

THE CONCEPT OF VAJRA AND ITS SYMBOLIC TRANSFORMATION

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An illuminating and inspiring discussion on various concept of Vajra has been introduced by Sri N.C. Sinha, Director of SRIT in the Bulletin of Tibetology (Vol. VII, No. 2). There he has treated almost all the major points on evolutionary concept of Vajra. Again, in Bulletin, Vol. VII, No. 3, the same author and a Tibetan lama research scholar also contributed notes throwing more light on Vajra.

Here we propose to discuss or rather illustrate or confirm those concepts mostly Sanskrit, Indian and Pali available sources.

The earliest reference of the word Vajra and Concept and formation of ontological meaning we find in Aitareya Brahmana, Where it denotes according to Geldner, the 'Handle' while Kuta means 'Head' of the Hammer (vide. A.A. MacDonell and A.B. Keith, Vedic Index Vol. II, p. 237).

We find in Asvaghosa's Vajrasivei this important text from the illustrious scholar referred to Vedas the Mahabharata and Manavadharmasastra but no mention of Puranas. Either, the Puranas were not composed at all or were not old, or well-known enough to be quoted in the work of a distinguished author, therefore, we may suppose that the word Vajra obviously taken from the vedic literatures.

We may also state that the main objections against the authorship of Asvaghosa raised by eminent scholars like Winternits are enumerated by A.K. Mukhopadhyayaya (Int. XII) we can only state that 'It is not enumerated either by I-Tsing or in the Tibetan Tanjur among the works of Asvaghosa (Ibid Int. XII). Any way we are not in this paper going to discuss the point of authorship of the text. Vajrasuci also reveals an intimate knowledge of Brahmanical literature (Ibid, int. XII).

In the famous Sanskrit lexicons such as Amarkosa (Svargavarga) the synonymous for are give as follow: लदिनी वज्रमस्त्री स्यात् कुलिङ्गं भिदुरं पविः । ज्ञातकोटिः स्वरुः ज्ञ

In Amarakosa (Nanartha varga):—

The word वज्राशनि is also used as a single unsevered concept 'वज्राशनि विदुर्वज्रम् ।
(इति त्रिकाण्ड शेषात्)

In the above-stated manifold terms of vajra have varied significant derivative meanings. The first two synonymous dynamic velocity, the sense conjectured from the derivative root all the rest terms besides the पविः signifies the sense of Penetrability. Here we are not concerned about the derivative meaning of each word. But two instances of derivative will clarify the above senses. Firstly, while the word vajra derived from verb root which means जव which means velocity, (भक्ति) whereas the term कुलैः although have varied derivative meaning yet the two verb roots श् means meaning penetrate and लिङ् means contract.

Therefore the both the terms suggest the sense of velocity and Penetrability. If we get back to original meaning of vedic sense of vajra we find the meaning of 'Kuta' or head. We know that super rate of dynamic motion depends on the penetrability of an inanimate being. The ancient Indian ontologists were well conscious about the evolution of the concepts of Vajra. So we find lexicographers are identifying to static and dynamic aspects of originating around "Vajra" in expression वज्राणि विदुर्वज्रम्. The scholars know the "vajra" or Thuder and "Asani" lightning as indivisible aspect "Vajra" The Adamantine. This identity has more clearly expressed in a lexicon।दिनी वधतडिता. Lhadini or lighting is also indivisibly denote 'vajra' and 'Tadita', Thunder and lightning Bhattajidikshita's son of Bhanujidikshit in his commentary on Amarakosa refer medinikara also denoting vajra as Hiraka an inanimate adamant object diamond. While it dissolves or cut through the other nothing can penetrate it. So diamond symbolizing the "Hardest" aspect in human imagination.

The adamant concept which underlay in vajra, gradually taken to aesthetic expression of the poetic literature of Brahmanical as well as Buddhistic. And also particularly became symbolic via media to define psycho-physical abstract aspects of Hindu and Buddhist tantras.

Here we thing it will not be out of place to cite some instance. A Buddhist scholar Vidyakara prepared an anthology of Sanskrit court poetry shortly before the year 1100 who belonged to the Jagaddala monastery of Malda district. While eulogising the patron enlightened being of transcendental wisdom Manjughosha or Manjusri — invokes him with the epithet 'Manjuvajra' in the following verse:—

मुग्धाडलीकिशल्यांहसुवर्णकुम्भ—
वान्तेन कान्तिपयसा घुसृणारूपेन ।

यो वन्दमानमभिषिञ्चति धर्मराज्ये—
जागर्तु वो हितसुखाय स मञ्जुवज्राऽऽशा

सुभाषिततटकोष जितारिपादानाम् p. 6, ed. D.D. Kosambi and V.V. Gokhale, Harvard, 1957. The following is the translation of the verse:—

“May he who consecrates his worshipper into the kingdom of his law,
With anointing liquid, golden red as saffron,
Poured from golden ambrosia his foot,
Where in his lovely toes are ceremonial buds,
May Manjusri (Manjuvajra) watch over you,
For your happiness and good.”

(An anthology of Sanskrit court poetry: translated by Daniel H.H. Ingalls Harvard, Univ. U.S. 1965).

In Pali literature the reference of word Vajra is very scanty. In Sutta-Pitaka, Dighanikaya Pali Pt. I.P. 284, (Nava Nalada Edn.) We find the following word:—
वजिरपानि (वज्रपाणि), वजिरी कुमारी (वज्री कुमारी), वजिरा भिक्षुनी (वज्रा भिक्षुनी), are traced.

In Ambattha-Sutta-4, कण्हायन-गोत्रुपात्रि an event is described, when Ambhatta for the third time denied to give answer to lord Buddha's reasonable answer, the king of the yakshas 'Vajra-Pani' appeared in the sky on the head of Ambattha wielding bright and burning iron hammer (Ayokuta) to smash his head into seven pieces, if denies still to answer and prayed shelter to the Buddha, the much terrified Ambattha.

Again, we find in चूलवाचक-सूत्र Sutta-pitaka, Majjhimanikaya pt. I, p. 284. The thing happened to Nighanto Putta who likewise desisted from giving answer. The name of वजिर-कुमारी occurs in भल्लिकाय-धम्मिकथा पियजातिक-सूत्र-5 भिक्षुक-संयुत्र, p. 728, सुत्रनिपात (संयुत्र-निकाय pt. I, p. 135.

