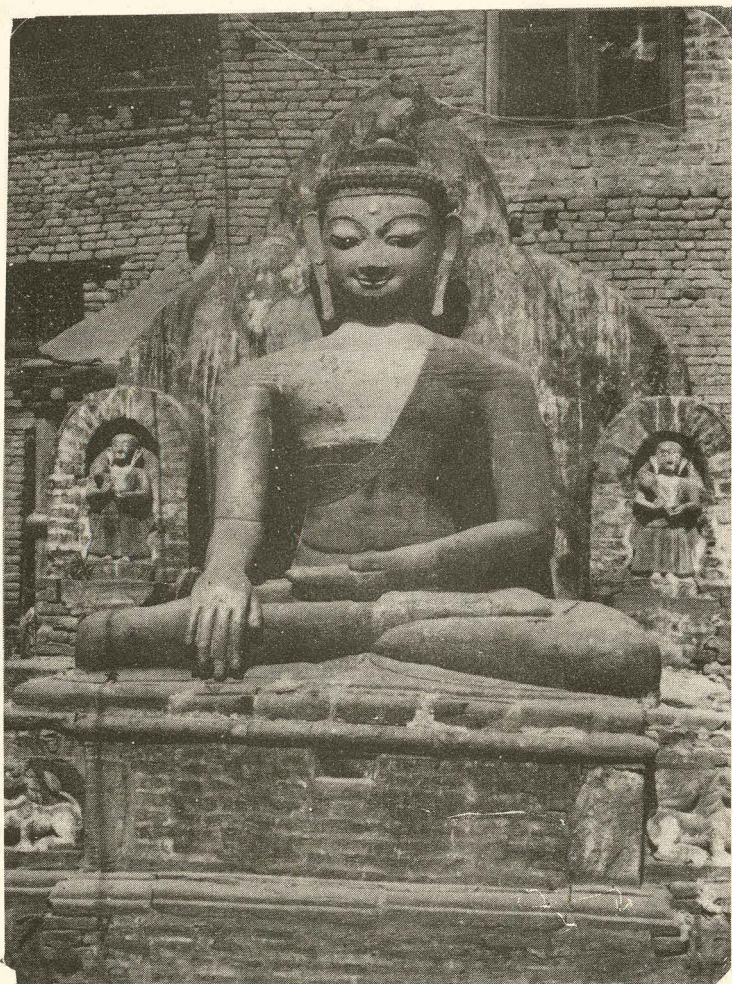
*Swoyambu Stupa with Harati
Mandir in foreground*



Chain Stone

Akshobhya Buddha Statues

At the beginning of the eastern staircase there are three huge Akshobhya Buddha Statues, and as one ascends some what further there are three others. One of the ones at the bottom was installed in 1636 durring the reign of King Pratap Malla and his father Laxmi Malla; while two of the middle ones were installed durring the reign of King Prithibi Bir Bikram. The others were donated by wealthy Newari men. Mananda and others.

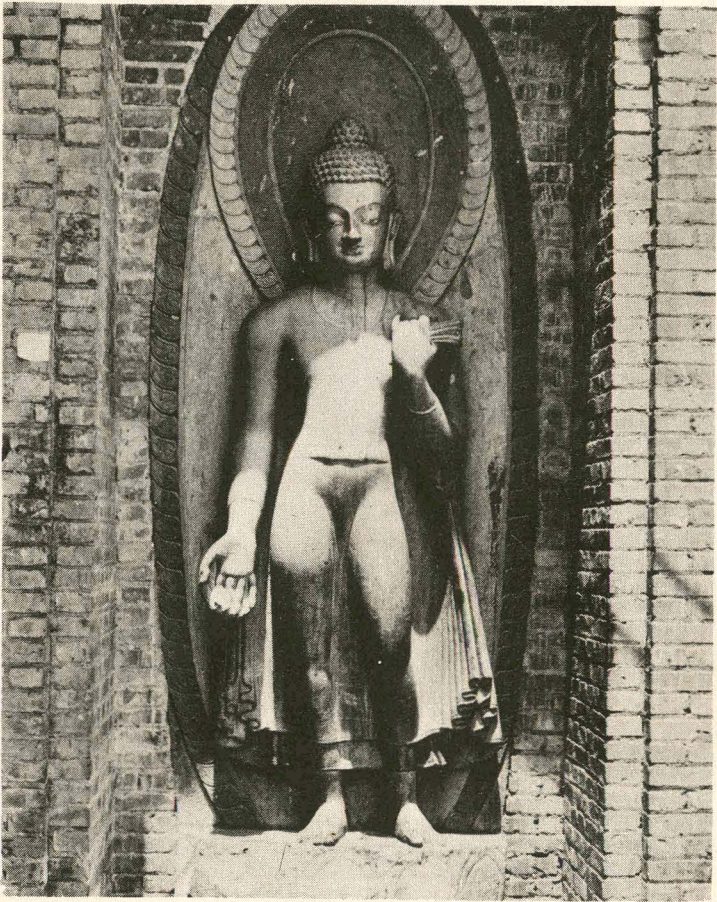


Akshobhya - Installed by Ashok missionaries

Deva Avatar Budhisattva

On the western side of the Swoyambu summit there is a statue of a Bodhisattva about three metres high. This image known as, 'Deva Avatar Bodhisattva', is one of the one hundred and eight Bodhisattvas - beings not striving merely for their own enlightenment, but also the enlightenment of others, The word, 'Bodhisattva', is from sanskrit and can be broken up as follows - Bodhi - enlightenment, Sattva-being.

The image of Deva Avatar in Swoyambu is one of the many that were installed in many countries as Ashok missionaries were enroute from India, through Afgainstan to Russia. The one in Swoyambu was installed durring the reign of King Thunku Kirat in the 7th century.



Deva Avatar Bodhisattva installed Ashok Missionaries



*Viru patchi - self emerging stone
to be completely emerged at world's end*



*The 'self-carved' Buddha stone at the
north eastern base corner of the
Swoyambu hillock*

Shanti Pur

On the northwestern summit about one hundred yards downward from Agni Pur is a oblong building surrounded on three sides by many chaityas with niched walls containing many images. This pur is named, 'Shanti Pur', after the bhiksu Shantikacharya', who is credited as going before King Gunakam Deva requesting to construct the Swoyambu Stupa. This greatly accomplished meditation master is considered by many to be still living in this Pur - a period of approximately 1500 years. Originally, Shantikacharya was a king of Guar - now West Bengal named Prachendra Dev, who having heard of Swoyambu's greatness from Kasyapa Tathagata came to Swoyambu to pay his respects. He left his kingdom and in Nepal sought priestly ordination from Bhiksu Gunakar - a great pundit and disciple of Manjushree. He acquired great skill as a Tantric Master, skilled in the use of mantras and mandalas to evoke spirits. He is said to have attained a longevity Samadhi known as Ashpanik; giving him the ability to live indefinitely. A legend says that when he entered Shanti Pur for the last time he stated that he will come out when there are no Buddhists in the Kathmandu valley - meaning that, 'since there are so many Buddhists in the valley you don't need me.' There is some historical records concerning the possible truth of this, one record of written proof declared in writing by King Pratap Malla.

During the 11th Century drought, when King Gunakam Deva was reigning Shantikarcharya was asked by the king to perform a ceremony that would bring rain into the valley. By means of Tantric ritual Shantikarcharya succeeded to attract nine serpent kings and their wives. With these serpents he brought rain into the valley. Befor allowing them to return he begged that each of these serpents provide some blood so that for future use he could make a Nag Mandala. With their blood he painted a 'Nag Mandala' (Dragon Magic Circle). He then requested the serpents to promise to create rain as soon as the mandala be exposed to the sun. Shantikarcharya then put the scroll in a copper tube and retired again into retreat in the last room of Shanti Pur. This residence cannot be entered by anyone and has remained completely closed off since Shantikarcharya first went into retreat, except for the occassion of King Pratap Malla's entry.

Entering again in meditation in the 11th century he remained undisturbed until the drought of 1657-68. Durring this time upon request of the King Pratap Malla's subjects, the king entered the cave. Arriving at the residence of this great Tantric Master the king found a skeleton like form with little flesh sitting in the meditation posture. The King requested to see the Nag Mandala, to which Shatikarcharya simply raised

his hand pointing to the copper scroll above his head. The King took the scroll outside and exposed it to the sun. Immediately rain fell. The King then returned the scroll. After returning and coming outside the king saw his headless shadow falling on the stone. The king then prayed that if his head be restored he would offer a gold coin every year to this shrine. His head was then restored. To this day the tradition of offering a gold coin has continued; accept now, Guthisanthan, rather than the King offers the gold coin. The King in a work called, 'Bristichintamanistotra' (a hymn to rain at will) with his own pen tells how he saw Shantikarcharya still alive and gives a discription of the dwelling place.

We can see the interesting history of this Tantric Master durring the reign of King Brikha Dev in the fifth century, when he was active in the construction of the stupa and in pursuit of Tantric meditation skill under the guidance of, 'Gunakar', the great Vajra Yana priest, to the reign of King Pratap Malla in the 16 th century .



