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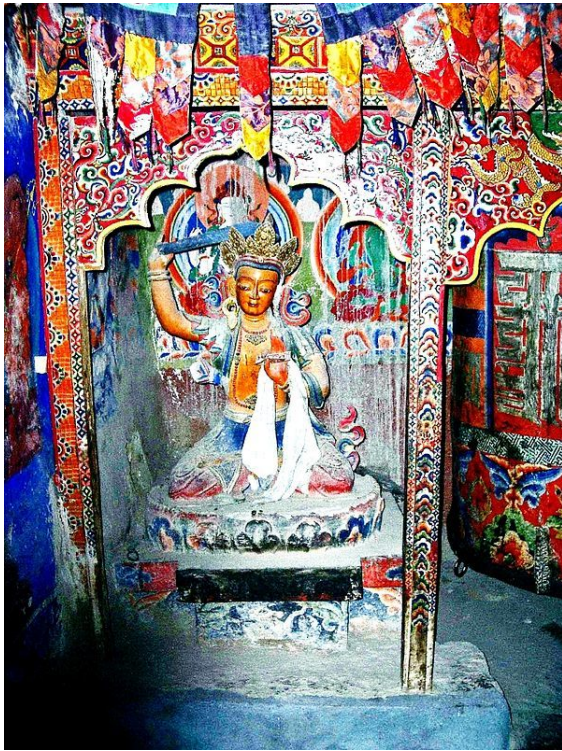
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Manjusri

Mañjuśrī (Skt: मञ्जुश्री) is a bodhisattva associated with transcendent wisdom (Skt. *prajñā*) in Mahāyāna Buddhism. In Esoteric Buddhism he is also taken as a meditational deity. The Sanskrit name *Mañjuśrī* can be translated as “Gentle Glory”,^[1] “Soft Glory” (Powers 1995), “Wondrous Auspiciousness” (Geibel 2001), and so forth. Mañjuśrī is also known by the fuller Sanskrit name of *Mañjuśrīkumārabhūta*,^[2] literally “Mañjuśrī, Still a Youth” or less literally “Prince Mañjuśrī”.

1 In Mahāyāna Buddhism



Mañjuśrī statue. Lhalung Gompa, Spiti Valley, India

Scholars have identified Mañjuśrī as the oldest and most significant bodhisattva in Mahāyāna literature.^[3] Mañjuśrī is first referred to in early Mahāyāna texts such as the *Prajñāpāramitā* sūtras and through this association very early in the tradition he came to symbolize the embodiment of *prajñā* (transcendent wisdom).^[2] The *Lotus Sūtra* assigns him a pure land called *Vimala*, which according to the *Avataṃsaka Sūtra* is located in the East. His pure land is predicted to be one of the two best pure lands in all of existence in all the past, present and future.

When he attains buddhahood his name will be Universal Sight. In the *Lotus Sūtra*, Mañjuśrī also leads the Nāga King’s daughter to enlightenment. He also figures in the *Vimalakīrti Nirdeśa Sūtra* in a debate with Vimalakīrti Bodhisattva.

An example of a wisdom teaching of Mañjuśrī Bodhisattva can be found in the *Saptaśatikā Prajñāpāramitā Sūtra* (Taishō Tripiṭaka 232).^[4] This sūtra contains a dialogue between Mañjuśrī and the Buddha on the One Practice Samādhi (Skt. *Ekavyūha Samādhi*). Master Shengyen renders the following teaching of Mañjuśrī, for entering samādhi naturally through transcendent wisdom:

Contemplate the five skandhas as originally empty and quiescent, non-arising, non-perishing, equal, without differentiation. Constantly thus practicing, day or night, whether sitting, walking, standing or lying down, finally one reaches an inconceivable state without any obstruction or form. This is the Samadhi of One Act (*yixing sanmei*, 一心三昧).^[5]

2 In Esoteric Buddhism

Within Esoteric Buddhism, Mañjuśrī is a meditational deity, and considered a fully enlightened Buddha. In the Shingon school of Esoteric Buddhism, he is one of the thirteen deities to whom disciples devote themselves. He figures extensively in many Esoteric Buddhist texts such as the *Mañjuśrī-mūla-kalpa*.^[2] and the *Mañjuśrīnāmasaṃgīti*. His consort in some traditions is Saraswati.

Je Tsongkhapa, who founded the Gelug lineage of Tibetan Buddhism, is said to have received his teachings from visions of Mañjuśrī.

3 Iconography

Mañjuśrī is depicted as a male bodhisattva wielding a flaming sword in his right hand, representing the realization of transcendent wisdom which cuts down ignorance and duality. The scripture supported by the lotus held in his left hand is a *Prajñāpāramitā* sūtra, representing his attainment of ultimate realization from the blossoming of wisdom. Mañjuśrī is often depicted as riding on a blue lion, or sitting on the skin of a lion. This represents

the use of wisdom to tame the mind, which is compared to riding or subduing a ferocious lion.

