

Research Essay

The *Buddhalakṣaṇa* and the *Gaṇḍavyūha Sūtra*

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Abstract

This is an examination of the thirty-two auspicious marks of the Buddha with reference to various Pali and Sanskrit texts. Most are simple lists of the characteristics of the mahāpuruṣa, but three – the Pali Lakkaṇa Sutta in Pali and the Lalita Vistara and Gaṇḍavyūha Sūtras in Sanskrit – offer a more extended description and attempt to explain the origin and/or significance of the lakṣaṇas. This paper focuses on a section of the Gaṇḍavyūha Sūtra (Book 39 of the Avatamsaka Sūtra), which lists and frequently explains the Buddhalakṣaṇas. The study introduces a new translation of the passage from the original Sanskrit, and compares its descriptions to other relevant Pali, Sanskrit and Tibetan sources. In most cases the Gaṇḍavyūha Sūtra offers the most convincing explanation of the relevance and/or origin of the lakṣaṇa.

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Introduction

The origin of the *Mahāpuruṣa* ('great man') concept in Hindu mythology is not known, but it is evidently very ancient, although not fully developed until Buddhist times.¹ The *mahāpuruṣa* manifests either as a *cakravartin* or a buddha depending on whether he remains a *gṛhasṭha* – a householder – or a *saṃnyāsīn*, a renunciant or homeless monk.² The *cakravartin* ('wheel-roller') is a world-ruler, the wheels of whose chariot roll everywhere without obstruction. Bharata was the first *cakravartin* and there are allegedly 11 more who followed him.³ He conquers the land and possesses the seven treasures of the wheel, elephant, horse, queen,

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jewel, chancellor and counselor; but should he leave the life of a householder to wander as a monk, he becomes a Buddha, 'the teacher of gods and men, a peerless guide needing no aid from another.'⁴

The *mahāpuruṣa* was believed to possess 32 auspicious marks (*dvātriṃśailakṣaṇika*) on his body which are detailed in several early Buddhist scriptures including three Pali suttas, the *Lakkhaṇa Sutta*⁵ and *Mahāpadāna Sutta*⁶ of the *Dīghanikāya*, and the *Brahmāyu Sutta*⁷ of the *Majjhimanikāya*, and a Sanskrit sutra, the *Lalita Vistara Sūtra*.⁸ There are also more or less complete lists in the *Mahāvastu*,⁹ the *Bodhisattvabhūmi*,¹⁰ *Mahāvyyutpatti*,¹¹ the *Ratnagotravibhāga śāstra*,¹² the *Arthavinīścaya Sūtra*,¹³ the *Dharmasaṃgraha*¹⁴ and the *Gaṇḍavyūha Sūtra*.¹⁵ There are also numerous references in various Indian and Tibetan commentaries on the sutras. The *mahāpuruṣa* is born to a mother who also has 32 kinds of good qualities, which differ however, from those of her son.¹⁶

Most of the above writings are simply lists of the great man's 32 marks, with little or no exposition of their significance. However, three of the works do make such an attempt. The *Lakkhaṇa Sutta* explains the marks as resulting from the karma of the Buddha's previous lives, but the connections it makes are at best tenuous and the explanations it offers contain many non-sequiturs. The *Lalita Vistara Sūtra* makes a more credible attempt to rationalize the physical marks and to show how they reflect the Buddha's inner nature.¹⁷ But the *Gaṇḍavyūha Sūtra* interpretation of the 32 marks, where there is one, is by far the most sophisticated and intelligent.

This paper will examine the *Gaṇḍavyūha Sūtra*'s exposition of the 32 marks, with reference to other sutra and commentary descriptions, where appropriate. The *Gaṇḍavyūha* constitutes the last chapter of the *The Avatamsaka Sūtra*, or *Flower Ornament Scripture*, a monumental work (over 1500 pages in English translation) of early Mahāyāna Buddhism (1st or 2nd century C.E.). The passage on the 32 marks occurs as an apparent interpolation in the text of the *Gaṇḍavyūha*. The only English translation of the *Gaṇḍavyūha Sūtra* is that of Thomas Cleary as part of his English translation of the *Avatamsaka Sūtra* from the Chinese.¹⁸ Cleary's translation omits the passage on the 32 *lakṣaṇas* evidently because the Chinese manuscript from which he was working does not contain it.¹⁹ This study, then, includes, and is based on, the author's translation from the Sanskrit of the *Gaṇḍavyūha* passage pertaining to the 32 marks.

To simplify reference to the three main texts we shall refer to them by abbreviations, with page references in parentheses: Gṇv for the *Gaṇḍavyūha Sūtra* (Sanskrit)²⁰; LkS for the *Lakkhana Sutta* (Pali) and LkS-E for the English translation by Rhys Davids²¹; LVS for the *Lalita Vistara Sūtra* (Sanskrit) and LVS-E for the English translation by Gwendolyn Bays.²²

Gaṇḍavyūha Sūtra on the 32 lakṣaṇas

The Gṇv tells the story of Sudhana, a young man in search of enlightenment who visits 53 sages, asking advice in his quest for enlightenment. In the town of Kapilavastu he visits Gopā, who has attained the “enlightening liberation whose sphere is observation of the ocean of concentrations of all enlightening beings” (1403). Gopā tells Sudhana about the “cosmic net of interrelation of all things,” having entered into the “indivisible totality of all enlightening beings’ practices, the infinite web of illusion, infinite cosmic pervasion.” She then proceeds to tell him about her attainment of liberation many aeons ago, in a world called ‘Producing Fearlessness’ (*abhaya-m-karā*), in an age called ‘Superior Conduct’ (*gati-pravarah*), in a metropolis called ‘Magnificent Trees’ (*druma-meru-śrī*), a compound which actually means, ‘tree-Meru-splendour’.²³ Gopā then proceeds to tell Sudhana the story of the king Lord of Wealth (*dhanapati*) and his son Lord of Splendour (*tejohipati*) who bore the 32 marks of the *mahāpuruṣa*. In the Sanskrit version there follows a long description, interpolated between the introduction and the story itself, of the 32 marks of a great man (*dvā-triṃśan-mahāpuruṣa-lakṣaṇa*).

Now in the capital, Druma-Meru-śrī, there was a king called Lord of Wealth who was ruler of a province.

There were 84,000 women in the women’s quarter. There were 500 ministers. And he also had 500 sons endowed with numerous splendid forms, brave heroes all, in excellent form, able to vanquish the best soldiers, kind and good-looking.

The king’s foremost, principal queen of the 84,000 was known as ‘Pregnant with the Splendour of the Lotus.’ She had a handsome son called Lord of Splendour, good-looking, beautiful to behold, whose body was well adorned with the 32 marks of a great man. These are his 32 marks.

Now the Sanskrit interpolation begins. It is about 65 lines long over three pages.

- 1) The king’s son Lord of Splendour stands firm with his hands and feet. He raises the soles of his feet equally and lays them down equally on the earth, and in stepping down completely with the soles of his two feet he touches the earth equally.

Gṇv makes no further comment on this mark. In LVS-E (647) this feature reflects the Buddha’s firmness in “renunciation, good conduct and vows, in austerity and *brahmacarya*, never being diverted from observances, never

confused, possessing true firmness.” LkS-E (139) connects the mark with Buddha’s virtuous conduct in a previous life.

- 2) And on his two soles there appeared 1000 spokes with the same nave and felly visible, shining and complete in every way.