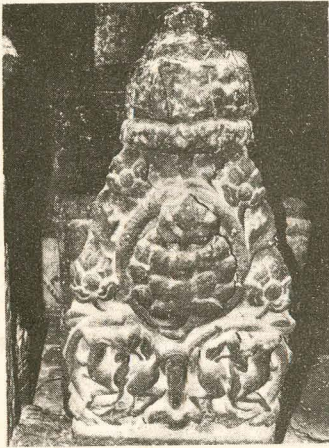
*Ka Ka Sha protector at
door of Shantipur*



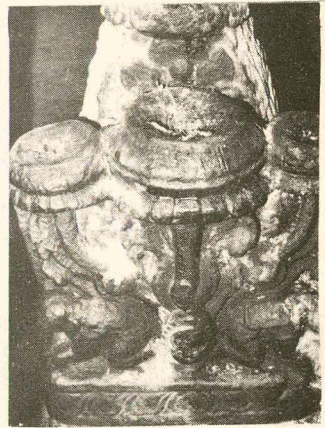
*Ur1 Ka Sha protector at
door of Shantipur*

Vayu Pur

A rounded boulder on the south-western summit represents the element wind. This boulder has no image on it, but enjoys a rather nice brick habitate in which worshipers may go and perform appropriate devotions to this wind spirit. It is believed that by pleasing this spirit calamities arising from wind storms can be avoided.



*Dwar Deva candle stand
Shantipur*



*Twar Deva - candle stand
Shantipur*



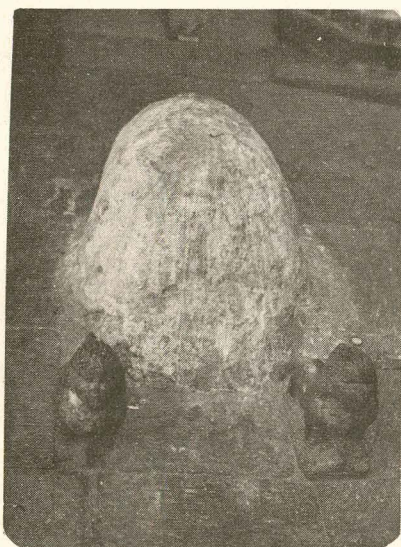
*Ka Ka Sha protector at
Shantipur entrance*



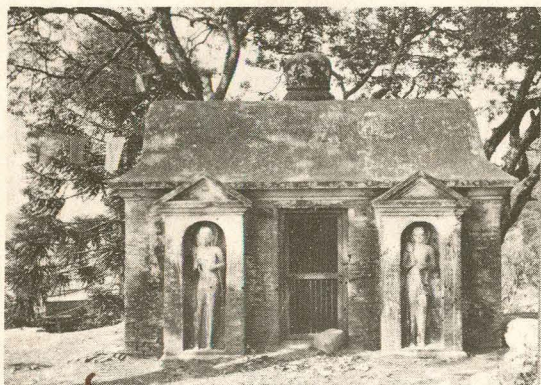
*Tha Shanti Pur with large
Akshobhya in foreground*

Agni Pur

On the north western corner of the Swoyambu summit there is an elliptic shaped black stone, painted white, with three large black eyes. This stone represents the fire spirit 'Agni'. There is no enclosure around this spirit's image.



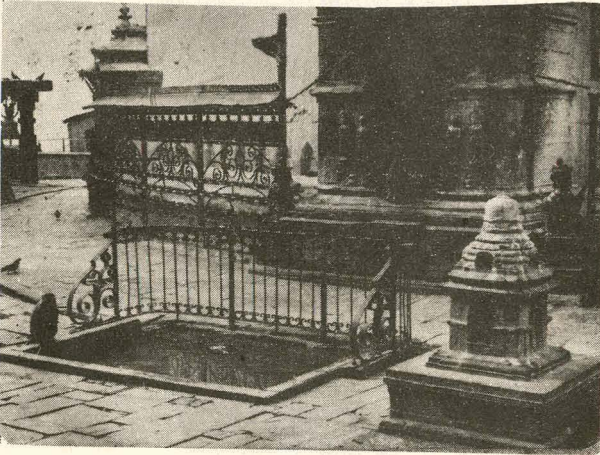
*Agni Pur. The sanctuary for
'Agni' the fire spirit*



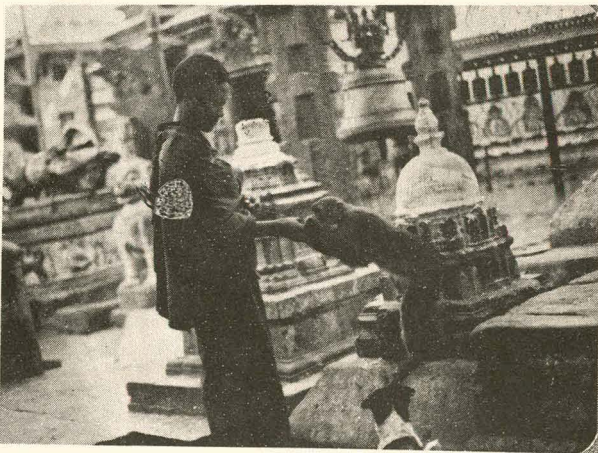
*Store room for the small 'Tsa Tsa' chaityas
that Tibetans make from the accumulated
refuse of white wash and butter lamps etc.
and place in honour of deceased.*

Nag - Pur (Dragon or Snake Sanctuary)

A rectangular shaped oblong stone about 6' long and 6" wide lain in an open pit is found next to the main stupa on its northern side. This stone represents the water spirit, and daily receives attention from worshipers who light lamps on the steel grating provided, or burn incense, hoping that by pleasing this spirit rains will be favorable for crops etc..



*Nag pur (Snake or Dragon sanctuary),
the water spirit lives in this pool*



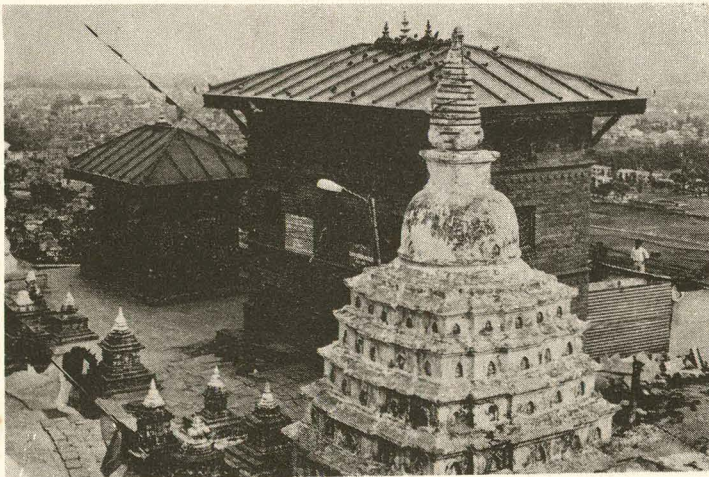
*Nepali bhiksu in Tibetan dress feeding a Monkey at
'Swoyambunath' otherwise popularly known as 'The
Monkey Temple'*

Vasundhara Mandir

On the south-western corner of the Swoyambu summit there is a brick mandir with a copper roof inside of which there are twelve images. The image on the extreme left known as 'Vasundhara' is the central image of worship. The other images are of the Buddha, Gods, Goddesses and Dharma protectors.

Vasundhara is a Goddess of the earth, or an earth spirit. Those who worship here do so because they believe that by pleasing this goddess a bountiful yield of crops and grain will result. This diety existed prior to the Buddha and was often represented in Hinduism as a full vessel called 'Kalash' or 'Annapurna' in sanskrit. Sometimes Vasundhara is portrayed three faced with Laxmi on the left white in colour, Kumari on the right red in colour and Vasundhara in the center yellow in colour. Laxmi is a goddess of wealth and is pre-Buddhist. Kumari is a protector of the dharma and also pre-Buddhist.

This mandir constructed in 1983 by U.N.E.S.C.O. It has a beautiful canopy extending the entire length and breadth of the ceiling. The canopy is copper embossed with the Asta Mandala - the eight symbols of good fortune. The statues are mostly of black saligram. The one of Vasundhara is about fifty years old.



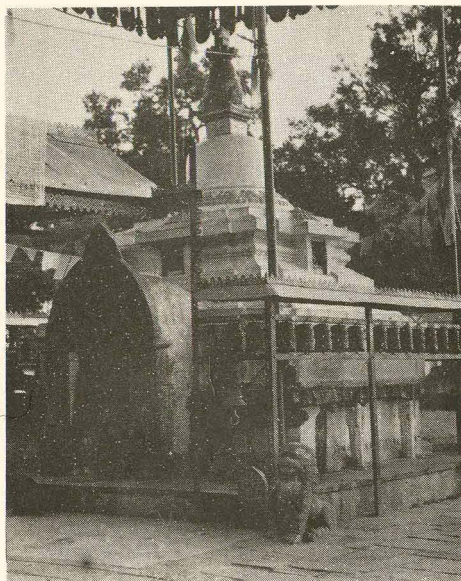
Tashi Gorma Chaitya with Agan house of gods (only for Swoyambu priests), and Vasundhara Mandir behind,



Vasundhara

Manjushree Chaitya

Swoyambu is a twin peaked hillock. Just below the monastery on the western peak there is a small chaitya with 'Mani Wheels' (Prayer Wheels) surrounding it. This chaitya was built in the place known as 'Parawasthan' by 'Shantikacharya' and bhiksu 'Gunakar', it is dedicated to Manjushree the god of



Manjushree Chaitya Parawasthan



Chaityas with the 'Manjushree Chaitya' in background

wisdom. Manjushree is acknowledged as the founder of Nepal and is credited as having established the first city in the Kathmandu valley known as 'Manju-Pattan' near what is now Manjeswori. It is this Bodhisattva who with his wisdom sword cut open the mountains and drained the lake, forming what is now Kathmandu valley.