The ontological sense of Vajra found its best expression in Mahayana Sanskrit literatures. In रत्नगोत्रविभागो महायानोक्षर-तन्त्रज्ञा or स्नम or the sublime science of the great vehicle to salvation, a manual of Buddhist monism, the work of Arya Maitreya with a commentary by Arya Asanga (Eng. trans. by E. Obermiller in Vol. IX, Pts. II, III and IV of Acta Orientalia 1931 (vide. ed. Ibid by S.H. Johnston and T. Choudhury, Pub. Bihar Research Society, Patna 1950); The seven aspects of the body of the Shastra (भास्त्र-शरीर) has been depicted by Arya-Maitreya and the book commences with the following verse:

ओं नमः श्रीवज्रसत्त्वाय —
बुद्धश्रवणं धर्मश्रवणं गणश्च धातु ।
बौद्धिर्गुणाः कर्मच बौद्धमन्त्र्यम ।
कृत्स्नस्य ज्ञानस्य ज्ञानीस्मेतते
समासतो वज्रपदानि सप्त ॥

The Buddha, Dharma, Guna, Dhatu Bodhi-gunas, Karma and the last Buddha; these are the body of the whole Shastra (The Shastra consist of these seven aspects. The concrete essence, in short these seven aspects are identical with the word vajra.

Here we are not going to discuss seven aspects of the Shastra, but propose to deal with the concept of vajra.

Asanga while expounding the verse gives an interesting analogical definition of the word vajra in the following manner:—

“वज्रौपमस्य—अधिगमार्थस्म पदं स्थानम्—इति वज्रपदम्”

तत्र श्रुत—चिन्तामय—ज्ञान—दुष्प्रतिवैधाद—अनभिलाभस्वभावः प्रत्यक्षम्— वेदनीयोऽर्थो वज्रवद—वैदित्यः यान्यक्षराणि तदर्थम्—अभिवदन्ति तत्प्रापत्यन्डकूल भागीभिद्योतन स्तानि तत्—प्रतिष्ठाभूतत्वात् पदमित्युच्यत इति दुष्प्रतिवे— धार्थेन प्रतिष्ठार्थेनच तज्रपदत्वम्— अर्थवमञ्जनयो—रनुगन्तव्यम्। तत्र केलमोडर्थः कतमद व्यञ्जनम्। अर्थ उच्यते सप्रप्रकारोड— धिगमार्थे। यदुत बुद्धार्थे धर्मार्थः संघार्थो बोध्यर्थो गुणार्थः कर्मार्थश्च। अयमुच्यतेऽर्थः मररक्षरैरेष सप्तप्रकारोड—

धिगमार्थः सूच्यते प्रकाशयत इदमुच्यत व्यञ्जनम्। सचैव वज्रपदनिर्देशो विस्तरेण यथासूत्रमनुगन्तव्यः।। (पृ. १—२)

The “vajra-Padam” means the similar sense, which as adamant as Thunder bolt, is to be obtained. The object which is impenetrable through the knowledge of auditory perception and mental reflection, and hence which is naturally not determinable by speech; which can only be realised by intuitive knowledge. Therefore, the object should be known as hard as vajra. The non-extinguishable object, which, denote that adamant object, because, that object leads to the path which is conducive to the realization of those are manifestation of that adamant sense, is called as absolute object (Padam). Thus, the vajra object, denotes the impenetrable sense and which reflects manifested meaning, which is then the object and which is the manifested meaning. The objects are seven, such as, the Buddha, the Dharma, the Sangha or the order, the Dhatu or essence, the Bodhi, as the enlightenment, the guna or the glory and the karma or the action. Here it is said, by which words seven aspects are to be realised are indicated illustrated, that is why it is known as reflective meaning. This significance which is denoted by the word “Vajra” is to be realised from the relevant Sutra.

In the commentary Aryasanga quoted a passage from दृढ—(स्थिरा) अध्याज्ञाय परिवर्त्त—सूत्र to confirm the above stated aspects defined by the word vajra, thus, “अनिदर्शनो ह्यानन्द तयागतः। सन शक्यश्चक्षुषा दुष्टुम्। अनभिलाषो हेयानन्द धर्मः। सन शक्यः कर्णेन श्रोतुम्। असंस्कृतो। ह्यानन्द संघः। सन शक्यः कायेन वा चित्रेन वा पर्युपासितुम्। इतीमानी लीनि वज्रपदानि दृढाध्याशय परिवर्त्तामुसारने—अमुगन्तव्यानि”। (पृ. २)

“Oh, Ananda, the Tathagata is indefinable. He can not be seen by eyes. The Dharma is inexpressible. That can not be heard by ear. The Sangha is unconstituted that can not be propitiated either by body or by mind. The sense of the vajrapada should be realized as explained in the Sutra of Drdhadhyasaya-parivarta”.

Thus Asanga referred more five-Sutra for the true understanding of other aspects of denoted by the word Vajra. Having expounded the seven indefinable aspects of the Shastra. Aryamaitraya narrates the adamant aspects of Jnana and Karuna of Tathagata in the following verse.

ज्ञानमेवं त्रिधा बोधात् करुणा मार्ग-देशनात् ।
शक्तिर्ज्ञान-कृपाभ्यां तु दुःख-क्लेश-निवहणात् ॥४॥

Aryasanga commenting on this makes an analogy of these two aspects with vajra in the following passage:—

दृष्टिविचिकित्सासंगृहीतो दर्शनमार्गप्रहेयः क्लेशो लौकिकज्ञानदुःख-गाहो दुर्भेदत्वादूनगहनोपमप्रदप्राकारसदृशः, तदमेतत्त्वात् तथागत-ज्ञान-करुणयोः शक्ति-वज्रदृष्टार्त्तनोपमिता वेदितव्या । (पृ. ८-६)

The suffering, which originated from the perplexed “vision i.e. belief in the existence of one’s own individuality can be irradiated by obtaining the power of knowing the suffering truth (दर्शन मार्ग प्रहेयः) This (suffering can not be overcome by temporal knowledge. The strength of the compassion and absolute wisdom of the Tathagata is like vajra, which even penetrates (annihilates) the (Klesha), which is like the insurmountable hidden enclosure in the deep forest. This strength should be known through this analogy of vajra.”

Edward conze an internationally accepted authority on Prajnaparamita literatures, in his edition of most important and smallest text of above category, literature entitled Vajra Chedika-Prajna-paramita (pub. Rome 1957), states the prefix “vajra” is used rather sparingly in the larger Prajnaparamitas, and there indicates an “adamantine” Samadhi as Dharma or citta or Jnana. The combination vajra-Prajnaparamita is not found anywhere (vide p. 2, note).

Max Muller rendered the title of the text as “Diamond Sutra” conze opined that “there is no reason to discontinue this” popular usage (bid p. 7) but he states”, “but strictly speaking, it is more than unlikely that the Buddhist here understood vajra is the material substance which we call” ‘Diamond’. The term is familiar from many Buddhist texts, including the large Prajna-Paramita Sutra. Everywhere it refers to the mythical ‘Thunderbolt’, and donates irresistible strength, bath passively and actively the Title therefore means ‘The perfection of wisdom which cuts even the thunderbolt’, or less probably which could cut even a thunderbolt’, (2 bid 7-8).