The LVS-E (647) calls this wheel the *nandy-āvarta*, the ‘happy-turning,’ and points out that the soles of the Buddha’s feet also bore a svastika. The thousand-spoked wheel represents the Buddha as refuge to all living beings, according to LVS-E. LkS-E’s interpretation (141) is similar and equally non-germane. The obvious interpretation – that this is a metaphor for the *cakravartin*’s (wheel-roller’s) ease and speed of movement – is alluded to only by N.H. Samtani in his commentary on the 32 marks in the *Arthaviniścaya Sūtra*,²⁴ who points out that the Buddha leaves a wheel-like impression on the ground when he walks, even though, as some believe, he floats above the ground and only leaves an impression because of his supernatural powers. M.E. Burnouf mentions that this mark is quite popular and seen on many figures of the seated Buddha.²⁵ The Sanskrit word *sanābhi* (‘having the same nave or centre’) also means ‘of kindred blood’ which suggests another dimension to the *lakṣaṇa* – the mutual interrelationship of all beings, because of countless lives led. Yet no commentator draws this explicit conclusion that the wheel represents our common connectedness.

- 3) His ankles are fixed high, very clear, most prominently embellished towards the upper side, shining brilliantly, filled with flowers [adorning] the splendour of his feet.

There is wide divergence in interpreting this mark – which, as Franklin Edgerton remarks, conveys an impression of “floundering in a mass of ignorance.”²⁶ In the *Ratnagotravibhāga śāstra* the word is *utsaṅga-pādatā*, (*utsaṅga* = haunch) which suggests that the feature relates to *padmāsana*, i.e. the Buddha’s placement of his feet in the meditation posture, on his upper thigh.²⁷ Burnouf thinks the term refers to Buddha’s extended ankle (*saillant*, i.e. protruding).²⁸ The LVS (106) has *utsaṅga-pāda* which LVS-E (155) translates as “his stride is long.” LkS-E has “ankles like rounded shells and down on the body turning upward” (147),²⁹ which the author sees as the result of the Buddha speaking in a previous life to the multitude “on their good, on righteousness, explaining to the multitude, ... a bearer of welfare and happiness to living creatures...,” etc. The *Mahāvvyutpatti* gives yet another definition: “the joints of the ankles of the feet do not appear” (translating *ucchaṅkha-pādatā*; Tibetan: ‘*zhabs kyi long mo’i tshigs mi mngong pa*’).³⁰ The lotus posture seems the most likely explanation for this

feature, consistent with Gṇv where the final compound (*pāda-cchavi...prabhāsvārā*) may be understood to refer to the Buddha's ankles exposed as they rest on his haunches.

- 4) Both the palms of the hands and soles of the feet of this person are reticulated – wonderful, well-proportioned, free from flaws, not flowing,³¹ in such a manner as the king of geese (the gander), whose dominion is firm.

LVS (106) has only *jāla-aṅguli-hasta-pādaḥ* (“web-fingers-hands-feet”), but tries to make sense of it later in the *sūtra* (LVS-E, 648), because “he has long skillfully gathered beings with the net of conversion, with giving, kind speech and helpfulness, with deeds that match words.” This is consistent with Gṇv, where the *hastapādāṅgula* are “not flowing” because the net has no holes in it – i.e. it was made to catch people. LkS-E (145) suggests that the Buddha in a former life became “popular to the people, by the four bases of popularity,” namely giving, kind speech, good conduct and impartiality – as a result he acquired “hands and feet reticulated like a net” and “soft and tender hands and feet.” Samtani suggests that this Buddha feature may have resulted from the Buddha's abstaining in a previous life “from slandering in order to keep the families of other beings united.”³² Kalidasa's drama, *śakuntalā*, also contains a reference to the web fingers and toes of a great man in Act 7, line 16, when the king Duṣyanta notes that his son Sarvadamaṇa has fingers connected by a web, a sign of a universal monarch – “shining like a single lotus opened by the early dawn, whose colour, redness, is blazing and having the interstices between its petals imperceptible.”³³ Burnouf contests the interpretation that *jāla* refers to fingers and toes connected by a membrane and takes the expression literally, i.e. that Buddha had lines crossing his fingers, hands and feet because he tired his body and hands “à servir, à baigner et à frotter de substances onctueuses son père, sa mère et d'autres personnages respectables.”³⁴ We must assume, since there is a medical condition in which children are born with webs connecting their fingers and toes,³⁵ and the metaphor of catching beings in a liberative net seems apt to describe the Buddha's faith, that Burnouf is probably not correct in this case.

- 5) He has a condition of lengthened-foot-heel, pure and clear and emitting the splendour of the colours of all jewels.

Most commentators agree that this means the Buddha has broad heels, including the Tibetan *Mahāvyutpatti*,³⁶ although LVS-E (155) translates it as “the soles of his feet are broad,” which seems to be a mistake. The text attributes this feature – elsewhere described as ‘wide foot’ (LVS-E, 648) – to

the fact that the Buddha has “long renounced the taking of life.” The LkS-E (143) gives the same reason, adding that he “dwelt gentle and compassionate, merciful and friendly to all living creatures,” and also attributes his long fingers and toes and straight limbs to these same past life behavioural causes.

- 6) His fingers are long and rounded, with extended joints. He places his fingers on the earth equally and he lifts them up (equally).

This seems to be a reference to the *Bhūmisparśa mudrā*, when the Buddha summoned the Earth as witness to his attainment of buddahood. Buddha Akṣobhya is usually depicted with this *mudrā*.³⁷ However this is the only sūtra which contains such an allusion. LVS-E (648) reads, “he is called the one with long fingers, because he has long sustained living beings.” LkS-E (143) subsumes it under the previous category. There is no other reference to ‘extended joints,’ although this compound (*samāyata-saṃdhayaḥ*) could simply be an intensification of ‘*dīrgha*’ (‘long’).

- 7) The palms of his hands and soles of feet are tender, in close contact, gentle [covered] with an excess of soft down. With them he touches woman, man, boy or girl – they are all joyous-minded, filled with the flowering of the highest pleasure.

Edgerton claims that *kācilindika* is corrupt and refers to some kind of soft textile.³⁸ Monier Williams has it as a wrong reading for *kākaciñcika*, which is the down on the pod of the *Abrus precatorious* plant.³⁹ Gṇv is the only writing to link Buddha’s touch with a result. LVS-E (648) attributes Buddha’s soft hands and feet to the cause that he has “long honoured and served those deserving offerings, never wearying to act for parents, *śramaṇas*, *brāhmins* and teachers, giving baths and massages, giving ointments, oils and liniments.” LkS-E (143) has only “tender and soft his fingers’ touch”, lumping it in with projecting heels, long fingers and toes and divinely straight limbs.

- 8) He has shanks like a black antelope. His two shanks appear tapering, rounded and nobly formed, like those of a black antelope, the king of deers.
No one is capable of pursuing or catching him, nor is he fatigued in the process.

If I am reading the third sentence correctly, the Gṇv adds a new dimension to this *lakṣaṇa*, equating the Buddha’s antelope-like shanks to the fact that he has outdistanced all his followers. Though they can not catch up to him,

nevertheless they are not fatigued in the journey (*vrajan*). This occurs nowhere else in the sūtras. The LVS-E (648-9) says that the Buddha's gazelle limbs are the result of promulgating the Dharma and providing refuge to beings faced with old age, disease and death. The LkS-E (148) attributes this mark to the fact that the Buddha was a "zealous learner in craft, trade or science, in conduct or action..." in a former life. Burnouf opines that *mṛga-rājñah* refers to a lion and suggests the translation should read "il a la jambe du lion ou de l'antilope femelle."⁴⁰

- 9) Indeed he has seven protuberances and Lord of Splendour is the son of a king. Two protuberances are on his two feet, rounded, well-born, very complete, an invisible connection one to the other, well-formed and good-looking; two are on the hands, two on the shoulder and one on the back of the neck.