The Manjusree Chaitya, has a pair of stone feet representing those of Manjushree. Devotees daily come and worship here according to their traditions. It has become the most popular temple next to the Swoyambu stupa itself. Once a year there is a large festival devoted to the worship of the goddess of speech, arts and learning 'Saraswati'. On this occasion which falls ten days before the full moon of late January or early February, known as 'Basant Panchami', the first day of spring according to the lunar calendar the golden feet of Manjushree are displayed for public adoration

Manjushree was built about one thousand five hundred years ago. At that time there was no Saraswati image in the chaitya. In keeping with 'Vajra Yana', traditions a empty niche represented 'Manjushree'. It was not until about 1700 that the image of Saraswati was installed in the empty niche. Thus in ignorance local people often refer to this place as 'Saraswati'. If one carefully looks inside the niche on the ceiling Manjushree will be seen bearing his wisdom sword.



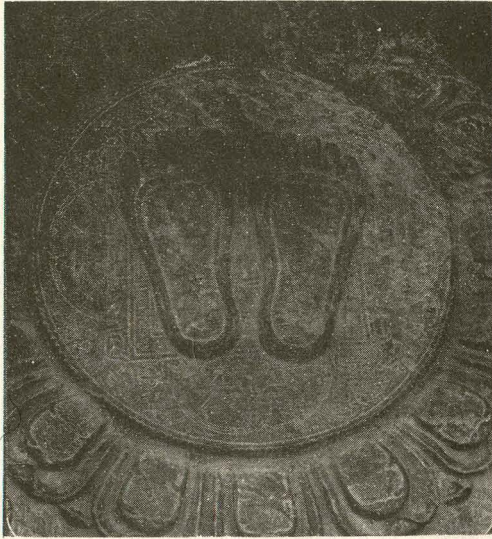
Saraswati



Manjushree

Mandap

Directly in front of the central of the three Akshobhya Buddha statues at the base of the stairs there is a waist high wall with an opening at the entrance. Inside there is a stone shaped like a lotus and some other stones. This place is known as 'Yama Loka' (Gateway to the World of Death.)



Buddha Feet at base of Eastern staircase

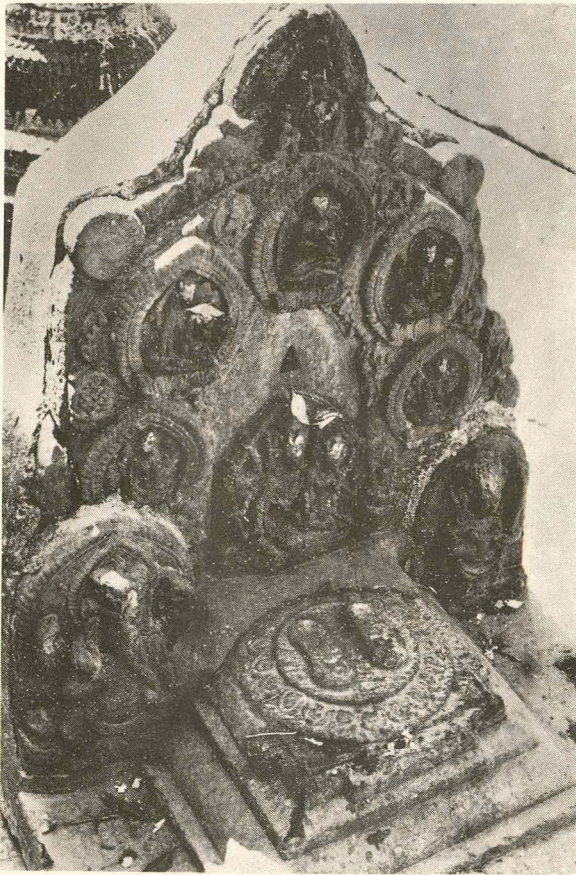


Yama Loka gateway to world of death located in front of center Akshobhya statue at base of eastern entrance

Dhyana Kuti

Just above the Ananda Kuti Vihar there is a small monastery where Tibetan monks reside. This was built app. 1935 and is called, 'Dhyana Kuti' (abode of meditation). It was established by 'Yogaratna Guraju' who is said to have been a master of, 'Black magic'.

A chaitya of a later date than the monastery is also found here.



Manjushree with Keshini Ganesh and Maha Kala on sides circulating from Ganesh to Maha Kala, Tara, Manjushree, Keshini, Vairochana Buddha, Manjushree, and Keshini Tara

Mani Wheels (Prayer Wheels)

Often we see lamas holding wheels of copper on a cane stick, twirling them as they walk around a stupa, or sit quietly somewhere. These wheels have raised mantras on their surface and a scroll printed with many thousands of mantras inside. The most common mantra is a mantra that stimulates compassionate thoughts - Om Mani Padme Hum. The meditative Vajra Yana mantra - 'Om Ah Hung Vajra Guru Padme Siddhi Hung', is also quite common. According to the Nyingmapa scholar, 'Sangye Tenzin Lama', the idea of the 'Mani Wheel' originated from the Buddha Shakyamuni, but interestingly it seems that only the Tibetans developed and popularized the idea amongst themselves. Those who use these wheels while reciting mantras believe that the efficaciousness of their recitation is increased.

These wheels range in size from the small hand held wheels to large wheels 12' x 6' or more that must be turned with the full strength of one's body. These large wheels are usually housed in elaborately painted rooms. There are four such large wheels to be found at the eastern base of the Swoyambu hill.



*Mani Wheels with the mantra 'Om Mani Padme Hum'
in Newari script*

Shree sumati Maitri Shasan Maha Vihar
(Maitri Gumba)

In the cup of Swoyambu's twin peaks there is a monastery adjacent to the parking lot. This monastery established in 1951 is a, 'Gelupa', monastery. 'Gelupa', is one of the four main sects of Tibetan Buddhism and is headed by, 'His Holiness the Dali Lama'. Now this monastery is undergoing complete reconstruction and when completed will be the largest monastery in the vicinity. The present monastery construction will make it six times it's original size. Donations for it's construction has been donated by the public.

The first abbot of this gumba was a Newari merchant who after spending thirty years in Tibet left the lay life and became a bhiksu. His lay name was, 'Gyan Mang Sing', after taking ordination in the, 'Jeypoung', monstery in Lhasa he became a bhiksu and received a new name, 'Sumati Sila Bhiksu. This lama remained abbot until his passing in 1973, at which time, 'Serkong Ringboche' a Tibet bhiksu carried on the abbotship. Serkong Ringboche passed away in 1980 and was succeeded by the present lama, 'Lumbu Ringboche'. Upon request one can see a recently completed jeweled golden chorten containing the remains of Serkong Ringboche.

There are fifty five lamas performing daily services, study, and meditating in this monastery. As with almost all Tibetan monastery the public is invited to attend ceremonies. The lamas live in private quarters on the monasteries grounds.

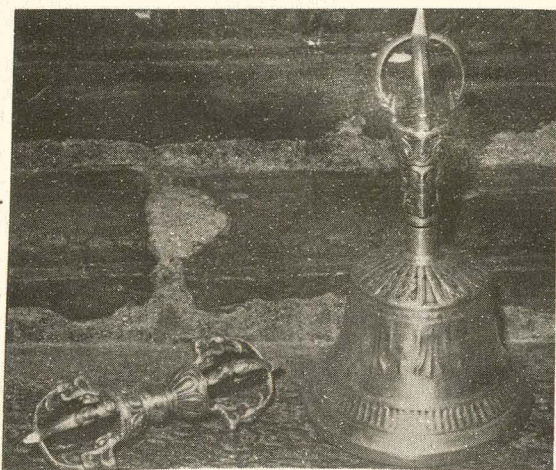
The central image in this monastery is of Maitreya Bodhisattva. This bodhisttva is now residing in the Tushita heaven and will be the next Buddha to appear on earth. 'Tushita', is one of the, 'six', desire realm heavens.



*Mantra: Om Mani Padme Hum
Tibetan Language*



Maitreya Bodhisattva—Main image in 'Maitri Gumba'



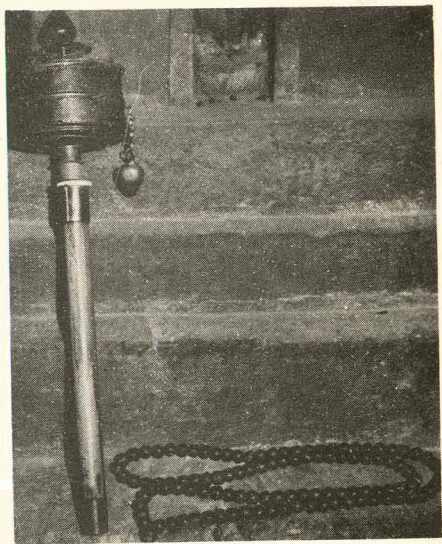
Vajra and bell - Lama Ritual Instruments



SerKong Ringboche



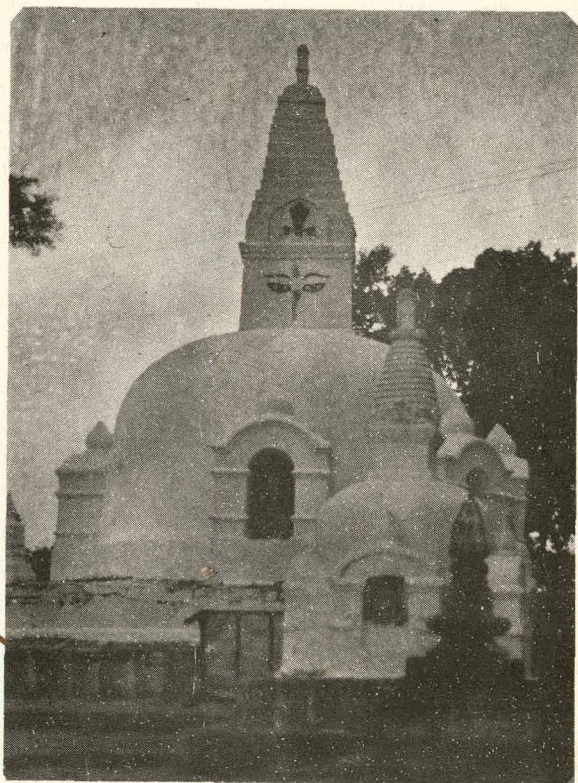
Lumbu Ringboche



*Mani wheel and Rosary Lama
prayer instruments*

Paschimi Chaitya

A stupa with the Buddhas of the four directions, with a stone Vajra on the east can be found just above the motor park. When the stone images in Swoyambu Stupa were destroyed by the Musslim invader Sultan Samshuddin in 1349, they were replaced in 1372 by Rajharsha Bhallok of Kathmandu. When King Nripendra Malla installed gold gilded metal ones, these stone ones were enshrined in the, 'Paschimi Chaitya (western chaitya)'.