Chandracirti while expounding the verse:
 प्रपञ्चयति ये बुद्धं प्रपञ्चातीतमव्ययम्
 ते प्रपञ्चधत्ताः सर्वे न पश्यति तथागतम् ॥२५॥ vide.ch. तथागत परीक्षा । मूलमा-
 ध्यमिक—काशिका p. 447, quoted the following verse from वज्र-चन्द्रिका प्रज्ञापारमिताः—
 ये मां रूपेण अद्राक्षुर्येमां घोषेण अन्वयुः ।
 मिथ्याप्रहाण प्रसृता (न) मां पश्यति ते जनाः ॥
 धर्मतो बुद्धा द्रष्टव्याः हि नायकाः ।
 धर्मता चाथविन जोया न सा शक्यां विनानितुमें ॥

quoted here the conze' translation of the stanzas.

"Those who by form did see me,
 And those who followed me by voice,
 Wrong the efforts they engaged in,
 Me those people will not see,
 From the Dharma should one see the Buddhas,
 For the Dharma-bodies are the guides.
 Yet Dharma's true nature should not be discerned,
 Nor can't it, either, be discerned."

We find almost same idea in समाधिराजसूत्र in the ch. तथागत कार्यनिदेश परिक्रो
 (Gilgit, MSS. VI, pt. II, p. 297). On the following passage. बोधिसत्त्वेन महासत्त्वेन
 सरूपकायस्तथागतः प्रज्ञातव्यः । तत् कस्य हेतोः । धर्मकायाः हिबुद्धाभगवन्तो धर्मकायप्रभाविताश्च
 न रूपकाय प्रभाविताः । तस्मात्रहि कुमार बोधिसत्त्वेन महासत्त्वेन तथागतकार्यं प्रार्थयितुं—कामेन
 तथागतकार्यं ज्ञातुं कामेनाय समाधिरुद्ग्रहीतव्या
 The same idea has been illustrated in gatha:—

कायो निरभिलाषो मे दुर्विज्ञेयो निदक्षितः ॥२६॥
 धर्मकायो महावीरो धर्मेण काय निर्जितो
 न जालु रूपकायेन शक्यं प्रज्ञापितुं जिना

In the above-stated passages we find that the Dharmakaya can not be perceived through illusory sense of organ, "From the Dharma one should see Buddha," Even that Dharmata, that is, "Dharma's true nature should not be discerned, nor can it, either, be discerned", one can realize Dharma through Samadhi, or through the 'Aprtisthitamcittam' by (pure, translucent thought; unsupported thought, trans. conze) Prabhasvara-citta (illuminate-in mind). In the ch. of तथागतनिर्देशपरिवर्त of समाधिराजखूल we find the same idea has been illustrated in the following line:—

अगृधं नामरूपस्मि चित्रं भोति प्रभास्वरम् ।

“The mind non-adhered to name-form is indifiled-clear mind.”

‘The Prajnaparamitas in order to establish Sunyata have shown that there is nothing in the world of our knowledge which has any real existence. Everything that we are conscious of has only dreamy existence, and that all the 84,000 Dharmaskandhas are only expedients (upayakansalya) adopted by him the benefit of ignorant and deluded beings, and consequently a Bodhisattva while practising the Prajna paramita should treat them as were apparitions devoid of reality the function of the Prajnaparamita is to make a bodhisattva bear in the mind that the Paramitas.... Samadhis, Samapathis, phala of bodhipak sikadharma, which he has been ‘practising, are ‘only aids and expedients invented by Buddhas to help beings to the realisation of the ideal, “(N. Dutt ‘Aspects of Mahayana Buddhism and its relation to Hinayana, p. 334).

Therefore from the above stated facts we know that, the realisation of the Upayakansalya as mere devoid of reality is the highest perfection of wisdom which even makes the transcendental virtues baseless (Apratisthita), is the perfection of wisdom which cuts the Thunderbolt. These expedience are Thunderbolt the Adamantine aspects leading a bodhisattva to ultimate illumination. Siksasamuccaya quotes a passage from chandrapradipa Sutra as follows:—

उत्पलं वारिमध्ये वो सोडनुपूर्वेण वर्धत द्वआदि ।
इर्यं संक्षेपादात्मफलवृद्धिः ।।
शून्यता करुणागर्भादवानद भोगस्य वर्धनं ।

the gift imbibed with the knowledge of Sunyata and Karma begets virtue, the same text quotes Vajraecenedika:—

यथोक्तं वज्रचछे दिकार्मा
यो बोधिसच्चोडप्रतिष्ठितो दानं ददाति । तस्य पुण्यस्कन्धस्य सुकरं
प्रमाणमुदग्रहीतुमिति ।। (शिक्षासमुच्चय p. 275).

Before we set to discuss Vajrayana view on Vajra, we think it will not be out of place to say a few words about the various synonyms of the yana. Vajrayana also generally known as mantrayana. Its full name is guhya-mantra Phala-Vajra-Yana, is variously called Phalayana Upayayana, and Vajrayana. The *vimalaprabha* states as quoted by V. Guenther. “Vajra means sublime indivisibility and indestructibility, and since this is (the nature of) the course, one speech of vajraship. This is to say that vajrayana is the indivisibility of cause or Paramita method and effect or mantra method. According to Bang-mdor-bstan,

“Awareness of nothingness is the cause
To feel unchanging bliss is the effect
The indivisibility of nothingness

And bliss is known as the enlightenment of mind."

Here the indivisibility of awareness which directly insists nothingness, and the unchanging, supreme bliss is conceived as consisting of the two phenomena goal approach and goal-attainment. Such as interpretation of vajrayana, however, applies to Anttarayogatantras, not to there lower Tantra. For this reason the explanation of the Nying-Pai-tog will have to be added, "The essence of mahayana is the six perceptions." Their essence is fitness of action and intelligence of which the essence or one valueness is the enlightenment-mind. Since this is the Vajrasattva-concentration it is Vajra, and being both vajra and a spiritual cause, one speaks Vajrayana. And this is the meaning of mantrayoga. Thus Vajrayana is synonymous with vajrasattva-yoga which effects the indivisible union of fitness of action and intelligence. The indivisibility of cause and effect is one of the many meaning of Vajra.

The union of insight and action, of unlimited cognition and it is active framework of communication with others in a world order is referred to by the symbol of Vajrasattva.