The LVS-E (650) has "seven lofty parts" which is echoed in the *Mahāvīyutpatti* (*bdun mtho ba*, 'seven lofty things').⁴¹ But according to Edgerton it means 'protuberances, prominences, swellings, elevations.'⁴² No one seems to know what these are. LVS-E (650) attributes these prominences to that fact that Buddha "has long shown respect to parents and teachers, to masters and superiors....to beggars....to all..." and gave them everything they wanted. LkS-E (144) translates the *lakṣaṇa* as "seven convex surfaces" ('*sattussado*' in Pali) and says they occur on both hands, on both feet, on both shoulders and on the trunk and claims they resulted from the Tathāgata giving "choice, well-flavoured, tasty, dainty foods...and drinks." Why these 7 protuberances should be the mark of a *mahāpuruṣa* is a mystery.

- 10) He has a hidden penis, withdrawn in a sheath, the mark of a great man. He has a well-concealed covering, submerged in a hidden penis sheath, just as elephants or horses of good breed. Though he is without a home, no woman or man, nor boy or girl, nor senior or middle-aged person, young person nor teacher, nor someone representing a teacher – looked elsewhere [than to the Buddha] for their own special enjoyments or abundant desires.

The sense of this *lakṣaṇa* seems to be that the Buddha's genitals are hidden as he doesn't need to use them, not being interested in traditional relationships and possessions (i.e. houses) with which the function of genitals (i.e. procreation and children) is associated. People are attracted to the Buddha because he satisfies their spiritual rather than material desires. This theme is touched on in LVS-E (649) where it is told that this mark reflects the fact

that the Buddha “has long given all that he could to followers of *brahmacarya*, to *śramaṇas*, *brāhmins* and others, giving clothing to the naked, never approaching others’ wives, praising the qualities of *brahmacarya*, guarding his modesty and chastity and following observances.” This explanation contrast with LkS-E (152) where this particular *lakṣaṇa* is attributed to Buddha having re-united long lost relatives in a previous life.

- 11) The king’s son Lord of Splendour also has the upper part of his body resembling a lion. He has a body risen in regular order, - i.e. high - with an eminence, well situated, an excess [like] the noble king of beasts, his breast, surrounded and expanded [because of it].

LVS-E (650) attributes this quality to the Buddha’s “obedience, speaking words of welcome and security,... sheltering those seeking refuge, etc.” LkS-E (155) offers a similarly unconvincing explanation, citing Buddha’s desire for others’ welfare. What the *samucchrayaḥ* is is unknown, unless it refers to the lion’s muscular chest.

- 12) He had a heaped up/piled up breast, his body furnished with a well-proportioned eminence, placed in equal share over his whole body; his limbs are whole, hanging down, i.e. not bent, [showing] an excess of splendour outflowing like fruits and jewels.

No one seems to understand what this *lakṣaṇa* signifies. LVS-E (155) translates *antarāṃsa* ‘chest and shoulders’ and later as ‘broad shoulders’ LVS-E (650). Samtani takes it as referring to the space between his shoulders (i.e. breast).⁴³ *Mahāvīyūtpatti* takes this to mean that the space between the shoulder blades is filled in (*‘thal gong rgyas pa’*: ‘flesh between the shoulder-blades filled in’).⁴⁴ LkS-E (155) has ‘there is no furrow between his shoulders.’ None of the explanations for the mark are very germane, LkS-E lumping it with mark #11 above, and LVS-E (650) rationalizing that Buddha has “long weighed his own faults carefully, not seeing weakness in others as failings, giving up the source of divisiveness and argument, reciting mantras, and guarding well against extremes of speech and action.” The *samucchrayaḥ* is still a mystery, unless it refers to the flesh between his shoulders.

- 13) He also has rounded shoulders. His shoulders are rounded, full, handsome and well nourished.

LkS-E (155) has this as ‘rounded bust’, but most of the others seem to agree

on shoulders, although LVS-E (155) has ‘well-rounded arms’ where LVS (105) clearly gives ‘shoulders’ (*‘skandah’*). Burnouf says it can mean the upper arm.⁴⁵ The explanations in LVS-E and LkS-E have nothing to do with the actual *lakṣaṇa*. LkS-E (155) attributes the mark to the Buddha’s concern for others’ welfare, while LVS-E (650-1) cites a panoply of reasons ranging from his respect for others, his knowledge of the *śāstras* and his meditative practices.

- 14) The great man also has hanging arms. He rubs his knee caps with his hands without bending and touches [them], with his body standing at full height.

All sources seem to agree on this point, but there is no logical explanation attempted for why a Buddha should have this mark; it may obliquely refer to a *cakravartin*’s archery skills which are often related to arm-length. LkS-E (154), gives Buddha’s desire to contemplate the “good will of the folk...” in a former birth as the reason, whereas LVS-E (649) says the mark reflects the fact that “he has long guarded his hands and feet, acting in body, speech and mind with love, intent on never harming beings.”

- 15) He has great, straight limbs a further mark of a great man; one who has limbs with an equal number of atoms, possessing all below; tranquil limbs, long limbs, gracious limbs and limbs of joy.

The 6-word compound *sarva-avara-upeta-paramāṇu-sama-gātraḥ* is problematic. The words seem to suggest that the Buddha’s limbs are ‘*br̥hat*’ (‘great’) because they incorporate all lesser sentient beings within them. LV lacks this *lakṣaṇa* and LkS-E (143) renders it as “his limbs are divinely straight,” attributing this feature primarily to the Buddha’s not taking life and dwelling in compassion, being friendly to all creatures in a previous life (same as the projecting heels and long fingers *lakṣaṇa*). The Gṇv is the only source which actually tries to explain the *lakṣaṇa* in a directly relevant way, even though its meaning is not immediately transparent.

- 16) His neck is like a conch shell, one of the 32 signs he has achieved. His is a noble minded voice.⁴⁶ His taste conductors are great, bordering the neck and face, all smooth, even, whole and complete.

This mark is common to most sources. LVS (105) has it as “he has an excellent sense of taste” (*rasarasāgravān*) and LVS-E (652) describes this

mark as “the best elixir” which Buddha possesses because “he has long harmed no sentient being....” LkS-E (156) describes his taste as ‘supremely acute’ with sensations of taste produced in the throat, ‘diffused everywhere,’ and attributes this mark to ‘harming no creatures.’ Some works (e.g. the *Arthaviniścaya Sūtra*⁴⁷) take *kambugrīvātā* (a shell-like neck) and *rasarasāgratā* (keen sense of taste) as two separate *lakṣaṇas*.

- 17) He has also obtained the ‘lion’s jaw’ mark of a great man with a tight, contracted pronunciation in speech,⁴⁸ a completely round mouth, a well-formed, pure round mouth, not characterized by an expansion of the throat or the mouth passage being extended [during speech].⁴⁹

Gṇv, LVS-E and LkS-E all try and explain this *lakṣaṇa* in terms of the Buddha’s speaking ability. Edgerton says Buddha’s speech was tight, not loose which I interpret to mean directed, focused and forceful, for which qualities, the lion provides a good metaphor.⁵⁰ LVS-E and LkS-E both relate this Buddha characteristic to speech cause or effect. LkS-E (163) says that Buddha obtained this mark of a great man because in a past life he “put away idle talk, revolted from idle talk, and became one who spoke in due season, in accordance with the facts, words full of meaning....” LVS-E (651) says that Buddha is called the one with a lion’s jaw “because he has long given up everything, like a beggar, addressing sweet words to all who approach, despising none, deceiving none, turning none away, fulfilling their desires with gifts and firm support.”

- 18) He has (obtained) ‘forty equal teeth,’ a mark of a great man, with whole, entire teeth. In the enjoyment of a little food at one time, he eats without breaking the food, revolving it in his mouth so much so that not even a single drop of food [is broken].