Paschimi Chaitya

Murti Sangraha Laya (Gallery of Statues)

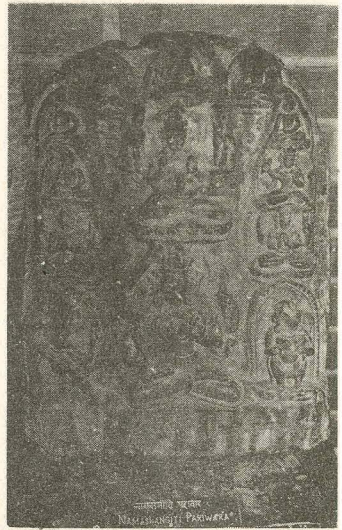
At the head of the western stairway is a long brick building housing many Buddhist statues. This gallery was established in 1871 A.D. by the Swoyambu Vikash Mandal to safeguard images. There are many interesting statues - Shukavati Lokeshvara, Namashangiti, Pragna Paramita, Manjushree, Lokeshvara and Shivaparvarti, Maha Kala, Avalokitesvara and many more. This Museum is open to the public everyday except Tuesday.



Shukavati Lokeshvara



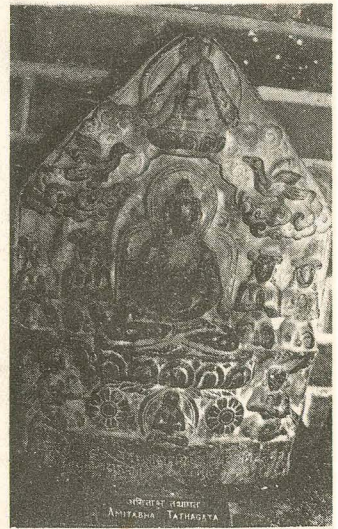
Padmani Lokeshvara



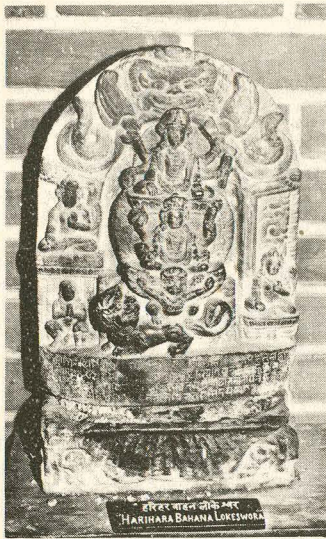
Namashangiti Pariwara



Shukravati Lokeshvara



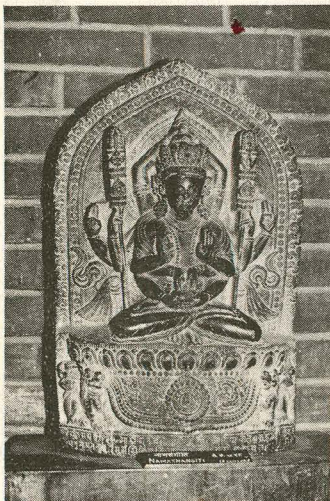
Amitabha Buddha



Harihara Bahana Lokesvara



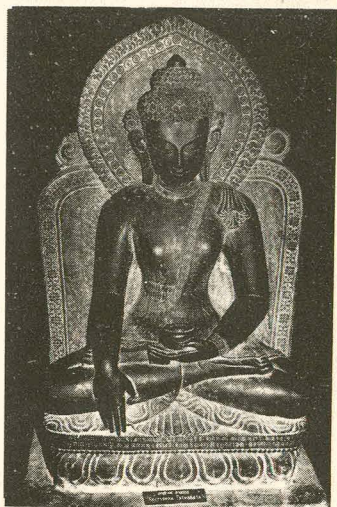
Chintamani Lokesvara



Namashangiti



Mahankala



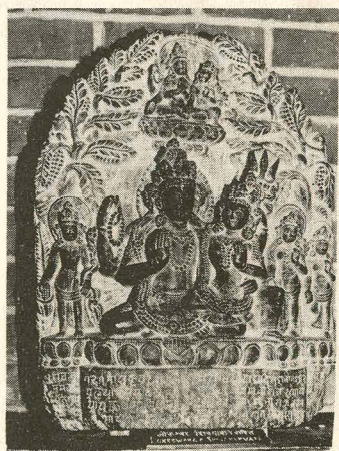
Akshyobhya Buddha



Samantabhadra Bodhisattva



Manjushri



Lokeshvara and Shivaparvati



Padmapani Lokeshvara



Amoghapa Lokeshvara



Padmani Lokeshvara



Prajnaparmita

International Buddhist Library

On the second floor of the large red brick building by the Harati temple, is the only Buddhist library in Nepal. The, 'International Buddhist Library', has a large collection of Buddhist works in many languages, especially, English, Japanese, Tibetan, Sanscrit, Pali and many tapestries and portraits from India, Tibet, Burma, Ceylon, Thailand and Japan. Some of these books and pieces of art are very rare.

This library was established by the, 'Swoyambu Vikash Mandal', in 1970 dedicated to the progogation of the Buddha dharma. All are invited to study here from 11 A.M. to 4 P.M. everyday except Tuesday. The lovely building it is established in was donated by MaieLa Shakya and Tej Ratna Shakya. All books are donated by the public.

The entire compound in which the library is established is really a monastery for Shakya Bhiksus, known as 'Bahi' or mini-vihar. The family living in this compound are the only priests other than Buddhacharyas and Vajracharyus residing on Swoyambu hill. They are the 'Shakya bhiksus'.



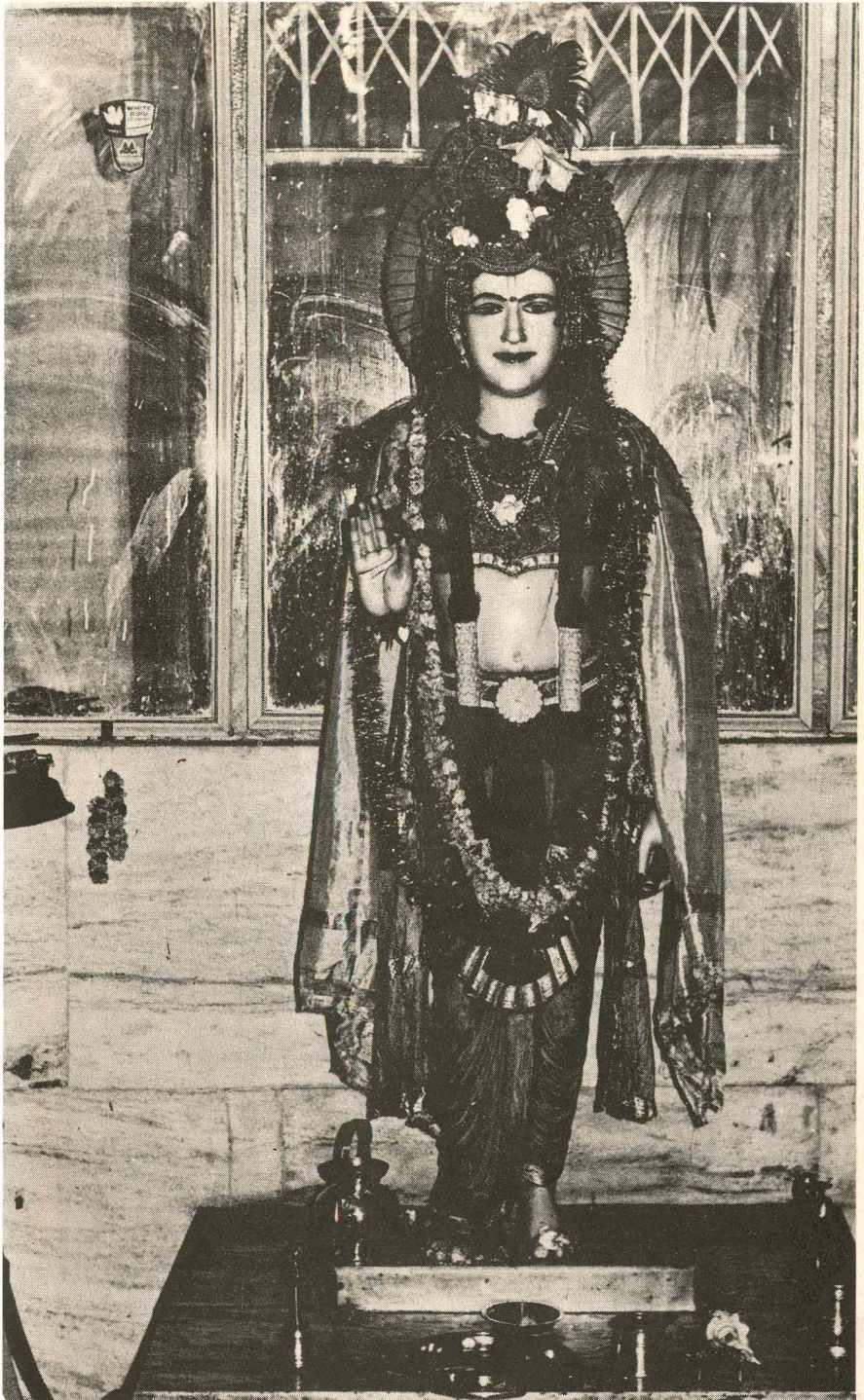
*Five Buddha Crown - worn by Varja
Yana Priests*