Vajra is the Dharmakayic awareness in which three types of enlightenment enter indivisibility from ultimateness, and Sattva is the apprehensible form pattern deriving from it (quoted from the collected works of Tsong-kha-pa, Tashilbunpo edition I, 10, 2, a-b; quoted by V. Guenther, *Tibetan Buddhism without mystification*, Leiden E.S. Brill, p. 59. The attempt to effect this integration of thought and action is termed Vajrasattva-yoga, which is synonymous with vajrakyaana. Mahayana has been said to consist of the Paramitayana as the cause and vajrayana as the climax (Ibid, p. 60, Tsong Khapa). For further discussion vide V. guenther; *Tibetan Buddhism without mystification*, (p. 54-60).

Many scholars have surveyed the mode of transformation of some philosophical ideas of Mahayana Buddhism. Here we are not concerned about all the aspects of Tantric Buddhism. "In the mode of transformation the most important point is the transformation of the idea of Sunyata (vacuity) into the idea of Vajra, or the Thunderbolt. The Sunyata-nature (svabhara) of the world is its ultimate immutable nature, as immutable as the thunderbolt, so it is called the Vajra. It has been said in the Advya-vajra-Samgraha, "Sunyata, which is firm, substantial, indivisible, impenetrable, incapable of being burnt and imperishable, is called the Vajra."

इदं सारम् असौशीर्यम् अच्छेदयलक्षणम् ।

अदाहि अविनाशी च शन्यता वज्रमुच्यते ।। शन्यता वज्रमित्युक्तम्

Jvalavali-vajra-mala-tantra, MS. (B.N. Paris, Sans. No. 47) p. 1 (B) Ibid, p. 27, quoted by Shashibhusan Dasgupta: *Obscure Religious Cults*, (p. 26), cf. also अभेदयं वज्रमित्युक्तम्. *Hevajratantra* quoted Ibid. MS. (A.S.H. No. 11377, p.

2(A). This transformation of Sunyata to Vajra will explain the term Vajrayana and in vajrayana all the gods, goddesses, articles for rituals have been marked with vajra to specialize them from their originally accepted nature. The supreme deity of Vajrayana is the Vajra-Sattva (Vajra-Sunyata, vacuity, Sattva-quintessence, who is of the nature of pure consciousness (Vijnapti-Matrata of Vijnanavadin Buddhists) as associated with Sunyata in the form of the absence of subjectivity and objectivity. (Ibid, p. 27).

The Missionary author Rev. Graham Sandberg, who is so little favourable to Buddhism that he can discover (p. 260) in it "no scheme of metaphysics of morality which can be dignified with the title of an ethical system "when however, speaking of this most depraved form" in short chapter on the Tantras and Tantrik rites (Tibet and the Tibetans, p. 218), says this new vehicle (Ngag-Kyi-Thegpa) did not prefer to supersede the time-honoured Vajrayana (Dorje-Thegpa) but it claimed by its expanded mythological scheme and its fascinating and even sublime mystic conceptions to crystallize the old tantrik methods into a regular science as complicated as it was resourceful (V. Sir John Woodroffe; *Sakti and Sakta*, p. 196).

Here we may state an interesting fact related to Vajra, John woodroffe states in above stated book. "Tantricism was reinforced on the arrival in 719 A.D. of Two Indian Brahmanas, Vajrabodhi and Amogha. The demand of Tantra became so great that Amogha was officially deputed by the Imperial government to being back from India and Ceylon as many as " could. Amogha who was the favourite of Three Emperors holding the rank of minister and honoured with many titles lived till 774. He made the tantricism a fashionable sect. Amogha, however demanded more of those who sought initiation. In the Indian fashion he tested (Pariksha) the would be disciple and initiated only those who were fit and had the quality of Vajra. (V. Sakti and Sakta pp. 200-201).

In vajrayana tantrik texts the vajra, represents various aspects. In the Paneakarma of Nagarjunapads we find four gradation in the sunyata doctrine. The first is Sunya, the second Ati-Sunya, the third Mahasunya and the fourth or the final is the Sarva-Sunya. The first stage Sunya has been explained as Aloka, it is knowledge (Prajna). The second stage viz., Ati-Sunya is said to be the manifestation of light (Alokabhasa) and while the sunya is said to be Prajua, Ati-Sunya, is said to be the Upaya or the means. It is to be of the nature of constructive imagination (Parikalpita) and it belongs to the mind and its state (cuitasika). It is also said to be right (dakshina) the solar circle (Surya-Mandala) and the Thunderbolt (Vajra). Third stage, viz., Maha-Sunya proceeds from the union of Prajna and Upaya or Aloka and (first stage Sunya has been explained as Aloka in Lalita-Vistara, Ed. ef. Dr. S. Lefman pp. 417-18). Alokabhasa, or Sunya or Ati-Sunya the fourth stage viz., Sarva-Sunya (all-valid or perfect void) is free from all three-fold impurities and is self-illuminate. For detail vide S.B. Dasgupta; *An Introduction to Tantrik Buddhism*, p. 43-44).

According to Dr. Dasgupta, the Sri Samaja, which is credited by some to be the earliest authoritative text on vajra-yana, which he explained as the 'Adamantine-way' is really the way or means for the realisation of the Vajra-nature the immutable and impenetrable void-nature of the self as well as the dharmas. The above text explains vajra-yana as the means which has recourse to the five families (Kulus) of the Bodhisattavas viz., Maha (Presided over by vairocana with his sakti Vajradhativisvari), Dvesha (Presided over by Akshobhya with his sakti Pandara), etc. but these Kuls have always their foundation on the vajra or the Sunyata:

मोहद्वेष तथा रागः सदा रतिः स्थिता ।
उपाय तेन बुद्धानां वश्रयानम् इति स्मृतम् ॥

(Dasgupta: Ibid, p. 70)

We quote here, Dr. Dasgupta in his own word about the comprehensive idea of vajra which will help us to understand the ubiquity of perfect void in every aspect of Vajrayana. "In spite of this heterogeneity of elements the most striking feature of Vajrayana, which justifies the general name given to it, is the use and function of the idea of vajra. Vajra, as we shall presently see, is the void (Sunyata), and in vajra-yana everything is vajra i.e., perfect void. In worshipping a god, the god is thought of as of vajra-nature, his image is vajra the worshipper is vajra, the materials of worship are vajra, the mantras are vajra, the processes are vajra and everything is vajra. This vajra, as we have already said, often serves as the stamp of the Vajrayana." (Ibid, p. 72).

Vajrayanists declare that there cannot be anything evil for a vajrayanist, no work not to be done, no food not to be taken, no woman not to be enjoyed. (quoted Dasgupta, p. 72). After undergoing practice of the prescribed *Sadhana*, a *Sadhaka* should think of the world of static and dynamic as all are void and place himself in the void with the mantra, "ओं शन्यताज्ञान-वज्र-स्वभावात्मकोऽहम्," "Om I am of the nature of the immutable knowledge of void" then should realize that all the Dharmas are pure by nature and he too is pure (Ibid, p. 76).