Aside from the fact that there is no such thing as a human with 40 teeth (34 is the maximum), most of the scriptural tradition is in agreement on this point. The LVS-E (651) attributes this sign to the fact that Buddha “has given up harsh words and chants which foster divisiveness, eager to bring all into accord, speaking against slander and argument, reciting mantras of conciliation.” The LkS-E (651) is very similar, citing Buddha’s rejection of ‘abusive speech’ in a past life as the motivating factor behind this *lakṣaṇa*. Once again only the Gṇv has the intriguing description of the Buddha eating without breaking even a single drop of food. Although the significance of this particular characteristic is not obvious, it may have something to do with

vegetarianism, as it is impossible to eat meat without cutting or breaking it. The significance of the number 40 itself is less problematic, considering the Hindu/Buddhist fascination for numbers and lists. The LVS-E (21) itself has a long list of 40 actions, aspirations, liberations, etc., and it is no secret that in the Western religious tradition 40 is just as evocative a number.

- 19) He also has (achieved the state of) ‘close-and-equal teeth,’ the mark of a great man. His teeth are close and equal, free from flaws, contiguous, even, well-proportioned; with them he enjoys his food without attachment, without ticking, without obstruction,⁵¹ without putrefaction or ulceration⁵² or covering over⁵³ and without sticking fast.⁵⁴

Several of these descriptive words are technical and obscure. Edgerton tries to make some sense of them as per the references above. None of the other sūtras contain any relevant description of what is meant by this *lakṣaṇa*, and Gṇv offers a valuable glimpse into early first millenium concepts of dental hygiene. LVS-E (651) relates the sign to the Buddha’s compassionate use of speech and teaching and LkS-E (165) lumps it with the preceding *lakṣaṇa*. LVS-E (651) also translates ‘*avirala*’ as ‘firm and good,’ which Burnouf maintains is correct, along with ‘close.’⁵⁵ The Tibetan *Mahāvyutpatti* translates it as ‘well-arranged teeth’ (‘*tshems thags bzang ba*’).⁵⁶

- 20) He also has (achieved the state of) even teeth, the mark of a great man. His teeth are not deficient, not excessive, not bent upwards or downwards, not broken, equal throughout including the middle, not lost, not split. The prince’s teeth are very white, free from afflictions (*nir-upa-kleśa*), very bright, purified, well put together and lovely.

Some sources (e.g. the *Ratnagotravibhāga*⁵⁷ and *Mahāvyutpatti*⁵⁸) have this as two points (‘*sama*’ and ‘*śuśukla*’, ‘very white’), but the Gṇv appears to treat it as one, for if they are considered as two the *lakṣaṇas* total 33. In a rare attempt to directly correlate the physical mark with the spiritual, LVS-E (651) accounts for Buddha’s white teeth because of his ‘white’ disposition: “he has long abandoned the dark side and accumulated the white roots of virtue, giving up the growth of dark deeds while encouraging the white, painting the caityas of the Tathāgatas with a mixture of chalk and milk, giving milk, cooked food, white garments, garlands of *sumana*, *vārṣika* and *dhanuṣkarī* flowers, and beautiful bouquets of white flowers.” Only the Gṇv goes into this kind of detail about the nature of the Buddha’s teeth. LkS-E (165) has “even and very lustrous teeth” for this *lakṣaṇa* and attributes it to Buddha’s

“putting away wrong livelihood” in a previous life and not cheating and hurting people

- 21) He also has (achieved the state of) an excellent, long tongue, the mark of a great man. His extended tongue is thin, soft, very tender, suitable, pleasing, quickly moving, able to cover the globe of his face,⁵⁹ endowed with the resolution to explain the complete letter and spirit of the path of truth.⁶⁰

The last 8-word compound is a real mouthful, but straightforwardly expresses the meaning of this *lakṣaṇa*. According to Edgerton, ‘*vyañjana*’ has the technical sense of ‘sound’ and contrasts with ‘*artha*’ which is ‘meaning.’⁶¹ Why Buddha’s tongue should be able to cover his face is unknown; the only other places it is mentioned is in the *Arthaviniścaya Sūtra*⁶² and the *Brahmāyu Sutta*.⁶³ LVS-E (162) connects the feature with Buddha’s abandonment of erroneous speech, reciting the Dharma, etc., as does LkS-E (162) which claims that the feature arises because in a former life Buddha “revolted from rough language and became an habitual speaker of whatsoever words are blameless, pleasant to the ear, lovely, reaching to the heart...” etc.

- 22) The prince has the voice of Brahma, delightful in tone. His acts of speaking in talk and conversation are like the twittering of bird cries and beautiful songs and his voice sounds like a song with the tones of all instruments.⁶⁴ He raises his voice, rejoicing for all the world, developing the path and delighting in it by speech. Full of the Brahma voice, he transcends the circle of [just] his audience and he answers the cry of all.

Eloquently presented, the description universalizes this *lakṣaṇa*, and is unparalleled in any other source. LkS-E (162) includes this characteristic with the previous one; LVS-E (652) relates it to the fact that Buddha has long given up false speech and his words are “loving and compassionate, joyous pleasant, sweet and sympathetic...” Some sources liken the voice to a bird (‘*kalaviṅka*’),⁶⁵ which Burnouf concludes is a sparrow (‘passereau’). The Tibetans translate this *lakṣaṇa* as ‘Brahma-like melodious voice’ (‘*tshangs pa’i dbyangs*’),⁶⁶ and note that Brahma’s voice had 60 sets of overtones.⁶⁷

- 23) The prince had very dark blue eyes, transparent eyes, pure eyes, clear eyes, serene eyes, wise eyes, good-looking eyes, eyes shining brightly, cheerful eyes.

LVS (105) also has ‘*abhiniṭa-netra*’ (translated as ‘deep black eyes in LVS-E, 155) and LkS-E (157) renders it as ‘intensely blue’, conflating it with the next characteristic, ‘eyelashes like a cow.’ The *Mahāvīyutpatti* adds ‘*ba’i rdzi ma lta bu*’ (‘like the eyelashes of a cow’) and also combines the two characteristics in one,⁶⁸ as does V.S. Agrawala, “The Thirty-Two Marks of the Buddha Body.”⁶⁹ LVS-E (652) says the feature reflects the fact that the Buddha “has long gazed upon beings benevolently, like a father...regarding all with compassion...having gazed at the *caityas* of the Tathāgatas without blinking...” LkS-E (157) equates the feature with a past life of “looking not askance nor obliquely nor furtively, but with upright candid and lofty mind contemplating people with affectionate eyes...”

- 24) The prince has the eyelashes of a cow. They are the home of the eye, perfectly pure and lotus-hued, the same colour as the eye, a smooth colour like the eye, a beautiful colour like the eye, an extension of the colour of the eye, a completely saturated, thoroughly imbued colour as with the eye.

As noted above, in many cases this feature is joined with the previous one. LVS-E (652) attributes it to the fact that the Buddha “has long abandoned base thoughts and feelings, his brow never wrinkled, his face ever smiling...” No commentator makes the obvious connection between Buddha’s eyebrows and the sacredness of the animal in Hindu culture (*gopa* - ‘cowherd’ - being one of Kṛṣṇa’s titles and ‘Gautama,’ - ‘most cows’ or ‘largest cow’ - being Buddha’s clan name).

- 25) Appearing in between his eyebrows he had a circle of hair, beautiful, soft, suitable, very delicate, fuzzy, [the hairs] in mutual contact, pure, clear, the colour of snow, like a cluster of moons and a lustre of splendour like a very white garland of rays.

This is the famous ‘third eye’ which emanates from Buddha’s forehead at the beginning of the Lotus Sūtra and lights up the worlds. The *ūrṇā* is the sign of future grandeur, according to Burnouf.⁷⁰ And the Tibetans translate it as ‘*mdzod spu*’ or ‘hair of treasure,’⁷¹ which *Illuminator Tibetan English Dictionary* identifies as a single hair.⁷² LVS (105) describes it as ‘*hima-rajata-prakāśā*’ or ‘shining moon white’ and later (LVS-E, 653) says the circle of hair curls to the right, attributing the *ūrṇā* to Buddha’s offerings and teachings and immense accumulation of virtue. LkS-E (160) says that Buddha has “between the eyebrows a hairy mole, white and like soft cotton-down” resulting from a past life where he “put away lying... and

became a truth-speaker.”