*Surja Vinayak Ganesh
at Dharmakirti Vihar*



*Gueimei Sowang Gelop and
Surgya Vinaiek Ganesh at
Dharmakirti Maha Vihar
located on eastern base
of Swoyambu hillock*



Krishna

GEETA MANDIR

On the western side of the Swoyambu, hillock, in the area called 'Sarswati Arcara' there is a Hindu temple known as 'Geeta Mandir'. This is a lovely forested area, peaceful and little frequented by visitors.

'Geeta Mandir' exists adjacent to the 'Hara Mukteswor Mahadev' which is a 'Siva Mandir' constructed in the late 18th century. It is here that the venerable swami Isworananda Giri resided as he began construction of the 'Geeta Mandir' in 1948. This master is 'Nepali' but received 'Vedantic Acharya' ordination at the 'Varanasi Sanscrit University' from the venerable 'Swami Mahaswar Ananda. He, is also an acharya of 'Ayurvedic Medicine'. His work constructing 'Geeta Mandir' didn't reach completion until 1972, funds being lacking. After completing this 'Mandir' pilgrims and local people gathered regularly in it's large spacious halls for singing religious songs, meditation and lectures. Many enjoying the shaded wood came for picnics. 'Swami Isworananda' remained abbot until his passing in 1981. He transmitted the abbotship to 'Swami Ramashananda' who is the present abbot. 'Geeta Mandir' was opened by King Birendra 1906-1981. There is housing for about twenty five Sanyasins.

'Geeta Mandir' has branches in four locations - Swoyambu, Pokhara, Birganj, and Dharan. Public services are held on all Hindu holidays and 4-5 p.m. on Saturday.



Isworananda



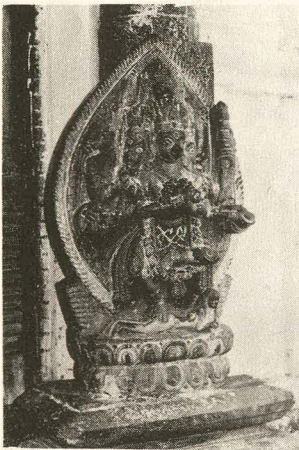
Swami Ramashananda



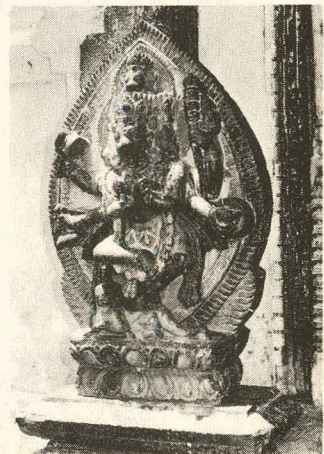
Shankara

Ananta Pur and Pratap Pur

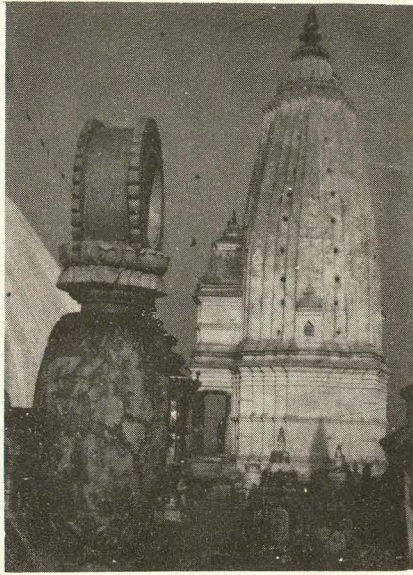
On the eastern front, north and south of the main stupa, there are two pinnacle shaped temples, towering three fourths as high as the stupa itself. These temples were built by King Pratap Malla (1641-1674) in commemoration of himself and his wife Ananta Priya. According to the 'Rajbhogmala', ancient Nepal @ 18, the king didn't think the stupa standing by itself had a majestic look and decided to build two adjacent temples to adorn it. But, lord Swoyambhu would not permit it, and accordingly the king closed the temple for six months, forcing the lord Swoyambu to permit the construction of these temples. The southern temple is Ananta Pur and is accessible high within, while 'Kawindra Pur' or 'Pratap Pur' is solid. Once a year Ananta Pur is entered by a priest who performs puja here. All the Pura on the Swoyambu hill receive daily attention from local people, but these two Pura are completely ignored by worshipers. They are locked all of the time and there seems to be little interest in opening them up. Inside Pratap Pur there is a basement for storing weapons and above a statue of Bhairab with Pratap Malla as devotee; while inside Ananta Pur there is a similar basement for weapons and a statue of Bhairabi with Ananta Priya as devotee.



*Ur Ka Sha protector at
door of Anantapur*



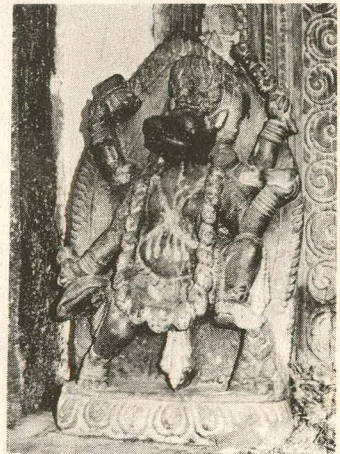
*Ka Ka Sha protector at
Anantapur door*



*Anantapur with Rajat Jainty
in foreground*



*Ka Ka Sha - protector at
door of Pratapur*



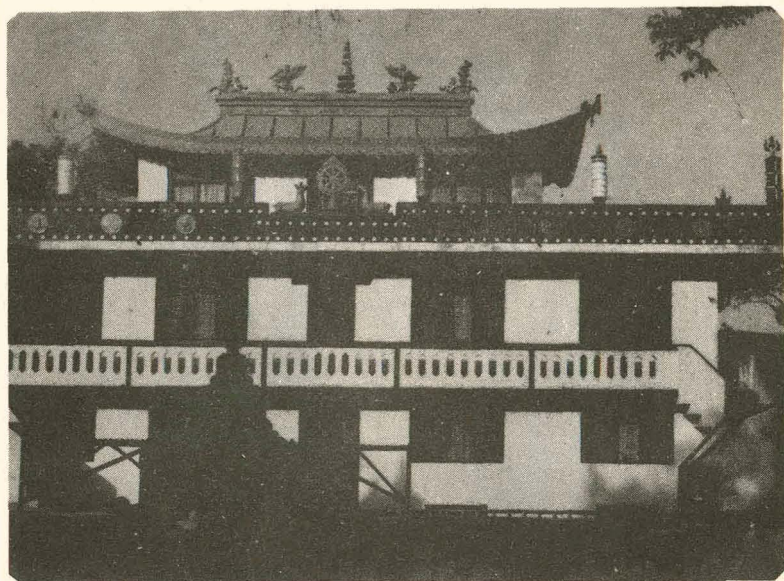
*Ural Ka Sha protector at
door of Anantapur*

Dharma Chakra Maha Vihar

There is a monastery on the, 'Parwasthan', summit. This monastery was originally a, 'Nying mapa' monastery when it was founded by, 'Sherpa Lama', about 1940. Sherpa Lama died about ten years after establishing the monastery and his wife took the abbotship. She remained abbot for about fifteen years until she transmitted the abbotship to a Gelupa Lama, 'Tup Tup' Ringboche about 1965. She still lives in the monastery, but Tup Tup Ringboche is the presiding master.

There are about thirty five bhiksus living in this monastery and about fifteen small boys studying to become bhiksus. All are Tibetan or Sherpa. Daily worship ceremonies are held, that are open to the public.

Inside the monastery there is an image of, 'Shakyamuni', 'Maitreya', 'Manjushree', and 'Padma-Sambhava'. A two hundred year old Chaitya built by a Tuladhar family in commemoration of Manjushree is seen just outside the monastery.



Hoeychen Thugje Choeling located at Parvasthan

Donga Chholing
(Deva Dharma Maha Vihar)

On the western side of the Swoyambhu summit is a Bhutanese monastery established by donnars about 1800. This is a branch of the 'Kagyupa' lineage known as 'Drupa Kayyupa'. The present abbot is Kushou Chechu Ringboche from Bhutan.