In Chinese and Japanese Buddhist art, Mañjuśrī's sword is sometimes replaced with a *ruyi* scepter, especially in representations of his *Vimalakīrti Sūtra* discussion with the layman Vimalakīrti.^[6] According to Berthold Laufer, the first Chinese representation of a *ruyi* was in an 8th-century Mañjuśrī painting by Wu Daozi, showing it held in his right hand taking the place of the usual sword. In subsequent Chinese and Japanese paintings of Buddhas, a *ruyi* was occasionally represented as a lotus-blossom with a long stem curved like a *ruyi*.^[7]

He is one of the Four Great Bodhisattvas of Chinese Buddhism, the other three being: Bodhisattva Kṣitigarbha, Bodhisattva Avalokiteśvara, and Bodhisattva Samantabhadra. In China, he is often paired with Bodhisattva Samantabhadra.

In Tibetan Buddhism Manjushri is sometimes depicted in a trinity with Avalokiteśvara (Tib. Chenrazig) and Vajrapāṇi (Tib. Channa Dorje).

4 Mantras

A mantra commonly associated with Mañjuśrī is the following:^[8]

oṃ arapacana dhīḥ

The Arapacana is a syllabary consisting of forty-two letters, and is named after the first five letters: *a, ra, pa, ca, na*.^[9] This syllabary was most widely used for the Gāndhārī language with the Kharoṣṭhī script, but also appears in some Sanskrit texts. The syllabary features in Mahāyāna texts such as the longer *Prajñāpāramitā* texts, the *Gaṇḍavyūha Sūtra*, the *Lalitavistara Sūtra*, the *Avataṃsaka Sūtra*, the *Dharmaguptaka Vinaya*, and the *Mūlasarvāstivāda Vinaya*.^[10] In some of these texts, the Arapacana syllabary serves as a mnemonic for important Mahāyāna concepts.^[11] Due to its association with him, *Arapacana* may even serve as an alternate name for Mañjuśrī.^[12]

The *Sūtra on Perfect Wisdom* (Conze 1975) defines the significance of each syllable thus:

1. A is a door to the insight that all dharmas are unproduced from the very beginning (*ādya-anutpannatvād*).
2. RA is a door to the insight that all dharmas are without dirt (*rajas*).
3. PA is a door to the insight that all dharmas have been expounded in the ultimate sense (*paramārtha*).
4. CA is a door to the insight that the decrease (*cyavana*) or rebirth of any dharma cannot be appre-

hended, because all dharmas do not decrease, nor are they reborn.

5. NA is a door to the insight that the names (i.e. *nāma*) of all dharmas have vanished; the essential nature behind names cannot be gained or lost.

Tibetan pronunciation is slightly different and so the Tibetan characters read: *oṃ a ra pa tsa na dhīḥ* (Tibetan: ཨོཾ་ར་པ་ཙ་ན་ཧྱིཿ, Wylie: *om a ra pa tsa na d+hiH*).^[13] In Tibetan tradition, this mantra is believed to enhance wisdom and improve one's skills in debating, memory, writing, and other literary abilities. "Dhīḥ" is the seed syllable of the mantra and is chanted with greater emphasis and also repeated a number of times as a Decrescendo.

5 In Buddhist Cultures

5.1 In China

Mañjuśrī is known in China as Wénshū (Chinese: 文殊 or 曼殊). Wutai Shan in Shanxi, one of the Four Sacred Mountains of Buddhism in China, which also had strong associations for Taoists, is considered by Chinese Buddhists to be his bodhimaṇḍa. He was said to bestow spectacular visionary experiences to those on selected mountain peaks and caves there. In Wutai Shan's Foguang Temple, the Manjusri Hall to the right of its main hall was recognized to have been built in 1137 during the Jin Dynasty. The hall was thoroughly studied, mapped, and first photographed by early twentieth-century Chinese architects Liang Sicheng and Lin Huiyin.^[14] These made it a popular place of pilgrimage, but patriarchs including Linji Yixuan and Yunmen declared the mountain off limits.^[15] Being in the North of China and revered, Mount Wutai was also associated with the Northern lineages of Zen.^[16] Mañjuśrī has been associated with Mount Wutai since ancient times. Paul Williams writes:^[17]

Apparently the association of Mañjuśrī with Wutai (Wu-t'ai) Shan in north China was known in classical times in India itself, identified by Chinese scholars with the mountain in the 'north-east' (when seen from India or Central Asia) referred to as the abode of Mañjuśrī in the *Avataṃsaka Sūtra*. There are said to have been pilgrimages from India and other Asian countries to Wutai Shan by the seventh century.