- 26) On his head an excrescence had come into being. It was beautiful (well-born) wholly circular, placed in the middle (of his head), an ornament for his hair, manifested as 100,000 koṭis of jewel-petalled lotuses, the chief thing in the middle of his head, unlimited and placed equidistant all around.

‘*ahārdhyatā*’ is untranslatable and may be a misprint. Burnouf devotes a long discussion to this *lakṣaṇa*, as it figures so prominently in Buddhist art.⁷³ The word *uṣṇīṣa* has been variously viewed as a turban (the primary Sanskrit meaning), a manner of doing the hair and thirdly, an excrescence (i.e., growth) on the top of the head. He decides on the latter, which is how the Tibetans take it.⁷⁴ LVS-E (653) translates it both as a “protuberance of the skull” and “the one with the unseen diadem” because “he has long bowed his head to the feet of his parents, the feet of *śramaṇas*, *brāhmins*, and spiritual teachers....” ‘Diadem’ is one of the Sanskrit meanings for *uṣṇīṣa*, although it seems out of place in this context. LkS-E (158) has ‘head like a royal turban’ and attributes it to Buddha’s past life when he was a “leader among men in goodness, foremost in virtuous deed and word and thought...” etc., In the Tibetan tradition the protuberance results from the practice of ‘pho-ba’ or ‘transference’, one of the 6 yogas of Naropa where one practices ejecting the consciousness through the top of the head (while alive) in preparation for death. This practice is described in Evans-Wentz, *Tibetan Yoga and Secret Doctrines*; continued practice results in “a swelling-up of the flesh on the crown of the head [around the aperture of Brahmā].”⁷⁵ ‘*Gaṇḍa-vyūha*’ itself is often translated as ‘topknot’ - i.e. the cone-shaped elevation on the crown of the Buddha’s head⁷⁶ – and refers to the *uṣṇīṣa*.

- 27) The prince has fine skin. On his body he had no dust, no dirt, no wetness, no creases, no wrinkles, no weakness, no fracture, no morbid displacement of the humours, no spreading of a cutaneous eruption, no inequality and no bone decay.⁷⁷

Here is *jāla* used in a negative meaning for ‘creases’ which further suggests that Burnouf’s reading of the reticulation feature is wrong.⁷⁸ LVS combines this feature and the next into one (*sūkṣma-suvaṇṇa-varṇa-chavī*) in the initial list (155), but then separates them into two when explicating their meaning (649). His ‘fine, smooth skin’ results from Buddha giving to parents etc. worthy offerings like baths and ointments, clarified butter, liniments of sesame oil, good clothing, etc. His golden skin comes from love and patience and adorning the caityas of the Tathāgatas with golden objects and sprinkling

gold dust all around. The LkS-E (149) explanation seems to have nothing to do with the mark (“his skin so delicately smooth that no dust cleaves to his body”); in his former life the Buddha-to-be questioned recluses or brahmins about the meaning of life, asking, “What is good? What is bad? What is right? What is wrong?” *Mahāvīyutpatti* also combines this feature with the next.⁷⁹

- 28) The prince has golden colour skin. His appearance is like gold, the gold from Jambu, with a halo extending in all directions, decorated all around with a circle of splendour blazing like gold; his body is also decorated with a clear, splendid light, and fragrance exudes from every pore of his skin.

This is the companion *lakṣaṇa* to the previous attribute. LkS-E (150-151) renders it as “his complexion is like bronze and his skin like gold (Pali: *suvaṇṇavaṇṇo hoti kañcanasannibhattaco*), the result of a former life where he lived “without wrath, full of serenity”, never manifesting the baser emotions.

- 29) The prince had hairs one by one. Every single one of his hairs in every single one of his pores appears coiled, turning to the reverential (to the right), the colour of a dark-blue/green cat’s eye gem, well arranged, well situated, well rooted.

This feature is shortened to ‘*ekaika-romā*’ (‘hair, one by one’) in LVS (105). LkS-E (160) has “down growing in separate hairs, all over his body,” and includes it with the *ūṇā* feature. LVS-E (650) attributes ‘each hair rising distinctly’ to the Buddha’s “attendance on *paṇḍitas*, asking about virtue and non-virtue...clearing away debris from the *caityas* of the Tathāgatas, removing the spiders and worms, the dirt and faded flowers, the cobwebs and weeds.” Turning to the right is a traditional Hindu/Buddhist showing of respect – one circumambulates a person (or a holy shrine) always with the right shoulder facing the person or object.

- 30) The prince had hair on the upper part of his body (or ‘The hair on the prince’s body turns upwards’) which was [turned to the right], incapable of turning back, not to be turned back, unadulterated.

This *lakṣaṇa* continues the former. Both LS and LV have them as two as well, although LkS-E (147) has ‘the down on his body turns upward...’, as does the Tibetan *Mahāvīyutpatti* (*sku’i spu gyen tu phyogs pa*, ‘the hairs of the body

turn upward'), while LVS (105) has *ūrdhva-agra-abhiprakṣiṇa-āvarta-romāḥ* ('hair turning to the right, their tips upwards'). Gṇv has *ūrdhva-aṅga-romā*, which seems to mean 'upper-body hair' (as does Burnouf⁸⁰), but the phrase probably means hairs of the body turning upwards as most interpret it. LkS-E (147) includes this *lakṣaṇa* with the 'ankles like rounded shells' (see #3 above). LVS-E (648) attributes the characteristic to Buddha's habit of circumambulating worthy persons and caityas; *avinivartanīya* and *apratyudāvartanīya* are clearly also *double-entendres* for Buddha's spiritual progress, which allows no regression.

- 31) The prince has (achieved the mark of a great man, having the condition of) hair which is the colour of sapphire. He has hair appearing like the dark blue jewels of Vairocana, lovely, soft, nicely curled, ring-like, turning to the right, well rooted and grown, unsurpassed, not damaged, not dishevelled, and abiding in a proper condition of evenness.

This *lakṣaṇa* is quite different from LVS (105) where the Buddha's hair is also turned to the right and likened to the colour of a peacock's tail (*mayūra-kalāpa*). Burnouf suggests that the dark colour and curls in Buddha's hair may point to an African origin and leaves it up to the reader to decide between divergent theories.⁸¹ LS does not have this feature. Tibetan only has *dbu skra g-yas su 'khyil ba*, 'head hairs curling to the right,' and fails to note the colour.⁸² LVS-E (155) has both features but there is no explanation of the feature's genesis.

- 32) Moreover, the king's son Lord of Splendour has (achieved the mark of a great man, the state of) roundness like a banyan tree, his roundness is lovely on all sides, [and reflecting that fact] he is good to all, he is kind to everyone. He acted agreeably in their presence, even when [people] were insatiable. Even from the back, from the right, from the left, when going, or standing, when sitting, or speaking, or even when he was silent, he acted agreeably winning people's hearts, even when they were insatiable.

The expression '*atṛpti-kara*' is problematic as it means literally 'not giving satisfaction.' Thus it is an unlikely epithet of the Buddha. '*atṛpti*' also means 'insatiability' so I have translated it as referring to the 'everyone' with whom Buddha is interacting. The '*kara*' ('causer', 'maker', 'doer'), however, does not fit very well. An alternative translation is 'in his presence, he is an agreeable sight, causing insatiability' (to remain there).