There are seven large images and fifteen smaller ones. The large images are - Shakyamuni Buddha, Akshobhya Buddha, 'Maitreya Bodhisattva', 'Dipankara Buddha', 'Amitabha Buddha', 'Shobdu Ringboche 1st', and Padmasambhava. The smaller ones include Naropa, Marpa, Takpa Ringboche, Lingrepa, Lorei Chapa, Gyalwang Quinka Paljur, Quin Ken Pema Karpu, Dorgee Chang, Tilopa, Milarepa, Pardrup Dorgee Gyalpo, Chuje Kyerei Dorgee and Drukpa Kunlek. There is a Maha Kala room also. A beautiful marble and gold lamp is always kept burning here. The images have been donated by Tuladhar, Kulbirsingha, and others. Manavir Manandar consecrated this gumba.



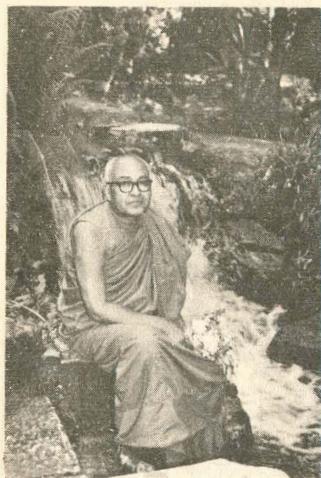
Deva Dharma Maha Vihar and Harati Temple

ANANDA KUTI VIHAR

In a solitary wood on the northern slope of the Swayambu hillock there is a Theravada Buddhist monastery called Ananda Kuti Maha Vihar. This Vihar was established by the Ven Dharmaloka Maha Thera in 1943. On this site there is a chaitya of Cylonese design; making this the only chaitya on the hillock that isn't Maha-Yanic in design. Inside this Chaitya there is a "Sarira" (bone relic) of the Ven. Narada Maha Thera. The Chaitya was built by him in 1947. The Ven. Narada Maha Thera also brought a sappling of the bodhi tree from Anuradapura Cylon which is at Ananda Kuti. There is also a mandir of Maha Yanic design with a marble Buddha statue from Burma of Theravadic design; a very unique combination of these two main branches of Buddhism. A large pavilion for public gatherings contains a marble statue of the Buddha from Thailand. On the grounds there are also bhiksu residences established by the Ven. Narada Maha Thera in 1948. Food and necessities for the bhiksus is provided by a trust established by the Ven. Amritananda in 1971.

All the bhiksus in residence at Ananda Kuti follow the Theravada tradition the senior bhiksu is the Ven. Mahanama. He is 68 years old and has been a monk since age 13. A newari man, he took refuge in Cylon and full ordination at "Sarnath" India, in 1943. He has been at Ananda Kuti for twenty years.

Every Saturday morning at 6:30 AM begins day long activities which include meditation, chanting Buddhist prayers, lectures by learned teachers, and lunch. There is also a special program on all Buddhist holidays. On the Buddha's birthday the "sarira" of the Ven. Narada Maha is removed from the chaitya for public viewing. The public is invited to come to Ananda Kuti anytime to enjoy the peace, practice meditation, or gather with family and friends.

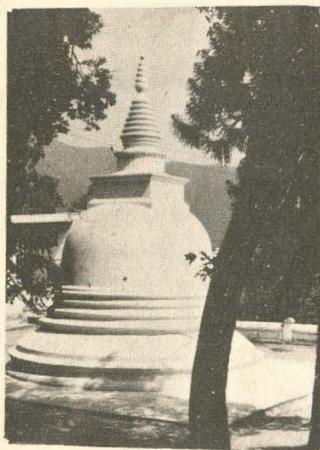


*Bhiksu Mahanama, Newari, Senior
Bhiksu Ananda Kuti Maha Vihar*



भिक्षु धर्मात्मक स्वविर

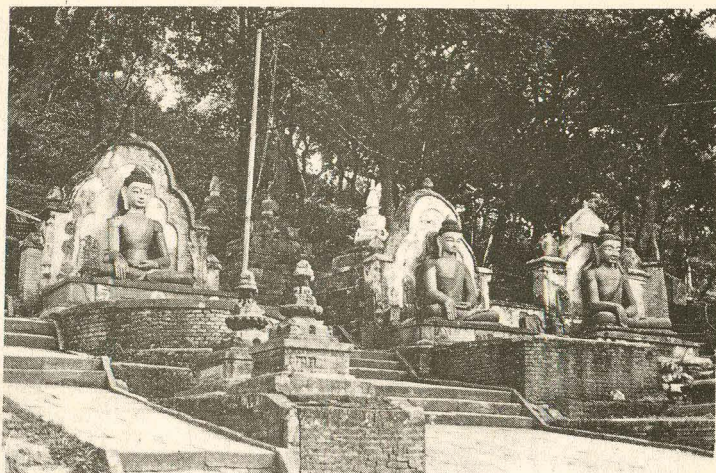
Bhiksu Dharma Loka



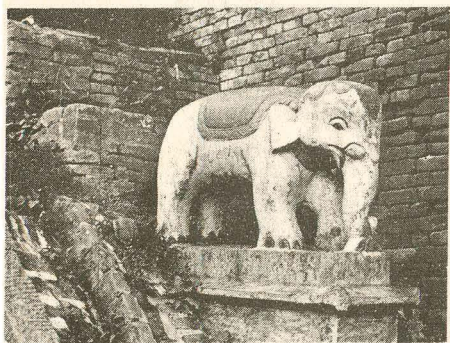
*Ananda Kuti Maha Vihar
Cylonese Chaitya*



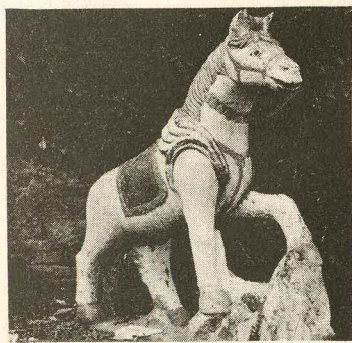
Amritananda



Akshobhya Buddha figure - in middle of eastern staircase



Stone elephant



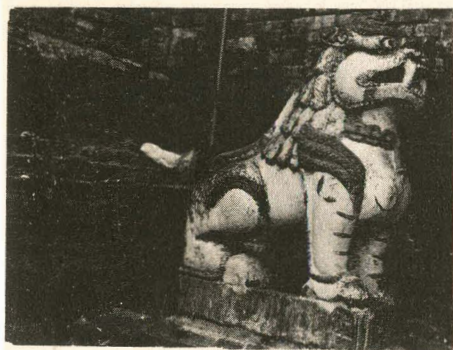
Stone horse



Stone peacock



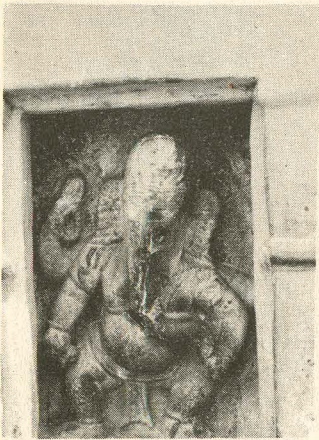
Stone Garuda



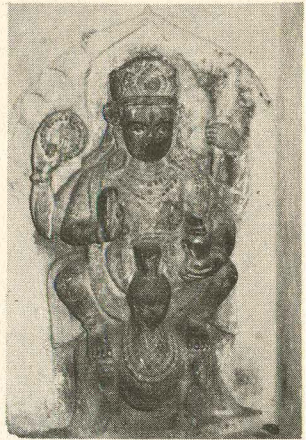
Stone lion



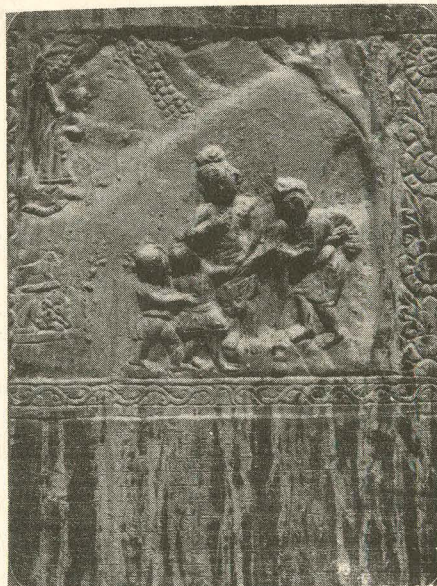
Minag-fire snake



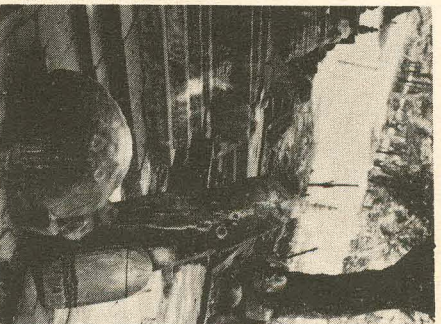
Ganesh



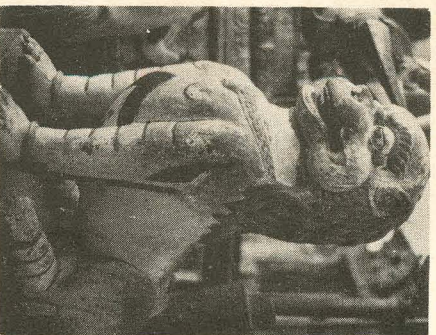
Kumar



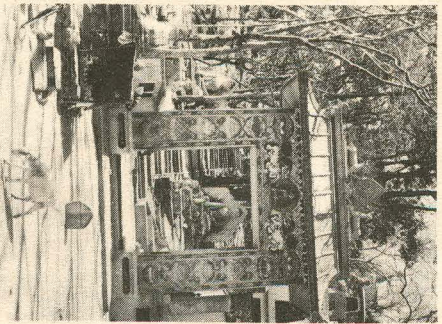
Visintar Raj Kumar giving offering to Brahma