As many phenomenal objects have been conceived to be the manifestations of impersonal and eternal beauty in monastic philosophy, like Vedanta, with the attributed glorious substantial, beautiful, brilliant quality. This truth found expression in Lord Krishna's utterances to the apostle Arjuna.

यदयत् विभूतिमत्सत्यं श्रीमद् उर्जितमेव वा ।
तत्रत् एवावगच्छ त्वं मम तेजोऽंशुसम्भवम् ॥

Gita, ch. X, Verse 41.

Whatever being there is, endowed with glory and grace and vigour, know that to have sprung from a fragment of my splendour".

(trans. S. Radhakrishnan)

This divine aesthetic concept as it was, appeared to the visionary mind of the seers of all Faith. Thus we find 'the tree of life' or "cosmic tree" (Asvattha-Figus relioas) in Gita, the blooming, fragrant and purple lotus is revealing the Supreme Bliss or enlightenment-symbolising dedicated-heart, the brilliant jewels are symbolic of divine beauty and principles. The vajra is the embodiment of the unending and intransigent (Tib. mi. 'gyur) vacuity and resplendent essence of nature (vajrasattvā). Even the vajra representing the intense and potential aspect of the body of Sastra (Sastra-Sarira).

So we find the adamantiné aspect of vajra evaluates from the divine immutability of intelligence and them its flowering into the immutable ultimate nature-Sunyata.

We have already stated that transformation of total nature into the adamantine aspect of vajra.

We think it would not be irrelevant to state that, as the transformation of divine objective and subjective aspects has taken place into the vajra, in the like manner this took place for the place name and other phenomenal objects into the concept of vajra.

Which is accepted as identical with 'Suhma-bhumi', was only a part of Ladha (Radha on vajra-bhumi) were, according to commentaries the two division of Ladha Limit of Bengal. (vide, Benayendra Sen: *Some Historical Aspects*, of the inscription of Bengal, University of Calcutta, 1942, p. 47, a part of Vajjabhumi lay beyond the present western, Limit of Bengal.

But earlier Brahmanical literatures knows Olly Suhma, yet Jaina literatures refer the word of esoteric significance-Vajra.

Here we may state that, both the Buddhism and Jainism deny the existence of an intelligent first cause, adore defied saints. Both the systems are indifferent to the authority of the vedas. There is no doubt about the truth, that, the things concern with appreciation of beauty and metaphorical objects have been transformed into metaphysical aspects and displayed in symbolic religions Art, and manifested in Buddhistic Art abundantly than in Brahmanical. It is due to its ethical and creative evolutionism, and more, so in the mahayana and profoundly in Vajrayana Art. Thus we find, the mystical reference of vajra in pluralistic realist literature of Jaina and creative evolutionist literatures of the Buddhist.

The story of Mahavira's journey in Lodha country contained in the Acharanga-Sutra. Is specially interesting for one reason. There is a fair degree of possibility that at least a part of Vajra-bhumi lay beyond the present western limit of Bengal. There is a probable reference of Vajra-bhumi in classical Tamil work "Silappadhikaram" which supposed by some scholar to preserved a genuine account

of the career of Karikata, the Chola king, whose date can not be definitely fixed. The ruler of Vajra maintained neutrality. The commentators in explaining the passage, points out that the vajra country was situated "on the bank of river Sona. It was surrounded by "great waters on all sides" and its contiguity to Magadha, whose ruler after some resistance-submitted to the invaders, is implied in the story which refers Magadha, next to its mention of Vajra. If this tradition has any historical value, it is necessary to place Vajra somewhere in the neighbourhood of Magadha along the western side of Radha.

The Mahabharata refers Bhimas exploits in eastern countries and the some tract of country; under the name "Prasuhma" (western Suhma). It has been suggested that Vajra-bhumi or vajra as a geographical term is not entirely unknown to Indian epigraphy. An attempt has been made to connect it with the designation of a class of officials, who were specially entrusted with the task of assisting the Maurya Emperor Asoka in the propagation of Dharma.

As regards the alleged mention of Vajja-bhumi (Vajra-bhumi) by Ashoka, it may be safely said that the theory has no foundation in fact. In his XII the Rock edict the Maurya Emperor informs us that the Dharma-Mahamantras, Mahamatras in-charge of women, the vacha-bhumikas, and various engaged in such a way as to promote the growth of every separate religion as well as the awakening of Dharma among the subjects. (Rock inscription XII, 9) of the Girner edict, Kalsi reads Vacha-Bhumika, the reading in the Mansehra (XII, 8) and the Shahzgrahi text is Vrachabhumika (1, 9). Vacha or Vracha may be equated with "Vajra". This word has been actually used in the VIth Rock edict of Ashoka, where it is impossible to suggest that it is the name of a country (cf. Girner). It will be natural to presume that "Vacha" in "Vacha-bhumika" should be taken in the same sense in which it has been used in the VIth Rock edict. Vraja meaning a cow-pen or cattle herd, pasture or a high road, is mentioned in the VIth Rock Edict. The Vraja-Bhumika (from Vraja and bhumi, i.e. office) in the employ of the Maurya were either superintendents of cattle establishments like the Godhyaksha of Kautilya *Arthashastra* (II, 29), or they were officers in charge of high roads, the protection of which was a duty of the king in ancient time, (Ibid, pp. 50-52).

We think it necessary to say few words on "Vajra" before we retract to original topic, that is, Vajra-bhumi.

As we know that all the Buddhists unanimously held in high esteem the "Vajrasana". The immutable seat (Tib: Rdo-rje-gdan), where the Gautama Siddhartha Buddha attained ultimate illumination. The Buddhist claim the place to be the Navel of the Jumbling o: "the centre of earth". Likewise, we find in Brahmanic Vaishnavitas also held the "व्रज" (Vraja) "The cow-pen" and popularly knew as "The divine sphere of Vraja because this is the resort of divine play (व्रजधाम व्रजलीला) by the lord Krishna along with chosen companions. In some Puranas, such as Matyas, Padma, Bhavishya etc., and the Vaishnava text "Vraja-Bhakti, Vilasa, which

analysing the "Vraja", gave an interesting description of "Vraja". The area surrounded by twelve auspicious manifests the "Vraja-Mandala" circle of Vraja. One who makes a Journey over here, his all ambitions will be fulfilled, attain the sphere of Vishnu, be victorious over all by virtue of this:

सर्वाम् कामानवान्पोति विष्णुलोक matsya मवन्पुयात ।
सर्वत्र विजेयी भूमात् वनयात्राप्रभावतः ॥ व्रजभक्ति विलोसः १ अध्यायः.