None of the other writings have anything similar to Gṇv. LkS-E (138) renders this *lakṣaṇa* as: “his proportions have the symmetry of the banyan-tree; the length of his body is equal to the compass of his arms, and the compass of his arms is equal to his height.” For the explanation of its origin it is lumped together with the feature #14, re: Buddha’s arms reaching his knees. LVS-E (649) links this feature to Buddha’s moderation, restraint and helping other people. *Mahāvvyutpatti* has “his body is broad and extensive like the *figus religiosa*” (*shing nya gro dha ltar chu zheng gab pa*).⁸³ Clearly the repetition of *samantabhadra* in its literal sense above is meant to remind us of the primordial Buddha Samantabhadra (the *ādi-buddha*) who is also associated with Buddha *Vairocana* (‘belonging to the sun’), mentioned in the previous *lakṣaṇa* description.

O son of a good family, the body of the king’s son “Lord of Splendour” is highly decorated with these 32 marks of a great man. He shows a gracious aspect to all beings (*apratikūla*, ‘not obstinate’ or ‘yielding’), fulfilling all their purposes, causing all beings joy.

So ends this remarkable section of the Gṇv. There is nothing like it in all the literature consulted. Most works are simple lists (*Māhavyutpatti*, *Ratnogotravibhāga*, *Bodhisattvabhūmi*, *Arthaviniścaya Sūtra*, *Mahāvastu*, etc.). Only two try to explain the marks in any way. The LV is a work of great devotional beauty and profound faith, but the *lakṣaṇas*’ explanations usually have little direct relevance to the attribute. This is even worse in the LS where there is an almost complete disconnect between attribute and its cause. The translator, T.W.R. Davids opines that “most of the marks are so absurd, considered as marks of any human, that they are probably mythological in origin...our Suttanta seems gravely ironical in the contrast it makes between the absurdity of the marks and the beauty of the ethical qualities they are supposed to mean.”⁸⁴

Conclusion

Are they so absurd? It was a natural human tendency to try and universalize the Buddha - not only his teachings, but his body as well, and the 32 *lakṣaṇas* are what resulted. In Hīnayāna and Mahāyāna Buddhism, body, speech and mind are a unified whole, so it is only natural that each would interrelate and reflect the other. No doubt they were taken over from the ancient Hindu tradition of the *mahāpuruṣa*. No doubt much of the significance of the features was lost and many of the *lakṣaṇa* interpretations are contrived and draw a fanciful connection where none really exists. Yet in several cases Gṇv succeeds in explaining them so well, they seem a natural reflection and expression of the

Buddha's greatness and his mission of love and compassion⁸⁵.

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Gaṇḍavyūha Sūtra: Sanskrit (Romanized) passage on the 32 marks:

tasyāṃ khalu druma-meru-śrīyāṃ rāja-dhānyāṃ dhana-patir nāma
rājā abhūt maṇḍalikāḥ | tasya catur-aśīti-strī-sahasrāṇy antaḥpuram
abhūt | pañca ca amātya-śatāṇy abhūvan | rājñāḥ khalu punar
dhana-pateḥ pañca putra-śatāṇy abhūvan sarveṣāṃ sūrāṇāṃ vīrāṇāṃ
varāṅga-rūpiṇāṃ para-sainya-pramardakānāṃ prāsādikānāṃ
darśanīyānāṃ parama-śubha-varṇa-puṣkalatayā samanvāgatānāṃ |
rājñāḥ khalu punar dhana-pateḥ padma-śrī-garbha-saṃbhavā nāma
agramahiṣī abhūt teṣāṃ catur-aśīteḥ strī-sahasrāṇāṃ pramukhā |
tasyāṃ tejodhipatir nāma putro 'bhūd abhīrūpaḥ prāsādikō
darśanīyaḥ dvā-triṃśan-mahāpuruṣa-lakṣaṇa-samalaṃkṛta-
kāyaḥ | tasyemāni dvā-triṃśan-mahāpuruṣa-lakṣaṇāṇy abhūvan |

1 yad uta | supratīṣṭhita-pāṇi-pādaḥ tejodhipati-rāja-kumāro 'bhūt |
samam mahā-prthivyāṃ pāda-talāv utkṣipati samam nikṣipati
nikṣipamś ca sarvāvat pāda-talābhyāṃ samam mahā-prthivīm
saṃsprśati |

2 pāda-talayoś cāsyā cakrāṇi jātāni sahasrārāṇi sanābhīni
sanemikāni sarvākāra-paripūrṇāni surucirāṇi darśanīyāni |

3 ucchaṅkha-pādatā cāsyā abhinirvṛttābhūt suvyakta-paramopaśobhitā
uparī pāda-cchavi-kusuma-garbhātireka-prabhāsvarā |

4 ubhe cāsyā hasta-pāda-tale jālīni abhūtāṃ vicitra-
suvibhaktācchidrāparisrāviṇī tad-yathā dhṛta-rāṣṭrasya haṃsa-rājasya |

5 āyata-pāda-pārṣṇitā asyābhinirvṛttābhūt parīśuddhā prabhāsvarā
sarva-ratna-varṇāvabhāsa-pramuktā |

6 dīrghā asyāṅgulayo 'bhūvan vṛttāḥ samāyata-saṃdhayaḥ | sa tāḥ
samam prthivyāṃ pratīṣṭhāpayām āsa samuddharati sma |

7 mṛdūni cāsyā hasta-pāda-talāṇy abhūvan kācilindikātireka-sukha-
saṃsparśāni | sa tair yān sprśati striyaṃ vā puruṣaṃ vā dāraḥ
vā dārikāṃ vā sarve te prīti-manaso 'bhūvan parama-sukha-
saumanasya-samarpitāḥ |

8 aiṇeya-jaṅghatā cāsyā abhinirvṛttābhūt | tasya jaṅghe anupūrva-
samudgate abhūtāṃ racite vṛtte sujāte aiṇeyasyeva mṛga-rājñāḥ |
nainam kaścit samartho 'nujavitum anuprāptum vā na ca vrajan
klamam āpadyate sma |

9 *saptotsadaḥ khalu punaḥ sa tejodhipati-rāja-kumāro 'bhūt / tasya dvayoh pādayor dvāv utsadau jātāv abhūtām vṛttau sujātau suparipūrṇāv adṛśya-saṁdhī suracitau darśanīyau dvau hastayor dvāv aṁsa-kūṭayoh prṣṭhato grīvāyām ekaḥ /*

10 *kośa-gata-basti-guhyatā cāśya mahāpuruṣa-lakṣaṇam abhinirvṛttam abhūt / suguptam asya kośa-basti-guhyam abhūn nimagnaṁ saṁchāditam tad yathā hasty ājāneyasya vā aśvājāneyasya vā / nāśya kaścit strī vā puruṣo vā dārako vā dārikā vā vṛddho vā madhyo vā daharo vā gururvā guru-sthānīyo vā nirvasanasyāpy apaśyad anyatra svaparibhogena naimittikena vā kāmopacitena /*

11 *siṁha-pūrvārdha-kāyaḥ khalu punaḥ sa tejodhipati-rāja-kumāro 'bhūt / anupūrvodgata-śarīra upavistīrṇa-vṛtorasko 'bhijāta-mṛga-rājātireka-susaṁsthita-samucchrayaḥ /*

12 *citāntarāmsaḥ khalu punar abhavat sūpacita-śarīraḥ suvibhakta-samucchraya sarva-kāya-sama-bhāga-pratiṣṭhitaḥ anūna-gātraḥ anunnata-gātro 'pariṇat-agātro maṇi-phalaka-visṛṣṭātireka-dyuti-gātraḥ /*

13 *saṁvṛtta-skandhaḥ khalu punar abhavat / vṛttāvasya skandhāv abhūtām pīṇau śubhau suparipuṣṭau /*

14 *pralamba-bāhutā mahā-puruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar*

abhavat / so 'navanamanenobhābhyām pāṇibhyām jānu-maṇḍale parimārjati parāmṛśati sama-bhāga-sthitena śarīreṇa /

15 *bṛhad-ṛju-gātra-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar abhavat sarvāvaropeta-paramāṇu-sama-gātraḥ praśama-gātro guru-gātraḥ prasanna-gātraḥ prahlāda-gātraḥ /*