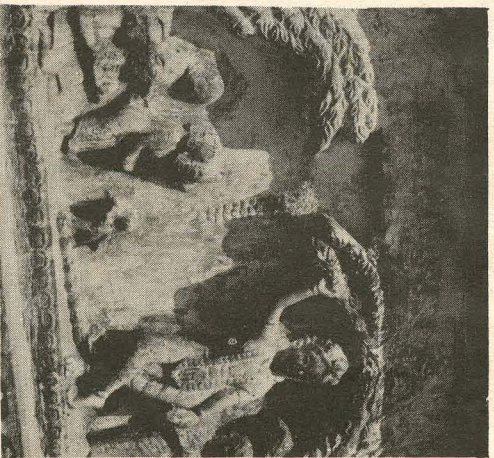
Long Aju round Ajima



Stone Lion



*Front gate of eastern stair
way built 10 years ago by
Manangries*



Buddha's birth

THE PURAN SWAYAMBHU

The Chaitya standing on the extreme north peak approached by the narrow path going north from the Manjushri temple is known as the Puran (legendary) Swayambhu. Recently it was encircled with low walls containing niches. In these niches and in the vicinity are seated several images. The stone figure of a pair of human feet, symbolised as those of Lord Buddha, lie raised from a stone laid down on the ground to the east of the chaitya. Manjushri and his female counterparts (Shaktis), it is said, rose up in the sky and burned themselves into ashes with the light produced from their own bodies. This chaitya is said to have been built with the same ashes in its dome (garbha).

It is here that Manjushri preached the doctrine of Mahayana Vajrayana and told the importance of Lord Swayambhu, says the Swayambhu legend. Lord Buddha also is said to have stayed here during his visit to the valley. As it was here that Manjushri explained the importance of Swayambhu and the Swayambhu legend that it came to be called the Puran Swayambhu. This Chaitya is also known by the name of Puchchhagra Chaitya.

The Chaitya was set up by Shantikaracharya while the Buddha feet referred to above are said to have been built on the very spot where Lord Buddha (is said to have) preached. The niches on the wall surrounding the Chaitya contain a lot of images. At the right end of the way circumambulating the Chaitya there lies half buried a big round block of stone, supposed to represent Basuki, a serpent, who was appointed by Manjushri custodian of the Swayambhu hill.

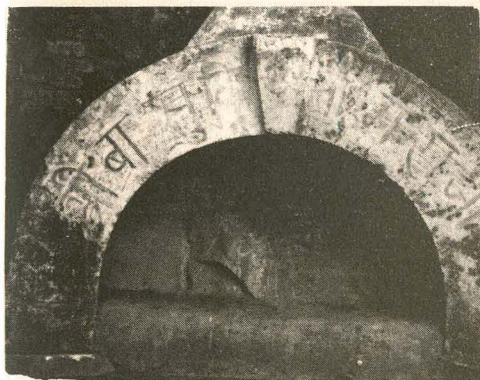
Here are worth mentioning the stone figures of Sariputra-Maudgallyan standing against the wall of a temple that one comes across while going from this Chaitya halfway down towards the motor park below.



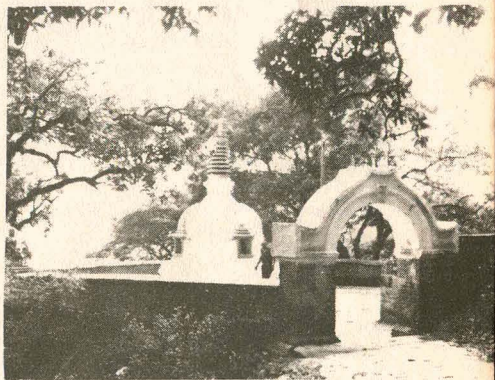
Vyapur (wind) sanctuary



Agan Mandir



Ba Suki Nag Raja



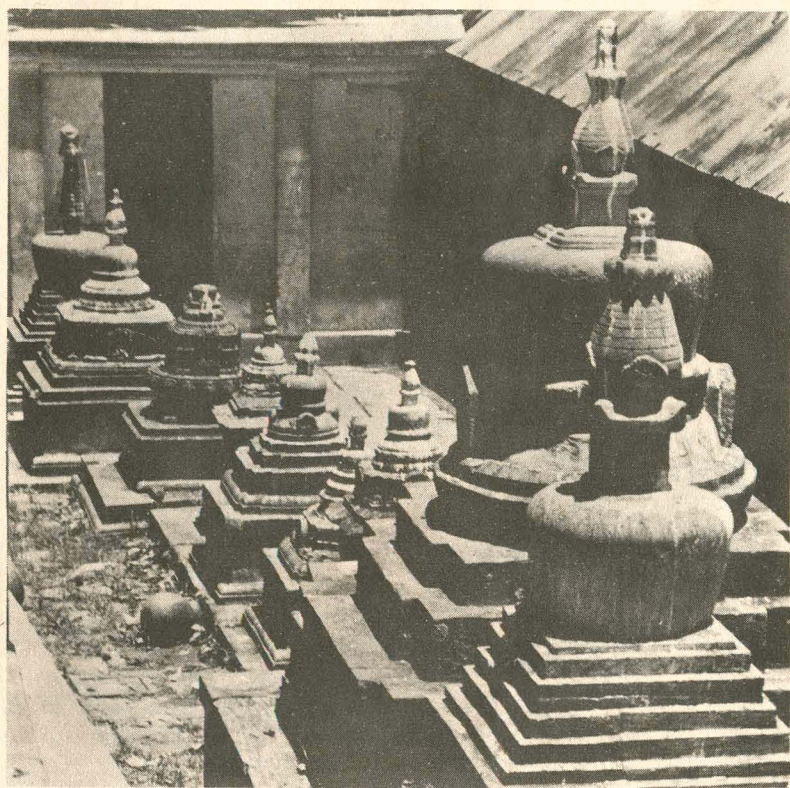
Puran Swoyambhu

"Chaltyas at Swoyambu"

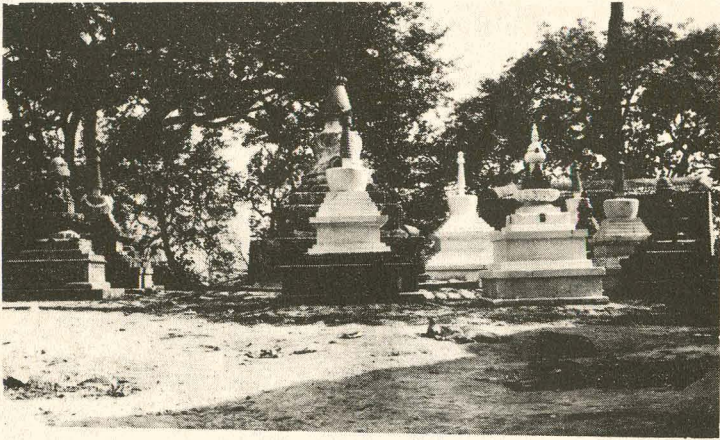
Buddha Lingam - a corruption of the Hindu Siva Lingam



Chaityas on Western side of 'Shanti pur'



Chaityas on Eastern side of Shanti pur



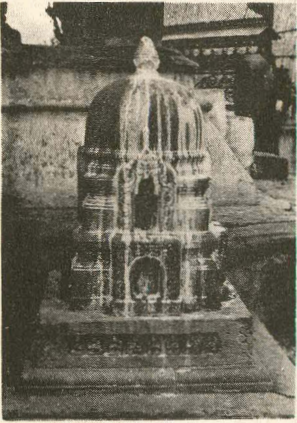
Parvasthan Chaityas



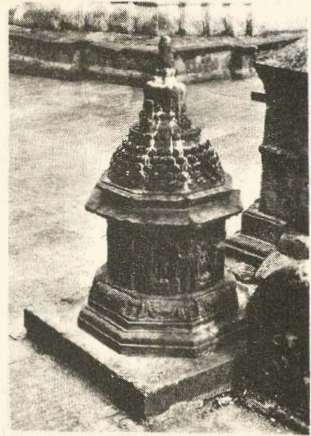
*Manjushree and Keshini
with Avaloketesvara on
their left and Buddhas
on their right*



*A chaitya with four Bodhi-
sattvas resting on a 'yoni'.
As a 'yoni' represents the
Female that a 'siva' lingam
rests on in the Hindu Tra-
dition this can be regard-
ed as a bodhisattva lingam.
An interesting corruption.*