Even the sense of impenetrability, which underlay "Vajra" also metaphorically conjectured in the sense "As the cow-pen is besieged by cow-herd" in the following verse of the poet Magha.

निरुद्धवीवधासार प्रसारा गा इव व्रजम ।
उपरुन्धन्तु दशार्हा पुरीं माहिष्मतीं द्विषः ॥ (माघ २-६४)

Even the Hathigumpha inscription. In the seventh line of the epigraph, there was a unanimity among the scholars so far as the reading of the first three letters in concerned, Vajari (Cunningham), Vajara (prince), Vajira (Jayaswal-1918), and later Vajira, can be taken as approximations of vajra. It has been used at all as the name of a country, the site represented by it is probably to be sought for elsewhere, in Bengal or its immediate neighbourhood.

Vajra-bhumi (Tamil Vajra) which was a part of Radha, lay close to Magadha. The Sanskrit word Vajra may mean "the hard or mighty one" (Monier William's Sanskrit Dictionary, New Edition, p. 913) can Vajra-bhumi be taken as synonym for Vira-bhumi (Birbhum) which is the name of a modern district in Western Bengal situated on the border of the Santal Parganas of Bihar.

According Jaina *Kalpa Sutra* Mahavira spent sometime in a place named Panitabhumi (Paniya-bhumi in the Jaina Bhagavati), which the commentators explain as situated in Vajrabhumi. The Vajrabhumi comprising portion of the modern district of Birbhum, Bankura and Midnapur in Bengal the Rajmahal hills in the Santal Parganas and the eastern district of Chotanagpur in the province of Bihar (Ibid, 52-53).

While Bhandarkar in his book 'Ashoka' (Calcutta University 1955) expresses somewhat difficulty to understand who vachabhumikas were, and expresses pity at the ignorance about the exact identity of the Vachabhumikas and their functions. Accepted the designation as has been according to him, twice mentioned in the Arthashastra as equivalent to "Vraja".

Dr. Beni Madhab Barua is certain that designation of the Asokan officials as denoted by the word Vrachabhumikas, had something to do with Vracha in Rock Edict VI. That the word Varcha is the equivalent of Vraja is evident from

the Shahbazgiri text of Rock Edict VI and R.E. XIII where the verbal forms Vracheya and Vrachati occur. In support of "Vajra" he shows instances from Dhauli R.E.V. and visualizes, while in all the versions of R.E. VI the word is either Vacha or Varcha. The equation of Vacha or Varcha with Skt. Varchas would be free from all objections. But unfortunately no sensible meaning can be made out of it. The choice lies at last between the two equations namely that with the Ardhimagadhi, Vachaha and with the SK. Vraja. in the Ardhmagadhi dictum, Muni-ti vachaha (*Acaranga Sutra*, Ed. by U. Schubring-I, p. 13) the word vachaha is Sanskritised in the commentary as Vartya, a word which does not occur in any Sanskrit Lexicon. The word Vartya which might not be proposed instead does not suit, the context, its usual meaning bring 'a man of the twice born Brahmin class who has not undergone the purificatory rite various interpretations of Varcha have so far been suggested on the strength of its equation with Vraja. According to Amarakosha (Nanartha, 95) Vraja may mean goshtha (cow-pen) addhva (road) nivaha (assemblage), vide. Asoka and his inscriptions pp. 183-184. In view of afore-stated facts we find that besides Benay Chandra Sen no latter scholars on Asokan inscription, has conjectured the term to be vajra for vacha. Dr. Barua, Bandarkar, A.C. Sen and R. Mukherjee have accepted the equivalent "Vraja" for 'Vacha' or 'Varcha'. It is not probably that the reading 'Vajra' for vacha has not caught the sight of these scholars.

A.L. Basham, while discussing the reference of Paniyabhumi in the text of *Bhagavati sutra*, states; Barua ignoring the clear statement of the Bhagavati that Paniyabhumi was near Kallaga, which was a settlement near Nalanda, located in Vajrabhumi, on the strength of Vinayavijaya's commentary to the relevant passage of the *Kalpa Sutra*, (Journal of the Development of Letters, Calcutta University). The *Acaranga Sutra* states that Mahavira did not in fact visit Vajja-bhumi, which the commentators Silanka described as a district of Ladha or western Bengal. In his ninth year of asceticism Mahavira decided to visit Non-Aryan countries, in order to invite persecution and that to work off his Karma. Accompanied by Gosala he Journalised to Ladha and Vajjabhumi (W. Bengal). The visit of Mahavira to this district is confirmed by the early *Acaranga-Sutra*. The *Kalpa-Sutra* confirmed that Mahavira passed rainy seasons in the places specified by Jinadasa, with the exception of that spent in Ladha and Vajjabumi. The discrepancy is explained by the commentator Vinayavijaya, who states that Paniyabhumi, where Mahavira is said by the *Kalpa Sutra* to have spent a rainy season, is in Vajrabhumi. Thus it is evident that Jinadasa did not invent the whole of his story (Basham, *History and Doctrines of the Ajivikas*. pp. 41, 45-46).

The History of Bengal (Ed. Majumdar says, "The *Acaranga Sutra*, divides the land of Ladha into two parts named Vajjabhumi and Subbha (Suhma) Bhumi, Vajjabhumi or Vajrabhumi had its capital, according to commentators, at Panitabhumi. The name Vajrabhumi "Land of Diamond", reminds us of the Sarkar of Madaran in South-West Bengal mentioned in the Ain-i-Akbari in which there was a diamond mine. The Sarkar answer to parts of the modern Birbhum, Burdwan,

and Hoogly districts. The "Land of Diamond" may have extended west wards as far as Kokhra on the Borders of Bihar which was famous for its diamond mines in the days of Emperor Asoka (p. 9).

Although the reading vajra for vacha or vajja a conjectural proposition, yet, we have to show obviously clear word for place name prepositive with vajra, namely 'Vajrayogini' name of a village of Vikramapura, Dacca, the residence of the celebrated Buddhist Savant Atisa Dipankara Srijana. The Vajrayogini copper plate of Samala Varmadeva. It is also suggested that one Harivarman succeeded Satavarman. The name of Harivarman was familiar to scholars long ago from the colophons of the Buddhist manuscripts, copied respectively in the 19th and 39th years of his reign (vide. S.K. Maity and R.R. Mukherjee, *Corpus of Bengal Inscriptions*, Calcutta, 1967), we found another name of a country Vajravati in Uttarapatha (somewhere about Western Punjab) was ruled by king Vajracanda (Bodhisattvadana Kalpalata, ch. 103rd. p. 4) V. Bimala Churn law, *Geographical Essays*, vol. I, p. 22).