According to official histories from the Qing era, Nurhaci, a military leader of the Jurchen tribes in north-east China and founder of what became the Chinese imperial Qing Dynasty, renamed his tribe after Mañjuśrī. The Qing era histories state that he thus named his tribe

as the Manchu.^[18] The true origin of the name 'Manchu' remains under dispute.^[19]

5.2 In Tibet

In Tibetan Buddhism, Mañjuśrī manifests in a number of different Tantric forms. *Yamāntaka* (meaning 'terminator of *Yama* i.e. Death') is the wrathful manifestation of Mañjuśrī, popular within the Gelug school of Tibetan Buddhism. Other variations upon his traditional form as Mañjuśrī include Guhya-Manjusri, Guhya-Manjuvajra, and Manjuswari. The two former appearances are generally accompanied by a shakti deity embracing the main figure, symbolising union of form and spirit, matter and energy.

Jamgon Ju Mipham Gyatso, also known as Mipham the Great, was considered to be a human manifestation of Manjushri.

5.3 In Nepal

According to Swayambhu Purana, the Kathmandu Valley was once a lake. It is believed that Mañjuśrī saw a lotus flower in the center of the lake and cut a gorge at Chovar to allow the lake to drain. The place where the lotus flower settled became Swayambhunath Stupa and the valley thus became habitable.

5.4 In Japan

Late apocryphal traditions held that Mañjuśrī (Monju or Monjushiri in Japanese) "invented" nanshoku.^[20]

5.5 In Indonesia

In 8th century ancient Java during the era of Medang Kingdom, Manjusri was a prominent bodhisattva deity revered by the Sailendra rulers, the patron of Mahayana buddhism. The Kelurak inscription (782) and Manjusri-grha inscription (792) mentioned about the construction of a grand prasada named *Vajrasana Manjusri-grha* (house of Manjusri) identified today as Sewu temple, located just 800 meters north of Prambanan Hindu temple complex. Sewu is the second largest Buddhist temple in Central Java after Borobudur. The depiction of Manjusri in Sailendra art of ancient Java is similar to those of Pala style of Bihar, Nalanda. Manjusri was portrayed as a youthful handsome man with the palm of his hands tattooed with the image of flower. His right hand lied down in open palm while his left hand holding an Utpala (blue lotus). He also uses the necklace made of tiger canine teeth.

6 Gallery

- Mañjuśrī figure brandishing sword of wisdom in Nepal
- Palm leaf manuscript painting of Mañjuśrī. Nālandā, Bihar, India
- Silver figure of Mañjuśrī holding a long-stemmed lotus. Indonesia
- *Blanc-de-Chine* figure of Mañjuśrī holding a *ruyi* scepter. China, 17th century
- Mañjuśrī on lion, with cintamani pearl. Quan Am Pagoda, Vietnam
- Mañjuśrī crossing the sea. Japan
- Tibetan depiction of the mantra "oṃ arapacana dhīḥ"

7 References

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- [2] Keown, Damien (editor) with Hodge, Stephen; Jones, Charles; Tinti, Paola (2003). *A Dictionary of Buddhism*. Oxford, UK: Oxford University Press. ISBN 0-19-860560-9 p.172.
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- [4] *The Korean Buddhist Canon: A Descriptive Catalog (T 232)*
- [5] Sheng-Yen, Master (釋生延)(1988). *Tso-Ch'an*, p.364
- [6] Davidson, J. LeRoy, "The Origin and Early Use of the Ju-i", *Artibus Asiae* 1950,13.4, 240.
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- [8] Buswell, Robert. Lopez, Donald. *The Princeton Dictionary of Buddhism*. 2013. p. 527
- [9] Buswell, Robert. Lopez, Donald. *The Princeton Dictionary of Buddhism*. 2013. p. 61
- [10] Buswell, Robert. Lopez, Donald. *The Princeton Dictionary of Buddhism*. 2013. p. 61
- [11] Buswell, Robert. Lopez, Donald. *The Princeton Dictionary of Buddhism*. 2013. p. 61
- [12] Buswell, Robert. Lopez, Donald. *The Princeton Dictionary of Buddhism*. 2013. p. 527

- [13] - Visible Mantra's website
- [14] Liang, Ssucheng. *A Pictorial History of Chinese Architecture*. Ed. Wilma Fairbank. Cambridge, Michigan: The MIT Press, 1984.
- [15] • See Robert M. Gimello, "Chang Shang-ying on Wu-t'ai Shan", in *Pilgrims and Sacred Sites in China*, ed. Susan Naquin and Chün-fang Yü (Berkeley: University of California Press, 1992), pp. 89–149; and Steven Heine, "Visions, Divisions, Revisions: The Encounter Between Iconoclasm and Supernaturalism in Kōan Cases about Mount Wu-t'ai", in *The Kōan*, pp. 137–167.
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- [20] Crompton, Louis, *Homosexuality and Civilization*, Cambridge, Massachusetts: Harvard University Press, 2003, p. 413f.

8 Further reading

Harrison, Paul M. (2000). *Mañjuśrī and the Cult of the Celestial Bodhisattvas*, *Chung-Hwa Buddhist Journal* 13, 157-193

9 External links

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