16 *kambu-grīvātā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar abhavat adīna-kaṇṭhaś ca / tasya yāvatyo grīvā-sāmantakena mukha-sāmantakena ca rasa-haraṇyaḥ tāḥ sarvāḥ samā abhūvan samantāḥ suparipūrṇāḥ /*

17 *siṁha-ganutā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar abhavat suniṣpīḍita-hanuḥ suparipūrṇa-mukha-maṇḍalaḥ sujāta-parisuddha mukha-maṇḍalaḥ svāyata-mukha-dvāro 'pavivaraḥ /*

18 *sama-catvāriṁśad dantatā-mahā-puruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar abhūt anūna-daśanaḥ / tasya kiṁcid bhakta-paribhogeṣu ekavāram api mukha-bhaktaṁ parivartamānam asaṁbhinnam abhyavahāram agamat antaśa ekodana-bindur api /*

19 *aviralāviśama-dantatā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punar abhavat / aviralā aviśamā asya dantā abhūvan acchidra-saṁdhayaḥ samāḥ suvibhaktāḥ yair asyāhāraṁ paribhuñjānasya nābhūt saṅgo vā parisaṅgoparudvaṅgo vā upakledo vā abhiṣyando vā paryavanāho vā atisarjanaṁ vā /*

20 sama-dantatā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ khalu punar abhavat sama-danto nona-danto nādhika-danto nonnata-danto na saṃnata-danto na saṃbhinna-dantaḥ samantamadhya-danto 'nutsanna-danto avinirbhinna-dantaḥ | suśukla-damṣṭraś ca kumāro 'bhūt nirupa-kleśa-daṣṭraḥ suprasanna-damṣṭraḥ supariśuddha-damṣṭraḥ susamsthita-vicitra-damṣṭraḥ |

21 suprabhūta-jihvatā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ khalu punar abhavat | prabhūtā cāśya jīhvā abhūt tanvī mṛdvī sukumārā karmaṇyā kamaṇyā laghu-parivartiniḥ mukha-maṇḍala-saṃchādaniḥ tathya-pathyārtha-vyañjana-pada-nirukty-adhiṣṭhāna-saṃprayuktā |

22 brahma-svaraś ca sa kumāro 'bhūd abhirucira-svaraḥ sarva-tūrya-nirnāda-gīta-vādyā-ghoṣa-manojña-ruta-ravitālāpa-samlāpa-vāk-karma-pravyāhāraḥ | vāk-pathābhirati-saṃjananiṃ sarva-lokābhinandinim vācam udīrayati sma | brahmātirekeṇa svareṇa ca paṣaṇ maṇḍalam atikrāmati sarvaṃ ca anuravati |

23 abhinīla-netraś ca sa kumāro 'bhūd accha-netraḥ pariśuddha-netraḥ prabhāsvara-netraḥ viprasanna-netro 'bhirūpa-netro darśanīya-netraḥ surucira-netraḥ prahasita-netraḥ |

24 go-pakṣmo sa kumāro 'bhūt padma-rāga-suviśuddha-cakṣur āyatanāḥ sama-netra-raṅgaḥ sama-saḍṛśa-netra-raṅgaḥ sujāta-netra-raṅgaḥ āyata-netra-raṅgaḥ paripūrṇa-netra-raṅgaḥ supratīṣṭhita-netra-raṅgaḥ |

25 bhrūvo [']ntare cāśya ūṇām jātābhūn mṛdvī karmaṇyā sukumārākula-saṃsparśā svacchā śuddhā prabhāsvarā hima-guḍikā-tuṣāra-varṇā suśukla-raśmi-maṇḍala-prabhāva-bhāsā |

26 mūrdhni ca asyoṣṇīṣam abhinirvṛttam abhūt sujātaṃ samanta-parimaṇḍalaṃ madhyābhinyasta-keśālaṃkāraṃ koṭī-śata-sahasra-patra-ratna-padma-saṃdarśitaṃ samantāt-sama-bhāga-pratīṣṭhitaṃ aparimitam ahārdhyatā-pradhāna-madhyam |

27 sūkṣma-cchaviś ca sa kumāro 'bhūt | nasya kāye rajo vā malo vā kledo vā jālaṃ vā valī vā śaithilyaṃ vā bhaṅgo vā prasaraṇaṃ vā viśaraṇaṃ vā asaṃaṃ vā asthiṣata |

28 suvarṇa-varṇa-cchaviś ca sa kumāro 'bhūj jāmbū-nada-hema-nirbhāsaḥ samanta-vyāma-prabhaḥ kāñcanaika-jvālā-prabhā-maṇḍalopaśobhitaḥ sarva-roma-kūpa-pramukta-gandha-raśmi-vitimira-prabhāsvara-śarīrālaṃkāraḥ |

29 ekaika-romā ca sa kumāro 'bhūt | ekaika-romasya ekaikasmin roma-kūpe roma jātaṃ abhūn nīla-vaiḍūrya-varṇa-pradakṣiṇāvarta-kunḍala-jātaṃ supariśamcitaṃ suniviṣṭaṃ supratīṣṭhitaṃ |

30 ūrdhvāṅga-romā ca sa kumāro 'bhūd avinivartanīya-romā apratyudāvartanīya-romā asaṃsṛṣṭa-romā |

31 indranīla-varṇa-keśatā-mahāpuruṣa-lakṣaṇa-pratilabdhaḥ sa kumāro

‘bhūt / tasya nīlāḥ keśā abhūvan vairocana-maṇi-ratna-nīla-varṇa-nirbhāsāḥ snigdha mṛdavaḥ sukuñcitāḥ pradakṣiṇā-varta-kuṇḍalinaḥ sujāta-mūlā anuddhatāḥ niṣpīḍitā asaṃlulitāḥ samasadrśa-sthāna-saṃsthitāḥ /

32 nyagrodha-parimaṇḍalatā-mahā-puruṣa-lakṣaṇa-pratilabdhaḥ sa khalu punaḥ tejodhipatī rāja-kumāro ‘bhūt samantabhadra-parimaṇḍalaḥ samantabhadraḥ samanta-prāsādikāḥ / sa purato ‘py atrptikara-cāru-darśano ‘bhūt / prṣṭhato ‘pi dakṣiṇato ‘pi vāmato ‘pi gacchann api tiṣṭhann api niṣaṇṇo ‘pi bhāṣamāno ‘pi tūṣṇībhūto ‘pi atrptikara-manāpa-cāru-darśano ‘bhūt /

ebhiḥ kula-putra dvā-triṃsatā mahāpuruṣa-lakṣaṇaiḥ samalamkṛta-kāyaḥ sa tejodhipatī rāja-kumāro ‘bhūt sarva-sattvāpratīkūla-darśanaḥ sarvābhiprāya-paripūrika-darśanaḥ sarva-sattva-ratikara-darśanaḥ //

NOTES

- ¹ B.T. Rahula, *A Critical Study of the Mahāvastu* (Delhi: Motilal Banarsidass, 1978), 174.
- ² *The Lalitavistara Sūtra: The Voice of the Buddha, The Beauty of Compassion*, vols. 1 & 2, trans. Gwendolyn Bays (Dharma Publishing, 1983), 30-35.
- ³ Sir Monier-Williams, *A Sanskrit-English Dictionary* (Motilal Banarsidass, 1993), 381. Bharata is the eponymous ancestor of the Indian people and the person after whom the Mahābhārata was named.
- ⁴ *Lalitavistara Sūtra*, trans. Bays, 35.
- ⁵ Sutta 30; PTS 3:143 ff.
- ⁶ Sutta 14; PTS 2:16-19
- ⁷ Sutta 91; PTS 2:136-137
- ⁸ A Sanskrit Mahayana version of a text which originated as a poetic Sarvāstivāda biography of the Buddha. Date: between the second century B.C.E. and the second century C.E. See A.K. Warder, *Indian Buddhism* (Delhi: Motilal Banarsidass, 3rd ed. 2000), 318-19.
- ⁹ The ‘Great Story,’ a collection of legendary biographical materials on the Buddha produced by the Mahāsāṅghika school, or more precisely, its offshoot, the Lokottaravāda, the ‘Transcendent’ school, of early Buddhism. Date: between the second century B.C.E. and the second century C.E. See Warder, *Indian Buddhism*, 266 and 318.
- ¹⁰ A Sanskrit Mahāyāna work traditionally attributed to the Indian Buddhist, Asaṅga (3rd century C.E.).
- ¹¹ A Sanskrit-Tibetan lexicon initiated in the 8th century C.E. by Tibetan king Trisong Detsen to facilitate the translation of Indian Mahāyāna and Vajrayāna texts into Tibetan.
- ¹² An Indian Sanskrit Mahāyāna work of the 3rd century C.E.

traditionally held by Tibetans to have been dictated to Asaṅga by Maitreya. Chinese tradition attributes it to one Sthiramati. See Warder, *Indian Buddhism*, 383 and 386.