Both the word 'Vajra' and 'Vraja' have been derived from the root "Vraj" meaning "to go". It seems from the derivative that the original word was most probably "Vraja" then through linguistic alternation of modification process it underwent change into the form of 'Vajra' of course, it occurred so in remote prehistoric, Vedic times.

Vraja denotes in the first instance, in Rigveda, the place to which the cattle resort (from Vraj "go") the "feeding ground" and secondarily the "herd" itself. According to some such as Roth "Vraja" as primarily the "enclosure", for more detail vide, A.A. MacDonell; *Vedic Index*, vol. II, p. 340.

Even the concept of Vajra has transcended Himalayan regions well, as a result we find significant names adorn the places tantrik importance. rDo-fJe-gling (Darjeeling, Vajradvipa) in eastern Himalaya. And also we find reflective transformation of whole image of 'Vajrasana' of Bodhgaya in Dorjeden name of a locality in Central Tibet, as we find རྒྱལ་མཚོ་ (Nalanda also name of a small monastery in Phenyul in Tibet, rDo-Ra (rDo-rJe-Ra-Ba) and enclosure with pillars with capitals of the shape of the Vajra, which surrounds the Monastery of Samye, and so on. This shows the immutable cultural bonds that is as adamant as that of Vajra, in between Bharata and Bod.

Finally, we may say, the Buddhist Tantricism may have borrowed lines of spiritual practices from the Hindus but it retained the Mahayanic philosophy of རྒྱལ་མཚོ་ (Characteristics-lessness) རྒྱལ་མཚོ་ (Thatness/sameness) or རྒྱལ་མཚོ་ (Pure-consciousness apart from sense-consciousness). In *Guhyasamaja*, an early Tantric text, Vajra is defined as the Reality or the highest Truth. It is explained as the oneness of the diverse objects and beings of the universe i.e. Thatness of the Madhyamikas. A Bodhisattva must attempt to

develop a mental state (Bodhicitta-Vajra) in which will vanish the distinction between the two opposite extremes. He should realize that acts of passion are not apart from the truth and so it is stated in the Tantric texts that hatred, delusion and attachment as well as the practices (Dharma) for realizing the Truth and The Truth (Vajra) constitute the five means of escape from the world of desire (कामधातु अर्द्धसर्वस्वम्) N. Dutt. Tantrik Buddhism; Bulletin of Tibetology, vol. I, p. 2).

To translate "Vajra" as powerbolt by David Snellgrove seems to be quite untenable in view of basic stands that has been taken by Buddhist philosophers fundamental ideas that underlay in Vajra have been discussed in the foregoing pages. Dr. Snellgrove in his most fascinating work on travel and comparative study of Buddhism, entitled 'Buddhist Himalaya, while divining 'Vajrapani' as the family of the Vajra (Thunderbolt), states for this signified the power of powerful being. He himself again explained Akshobhya-one of the five Buddhas, presiding over the east, with blue colour and of Vajra family and Vajra symbol as 'Impreturable', the rest four Buddhas have different sign and symbols. Again his statement 'since magical power which is represented by Vajra in all important tantras'. These seems to be paradoxical and verify the reflection of preconceived idea of Hindu concept of Vajra. In his recent book, *Four Lamas of Dolpo*, he rendered Vajra as 'powerbolt'. This is the vivification of the idea of Vajra he here in mind, which is evident from his earlier interpretation of the word.

He also claimed the new coinage 'Powerbolt' as a satisfactory translation than the earlier rendering.

'Thunderbolt' and 'Diamond'

That Thunderbolt is not a fully satisfactory translation, has been however admitted and as explanatory the word Adamant has been used. Several English knowing Lamas object to the construction 'powerbolt' since Thunder and not bolt, is essence of Thunderbolt. As Shri N.C. Sinha put it in suggestive English in his two notes (vide. Bulletin of Tibetology, vol. VII, No. 2 and vol. VII, No. 3, literal rendering of Sanskrit, Vajra, the Weapon of Indra should be Thunder or Thunderbolt. In his reference of *Brhadaranyaka upanishad* confirmed also the identity of idea of Vajra blended in two concepts. Also the identity of idea of Vajra blended in two concepts. The Lama scholar, Kunga Yonten's examination of Vajra also determine the hard, void, imperishable, indestructible attributes of Vajra. As he states diamond has two names Do-rJe Rin-Po-che and rDo-rJe-Phan-Lam. And if we study the inherent introvert sense of three forms of Vajra, of three spokes, five spokes and nine spokes (vide. Bulletin of Tibetology, vol. VII, No. 3), it does not at all reflect the concept of power that has been conjectured by some scholars.

There is no doubt that Indra has become a mere background figure for the towering personality of the Buddha. The phenomenal development of the practice

of making image and worshipping them is interestingly indicated by the fact that even the attributes or weapons meant to be placed in the hand of the deities were personified and represented anthropomorphically. Such representations came to be designated generally. Such representations came to be designated generally as "Ayudhapurusha". The earliest representation of "Ayudhapurusha", however, seems to go back to the Indo-scythic period. Vajra appears on some Copper Coins of maues as a man behind whom is carved a double-pronged Thunderbolt, just in front of zeus-Indra whose right hand is placed over his head. Various emblems, such as cakra, gada, sankha, padma in Vishnuite reliefs and Vajra, Sakti, Danda, Khadga, Pasa, Ankusa, Trishula etc. are also personified in late iconographic text (vide, J.N. Banerjee; *Development of Hindu Iconography*, p. 537).

In Brhaddevata, we find Vajradhrk as of the epithets of Indra and one of the many epithets of Indra is Vajrapani (V. Sri N.C. Sinha's note on Vajra, Bulletin vol. VII, No. 3). In Buddhist Iconography we find "Vajrapani" "Vajradhara" are the epithets of the Buddha, therefore we find through these term that the Buddha the "Thunder bolt-holder" personified anthropomorphically. When these are representation of 'Ayudhapurusha', we think the rendering "Thunderbolt" is more satisfactory than "Powerbolt" because thunder and not bolt is the essence of Thunderbolt as suggested by Sri N.C. Sinha.

Here we should not loose right of the similar weapon "Sakti" which is a long spear with very sharp edge on both sides and a banner with the design of a fowl. Unlike "Vajra" it is distinctly termed "Sakti" may be rendered "Power-bolt" without conjecture.

As we see personified Ayudhapurusha in Hindu and Buddhist Iconography so we find imagery of weapon of destruction "Vajra" was carried into stipulation about (impersonal being). Brahman or absolute, In *Katha Upanishad*, (2. 3-2) Brahman is linked to Vajra. In Buddhism, the attainment of Bodhi by Shakya prince, Gautama Siddhartha, was described as attainment of Vajra (vide Sri N.C. Sinha's note on Vajra, Bulletin, vol. VII, No. 2). We know Vajrapani from the representation of *Yaksharaja* carried to the transcendental concept of Vajradhara of Vajrasattva as first creative principle.