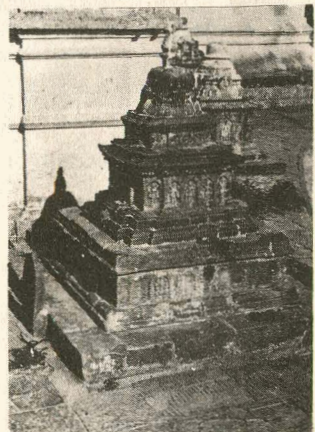
Ashoka Chaitya



Asta Chaitya



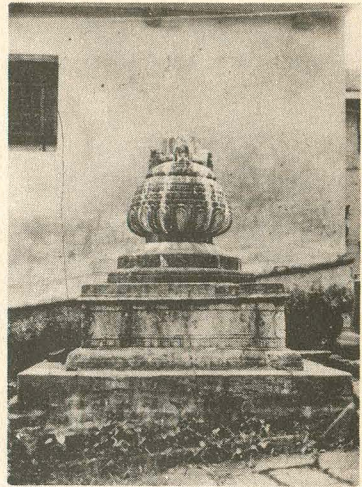
Tashi Gorma Chaitya



Puja Devi Chaitya



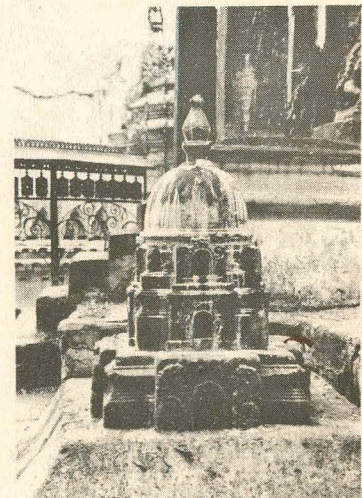
Asta Chaitya



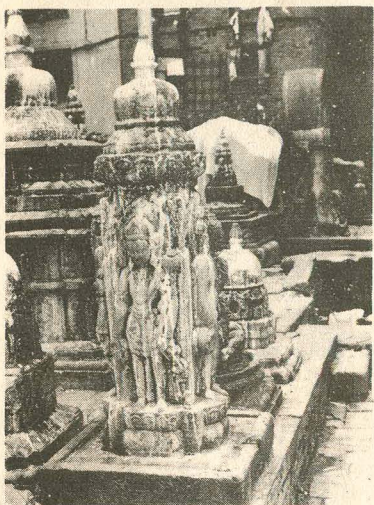
Asta Chaitya



Pancha Buddha Chaitya



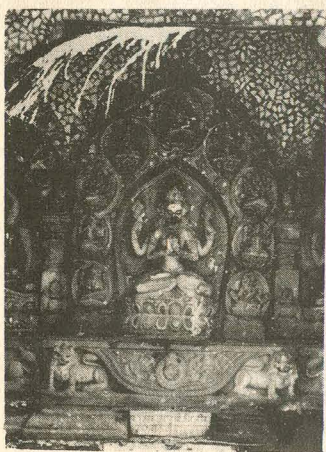
Ashok Chaitya



*Vipasi, Sikki, Visabhava,
Krakuchanda-Buddha Chaitya*



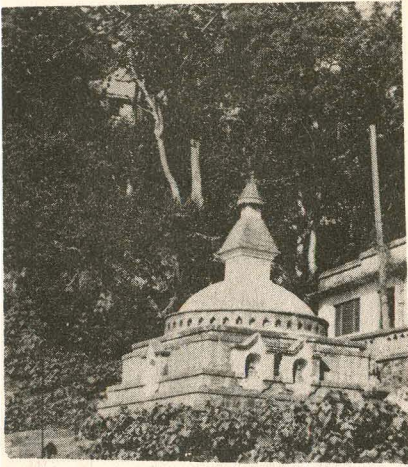
*Unknown Image-represents
Buddha, Dharma, Sangha*



Unknown Image



Unknown Image



*Chaitya made in 1949 from
remains after cleaning
main chaitya*



Unknown Image





Notes

1. Referring to Part I it is interesting to note that the eight siddhas were learned people of Nepal who were invited by Vajrayana priests to take bhiksu ordination. Because these siddhas, although highly accomplished came from various castes, from the lowest to the highest, there was no caste system in early Vajra Yāna Buddhism.

The 'Asta Matric' is the sacred and secret places where the 'siddhas' live with their feminine consorts.

2. In the First paragraph continuing from page eleven it should be noted that there is a crystal bowl known as 'Phatkiri Bata' beneath the pinnacle which is the most sacred and valuable thing of the 'Swoyambhu Chaitya'. There are many legends concerning this bowl; one of which is that in this bowl are kept all the precious gems found by 'Manjushree' bodhisattva.

3. The front gate on the eastern side of the stupa was built in 1975 by the Manangy people of Nepal.

4. Most of the Chaityas have images of the Buddha or 'bodhisattvas' in the niches. Those with empty niches are not 'Mahayana' chaityas; they are 'Vajrayana' chaityas.

5. Most of the smaller chaityas are in honor of a deceased person; placed there by a family member.

6. The eight 'shamashanas' in Part I are the eight places of cremation where siddhas meditated to gain knowledge.

7. 'Shree' in Part I is inappropriately applied throughout as it is a 'Hindu' prefix of respect.

8. Most scholars agree that there is no historical proof of 'Shakyamuni Buddhas' said visit to Kathmandu.

9. By those unfamiliar with the subject great distinctions are drawn between Buddhism and Hinduism. It seems appropriate to express a view of the equality of these great religions in a book published in Nepal, a country where Buddhism and Hinduism exist in union. I think the following quotation from 'Nagarjunas Philosophy' by 'K.Venkata Ramanam' expresses the idea well.

10. *The Madhyamika and the Advaita Vedanta* : It is possible that some of the followers of the Madhyamika line of Buddhist philosophy laid an overemphasis on the negative criticisms which might have led them to tend to minimize the importance of *Vyavahara*, but this is not the case with Santideva or Candrakirti. But on the whole, one can see that by the time of Candrakirti the import of *Sunyata* as *tathata* was getting lost sight of. It is difficult to find in the later Madhyamika writings anything like the portion in the Sastra (ch. XXXII) which deals with *tathata*, *dharmadhatu* and *bhutakoti*. And it seems that it was still the Buddhist philosophers of Mahayana that kept the absolutist line of thought alive in India during the early centuries of the Christian era prior to Gaudapada, when Vedanta, especially the Advaita, does not seem to have come to the picture. Despite the fact that Gaudapada belonged to the Brahmanical tradition, his closeness to the absolutist line of Buddhist Philosophy cannot be doubted. In the light of our text, the Sastra the picture of the state of Indian philosophy, especially of its absolutistic trend in those centuries, inclusive of even Sankara, takes a different form.

The distinction of *sagunabrahman* and *nirgunabrahman* is basic to the philosophy of Sankara. *Sagunabrahman*, *brahman with maya*, which is his own power of creation, is the ground of the universe. This *brahman* is spoken of in terms of a personal god *Isvara*. He is the creator of the universe; he is its material as well as its efficient cause. He is the all-knowing, all-powerful, the free, eternal being. The entire world proceeds from Him. Although Sankara does accept a personal god, *Isvara*., as the lord and the creator of the universe, the culmination of his thought did not lie there. For him the account of creation was only a means of realizing the ultimate reality, the *brahman*, as the true nature of all beings as well as of the entire world. *Atman* is *Brahman*; but by this "atman" he did not mean the *atman* of the Vaisheshikas and the Mimamsakas or even of the Sankhyas; for him it meant the true nature, the essential nature (*paramarthikasvarupa*) of the individual.

Here we have the meeting point of the Madhyamika and the Advaita Vedanta, viz., in regard to the ultimate truth, not only in regard to its being devoid of all determinations but in being the very real essential, nature, the ultimately true nature of all things and of all individuals. The Madhyamika as well as the Advaita Vedanta speaks of the immanence of the real in man as well as of its transcendence. In regard

to the ultimacy of the unconditioned, which is the basic conception of absolutism, there is hardly any difference between the two. In this regard, one can say that the one accepts or denies *atman* as much as the other; both deny *atman* as a separate substantial entity inhabiting the body of each individual, and both accept *atman* in the sense of the essential nature, the *svarupa* or the *svabhava*, of the individual as well as of all things. There should be no difficulty in appreciating this, provided one makes a deference for the differences in the traditional usage of these terms. So in regard to the ultimacy of the unconditioned, which is what even the equation, *atman - brahman* means, there is hardly any difference between the two.

But the Advaita Vedanta as a specific formulation of this basic truth is different from the Madhyamika. Advaita Vedanta provides a positive constructive system on the pattern of the theistic, 'personal god' as well as on the subject-object (*visaya-visayi*) pattern, accepting and emphasizing the immanence of the real in man, as well as its transcendence. But this is only as a means to the realization of the ultimate truth; where all is one and undivided, there is no construction and no metaphysics. Silence is the highest truth. Nagarjuna does not give us a system of constructive metaphysics; but he lays bare the possibility of different formulations of the basic truth, each of which could function as a basis for a specific conceptual system. The formulation that within the heart of every being as one's very real nature there is the *tāthata*, the unconditioned *dharma*, is for him only a way of expressing the basic truth of the ultimacy of the unconditioned. His fundamental emphasis is on the need to overcome the false sense of the real, the error of misplaced absoluteness, and in this light, for him the specific formulations have all their respective places and functions, while not any of them is absolutely true nor any end in itself. His interest did not consist in offering any system of metaphysics. It lay in bringing to light the basic insight that underlies the construction of all such systems, of any system. In this the Madhyamika philosophy is on a footing different from the Advaita Vedanta which obviously emphasizes and brings to prominence a specific formulation of the basic truth while not overlooking the all important truth of the non-ultimacy of such a formulation, viz., that it is a means and not an end in itself. In a similar way the Madhyamika philosophy is on a footing different even from Vijnanavada. Vijnanavada also attempts to formulate a specific metaphysical system, emphasizing the subjective element in cognition and built

on the central conception of *alayavijnana*, the center and the basis of the course of personal life. But certainly even Vijnanavada does not overlook the ultimate truth of the undivided being.



*Ur Ka Sha protector at door
of Pratap Pur*



*Radha Devi Simhacharya Devi
image in 'Radha Gumba'*

Price: 40/- N.P. India & India
USA & other Countries US \$ 5/-