



*Vajrasattva,
Buddha
of
Purification*

Tusita Divine Art Private Limited

is a limited company registered in India
under the Companies Registration Act 1956.

Our company derives its name from Tusita,
the heaven that is home to the contented gods.

One day in this world is said to be
equal to 400 years of human life.

It is the heaven in which the Bodhisattvas are
reborn before they attain enlightenment
in their next life as human beings.
Graced thus by the presence of the Bodhisattvas,
Tusita heaven is the most beautiful
of all celestial worlds.

It is the present residence
of Maitreya or Champa Gonpo,
the Buddha of Love, the Buddha of the Future.

Tusita Divine Art Private Limited

is building a niche brand that brings to the market
products and replicas of products
traditionally produced/crafted
by indigenous communities.

The enterprise is an attempt to familiarize the
world with exquisite art and craft forms,
both ancient and contemporary,
while at the same time helping
to keep them alive and thriving.

With this purpose in mind
**the company is passing on
a major part of its earnings
to the producers/owners/custodians
of these products.**



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Vajrasattva (Dorje Sempa, or simply Dorsem in Tibetan) is the Buddha of Purification.

He is the adamantine being, not subject to decay. He transcends the Tathagatas, the Five Wisdom Buddhas, namely Akshobhya, Amitabha, Amoghasiddhi, Ratnasambhava and Vairochana. He is the embodiment of consciousness of all the Buddhas. The name Vajrasattva means ‘Diamond mind’. Indeed, he is like the vajra (diamond, thunderbolt) itself, that symbolizes the qualities of enlightenment – the diamond’s purity, brilliance and indestructibility, and the thunderbolt’s energy and power.

Vajrasattva is associated with spiritual purification and the overcoming of negative mental tendencies. As the karma protector, he also manifests the energies of all the Buddhas. He represents the highest emanation of the enlightened mind. His hundred-syllable mantra is well known and is commonly recited in all the four schools of Vajrayana Buddhism, namely the Nyingma, Kagyu, Sakya and Gelug schools. Vajrasattva practices are common to all of them. They are used to purify obscurations or the mind’s

defilements, as well as any samaya vows that may have been broken after initiation. Samaya vows may be described as a set of vows taken by a tantric practitioner with regard to the conduct required of him.



According to a legend related to Prof. Ferdinand D. Lessing by an official of the Yung-ho-kung monastery in Mongolia, there was once a lama who, for many years, had practised austerities in solitude. As a result he had attracted the notice of the people as well as the King, who was, in fact, no lover of religion. At about that time the queen went into an extended and painful labour, but despite the best medical help, she continued to suffer. The king was advised to seek the help of the saintly lama. He sent messengers to bring the lama to his court, but the lama refused to heed the royal summons. The king then deigned to go to the lama in person, but the hermit still refused to accede to his entreaties. However, moved by the torment of the queen, he eased her suffering with his magical powers, though without leaving his solitude. Grateful, the king went once again to the lama to invite him to his court. The invitation too was turned down. Offended, the king announced a huge reward to anyone who could induce the lama to reconsider



his invitation. A young girl decided to try. She went to the saintly lama and unleashed all her charms upon him, but he remained steadfast, like the vajra. After much trying and failing she burst into tears, and complained to the lama that her entire family would be killed if she failed to convince him to accompany her to the king's court. Pitying her, the lama called her to himself and embraced her, and in this posture they remained. In time a son and daughter were born to them. Meanwhile the impatient king gathered a retinue of courtiers and proceeded to the lama's hermitage. When he saw the couple in embrace he sneered at the lama. Enraged, the lama retorted: "Foolish king, what do you perceive with your fleshly eyes?" Saying this, he hurled his two small children to the ground. The king and his entourage watched incredulously as the boy transformed into a vajra (diamond/thunderbolt scepter) and the girl into a ghanta (bell), the former symbolizing method, the latter wisdom. Says Prof. Lessing: "At last the king realized the meaning that the lama and the girl, yab and yum, vajra and bell, method and wisdom, are but two different aspects of the same Mysterious One."

Vajrasattva is white, with a face that is gentle and luminescent, resembling that of a sixteen-year-old. Dressed in green and red silk garments and adorned with gold and jewels befitting a prince, he is seated on a moon disc on a white lotus with his torso gracefully curved to our left in the dancer's pose. He sits in the dhyanasana (meditative pose) with the legs closely crossed and the soles of both feet visible. With his right hand he holds a gold vajra or dorje to his heart and in his left, at his hip, an upturned ghanta. The ghanta signifies wisdom. It is symbolic of the emptiness of all things and of the awareness of such emptiness. The vajra is symbolic of the meditative process that translates this awareness into psychological experiences and spiritual realizations. It represents indestructible purity, compassion, and above all method. Both method and wisdom need to be combined to attain Buddhahood.



Among the seasons Vajrasattva represents autumn, among the six tastes astringent, among letters of the alphabet ya ra la va, and of time the part of the night between midnight and day-break.



At the bottom of this thangka, below Vajrasattva's lotus seat, are the five **Kamaguna (Quality of Enjoyment) Offerings**, i.e. the offerings to the five senses. When these Qualities of Enjoyment come into contact with our senses, they give rise to the negative consequences of attachment and craving. In offering them, therefore, one meditates on their nature and the intention of abandoning craving.

The following are the Kamaguna offerings, as represented in this thangka :

- ☉ A conch with incense burning in it, representing smell, as an offering to the nose or the sense of smell
- ✚ A pair of orange cymbals, symbolizing sound, as an offering to the ears or the sense of hearing
- A leaf-shaped grey-blue mirror, a symbol for the visual form, as an offering to the eyes or the sense of sight
- ◑ Three fruits, referring to taste, as an offering to the tongue or the sense of taste
- ◇ A white silk cloth, relating to touch, as an offering to the fingers or skin, in other words to the sense of touch



Vajrasattva, Buddha of Purification

Image no. 3655
 Size of original 70.5 cm x 44.5 cm
 (rounded off to nearest half centimeter)
 Source Chokhang of T. Phunchog
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