Before we say anything about the first creative principle to the aforesaid context of anthropomorphic representation of Vajrapani, we would like to write a few lines on the historical background of Vajrapani found in Buddhist literatures.

In the Vinaya of Mulasarvastivadin the Buddha takes himself first to the upper valley of the Indus and on that occasion he is accompanied by the Yaksha-Vajrapani. In the same Vinaya it is mentioned that the Buddha makes his grand journey to the North-West with the Yaksha Vajrapani, then the rejoins Ananda and goes with him to Mathura. Vajrapani has been frequently represented in the graeco-Buddhist sculptures of Gandhara, as a contrast he never appears in the

earlier Art-monuments and literatures of Buddhism (vid, Jean Przyluski: *The Legend of Emperor Asoka*, pp. 3-4).

According to Benoytosh Bhattacharya, Vajradhara is either the Adi-Buddha or the Dhyani-Buddha, Akshobhya who has the Vajra as the recognition symbol (Sadhanamala, preface, p. VIII). In Lokanatha-Sadhana we find Vajrapani has been equalized with Maitriya, Kashitigarbha (Ibid, vol. I, p. 49). Again in Arya Halahala (Avalokitesvara) Hrdaya Mantra, Arya-Vajrapani has been equated with Maitreya and Samantabhadra and explicitly stated as Maha-Bodhisattva ... मैत्रेयसमन्तभद्र आर्यवज्रपाणि प्रभृतिभ्यो महाबोधिसत्त्व-प्रभृतिभ्यो नमस्कृत्य (2 bid, vol. II, p. 542).

The conception of Vajradhara Presupposes Adibuddha and therefore, is later than the first half of 10th century. Vajrasattva, being a regular development of the Bodhisattva Vajrapani emanating from the Dhyani Buddha Akshobhya, is little earlier, although the conception of Vajradhara and Vajrasattva are something inextricably mixed up, in Vajrayana. But Vajradhara was not universally accepted as the Adibuddha or the first creative principle, when the theory of Adibuddha was fully established the Buddhists seems to have ranged themselves into so many sects as it were, holding different views regarding specific forms which the Adibuddha should take. Some considered one among the five Dhyani Buddhas as the Adibuddha, some acknowledges Vajrasattva as the Adibuddha, many others were content to regard the Bodhisattva such as Samantabhadra or Vajrapani as the Adi-Buddha. Thus the cult Adi-Buddha was widely distributed amongst the different schools, which gave rise to as many different sects amongst the Tantrik Buddhists. (B. Bhattacharyya: *The Indian Buddhist Iconography*, pp. 43-44).

In the previous notes the Vajra has been described to be made of stone and alternately of Iron, Bronze or some sacred metal. Here we are not much concerned of the forms of Vajra. The shape of Thunderbolt the weapon of Indra also carried by several deities. It consists of two identical conical pieces each having three claws joined together in Middle (vide, D.R. Thapar, *Icon in Bronze*, figure of Vajra 8-41, and p. 44). As the threefold pattern, as typified by three basic evils persists behind the fivefold scheme. As the Buddha families were originally three, Tathagata, Lotus and Vajra also extend to five. And as we find three family protectors Manjusri, Avalokitesvara and Vajrapani, gradually assumes concept of five Buddhas of Vajra-dhatu, Mandala (vide, Snellgrove, *Buddhist Nimalaya*, pp. 65-66). In similar way through the analogy we find the original concept of Vajra form of three spokes gradually assuming to the shape of five and nine spokes. In the Vedic concept the Vajra which could prevail upon or destroy the mightiest adversary of Devas symbolizes might or power an extrovert and potential active property. Which gradually carried to the five spoke Vajra represent five wisdom and the nine spoke Vajra stands for Dharmadhatu (vide. Bulletin of Tibetology vol. VII, No. 3). As we see here in Vajrayana concept the Vajra represents the intense introverted, hard, innate and adamant aspects.

To the Buddhist, Sakti (शक्ति) is Maya (माया) the very power that creates illusion, from which only Prajna can liberate us. The attitude of the Hindu Tantras is quite different, if no contrary 'united with Sakti, be full of power' says (Kulacudamani Tantra). From the union of Siva (शिव) and Sakti (शक्ति) the world is created'. The Buddhist on the other hand, does not want the creation and enfoldment of the world, but the realization of the "un-created, un-formed" state of Sunyata (शून्यता) from which all creation proceeds, or which is prior to and beyond all creation, vide, Anagarika Govinda, *Principles of Buddhist Tantras*; Bulletin of Tibetology. (Vol. II, No. 1). We may suggest the reader to read an interesting Article on '*Consideration on Tantrik Spirituality*' by Thubten Tenzin (Allias) Marco Pallis, Bulletin of Tibetology, (Vol. II, No. 2), for accurate understanding and as precluding all possible terminological confusion.

Finally we may sum up, that to realize "Vajra" one has to understand "Vajrayana". They are so inextricably inter-linked that clear vision of one will dispel the misunderstanding of other. In spite giving our own interpretation we would prefer to quote one illuminating passage from a work of the one pioneer Indian exponent of Vajrayana. "The Mahayana in the opinion of the Vajrayanists is coexistence with what they called Dharma which they considered as eternal and to which was given a more important place in later Buddhism that was assigned to Buddha himself. The Vajrayanists refer to Sunya in all their writings, but this is not the Sunya of the Madhyamakas about which neither existence nor nonexistence nor a combination of the two nor a negation of the two can be predicated. To the Madhyamakas both the subject and the object are Sunya in essence; there is no reality either of the mind or of the external world. Obviously, this is a position which was not agreeable to the Vajrayanists because to them a positive aspect in the Sunya is absolutely necessary. The Yohacara or the Vijnanavada goes a little further and the view of Vijnanavada as formulated by the school is that when emancipation is obtained it does not become Sunya, but turn into eternal consciousness. Vajrayana, on the other hand, is characterized as the 'path which leads to perfect enlightenment' or what they call in Sanskrit '*Anuttara Samyak Samadhi*'. Vajrayana literally means the adamant path or vehicle, but its technical meaning is the '*Sunya Vehicle*' where Sunya is used in a special sense to represent Vajra. It is said:

"Sunyata is designed as Vajra,
because it firm and sound, and,
cannot be changed, cannot be pierced,
cannot be penetrated, cannot be burnt,
and cannot be destroyed".

Advayavajrasamtraha, p. 23

(Benoytosh Bhattacharria, *The Indian Buddhist Iconography*, pp. 10-11).