- 13 A Sanskrit Abhidharma compendium, probably of Sautrāntika origin, date unknown.
- 14 A Sanskrit compilation of Buddhist terms and lists, traditionally attributed to Nagarjuna, date/provenance unknown.
- 15 The longest *sūtra* in the *Avataṃsaka Sūtra*, the *Gaṇḍavyūha Sūtra* is a collection of materials artistically fashioned into a religious novel narrating the pilgrimage of a young man named Sudhana as he undertakes a pilgrimage in search of enlightenment at the behest of the bodhisattva Mañjuśrī. The meaning of the title is difficult: Warder, *Indian Buddhism*, 402, offers 'Array of Flowers' or 'Bouquet.' Warder observes: "The *Gaṇḍavyūha Sūtra* is a literary masterpiece, the most readable of all the Mahāyāna *sūtra* and almost the only one organized as a balanced work of art on an effective plan." Warder further notes that internal evidence in the *Sūtra* indicates an origin in South India.
- 16 "The Bodhisattva in his last existence enters into the womb of a woman whose wisdom and intelligence are well known to all; she neglects no duty; she is of perfect lineage and birth. Her figure is perfect, her name is perfect, her proportions are perfect. She has not yet given birth and has perfect morals. Completely self-sacrificing, she is always smiling. Gentle and wise, fearless, experienced, learned, and guileless, she is without artifice, without anger, without jealousy and greed, without frivolity, and without inconstancy. She is not a gossip; she is patient, strong, modest, chaste and emotionally stable. Desire, hatred, and ignorance have little hold upon her, and she is free from all possible faults of the feminine sex. She is strongly devoted to her husband." *Lalitavistara Sūtra*, trans. Bays, 42.
- 17 LVS-E, 647-653.
- 18 The original Sanskrit was lost, except for the *Gaṇḍavyūha Sūtra* and Daśabhūmika.
- 19 See Thomas Cleary, *The Flower Ornament Scripture, A Translation of the Avataṃsaka Sutra* (Boston: Shambhala, 1993), 1407.
- 20 *Gaṇḍavyūha Sūtra*, in *Buddhist Sanskrit Texts*, no. 5, ed. P.L. Vaidya (Darbhanga: The Mithila Institute, 1960), 309-311.
- 21 LkS = PTS edition of the Pali *Lakkhana Sutta*. English translation, LkS-E = *Lakkhana Suttanta*, in *Sacred Books of the Buddhists*, vol 4, ed. T.W. Rhys Davids (Oxford: Pali Text Society, 1921).
- 22 LVS = S. Lefmann, *Leben und Lehre des Çākya-Buddha: Textausgabe mit Varianten-, Metren- und Wörterverzeichnis* (Halle, 1902). English translation, LVS-E = *The Lalitavistara Sūtra: The Voice of the Buddha*,

The Beauty of Compassion, vols. 1 & 2, trans. Gwendolyn Bays (Dharma Publishing, 1983).

- 23 This may be a reference to one of the five trees of paradise. N.H. Samtani, *The Arthaviniścaya Sūtra and Its Commentary*, Tibetan Sanskrit Words Series Vol. XIII (Patna: K.P. Jayaswal Research Institute, 1971), 123. Samtani is commenting on an unknown commentator of the *Arthaviniścaya Sūtra*.
- 24 In his commentary on the 32 marks in *Le Lotus de la Bonne Loi*, trans. M.E. Burnouf (Librairie D’Amerique et D’Orient, 1852; 1973), 575. *Buddhist Hybrid Sanskrit Grammar and Dictionary*, vol 1, Grammar, vol 2, Dictionary (Delhi: Motilal Banarsidass, 1998) 118.
- 25 V.S. Agrawala, “The Thirty-Two Marks of the Buddha Body,” in *Journal of Oriental Institute*, University of Baroda, vol I (1951): 20.
- 26 Burnouf, *Le Lotus de la Bonne Loi*, 573.
- 27 ‘Down’ is another laksana – see below.
- 28 Electronic version by Tony Duff: LXIII (14), 26. Available through purchase on the web, <http://www.tibet.dk/tcc/>
- 29 I.e. “not made with a filter/sieve”: see Edgerton, *Buddhist Hybrid Sanskrit Dictionary*, Vol. 2, 332.
- 30 *Arthaviniścaya Sūtra*, 124.
- 31 A. B. Gajendragadkar, *The Abhijñāna-śakuntalā of Kalidasa* (Surat: The Popular Publishing House, 1962), 178.
- 32 *Le Lotus de la Bonne Loi*, 574-5.
- 33 Dr. O. Bendz, in a verbal communication.
- 34 LXIII (14), 31: *zhab kyi rting pa yangs pa*, “feet with broad heels.”
- 35 *The Shambhala Dictionary of Buddhism and Zen* (Boston Shambhala Publications, 1991), 148.
- 36 Edgerton, *Buddhist Hybrid Sanskrit Dictionary*, 175
- 37 Monier Williams Dictionary, 266.
- 38 *Le Lotus de la Bonne Loi*, 572.
- 39 LXIII (14), 15.
- 40 *Buddhist Hybrid Sanskrit Dictionary*, 126.
- 41 *Arthaviniścaya Sūtra*, 125.
- 42 LXIII (14) 16.
- 43 *Le Lotus de la Bonne Loi*, 568
- 44 Or ‘not inferior neck’ per *Buddhist Hybrid Sanskrit Dictionary*, 459.
- 45 Samtani, 125-6
- 46 Cf. *Buddhist Hybrid Sanskrit Dictionary*, 309.
- 47 *Ibid.*, 45.
- 48 *Ibid.*
- 49 *upa-rudvaṅga*, w.r. for *upa-ruddhāṅga*, per *Buddhist Hybrid Sanskrit*

Dictionary, 331.

⁵⁰ *abhiṣyanda*, “oozing/flowing”, ulceration, per *Buddhist Hybrid Sanskrit*, 57.

⁵¹ *paryavanāha* ‘with plaque’? or ‘disease’?

⁵² Or excessive emission of food particles; *atisarjanam*, *Buddhist Hybrid Sanskrit*, 56.

⁵³ *Le Lotus de la Bonne Loi*, 565.

⁵⁴ LXIII(14), 8.

⁵⁵ In V.S. Agrawala, “The Thirty-Two Marks of the Buddha Body,” 21.

⁵⁶ LXIII(14), 7 & 9.

⁵⁷ Edgerton, *Buddhist Hybrid Sanskrit*, 550: *mukha-maṇḍala-saṃchādanī*.

⁵⁸ Literally, ‘truth-path-meaning-sound-complete sentence-explanation-determination-endowed’ (*tathya-pathya-artha-vyaxjana-pada-nirukti-adhiṣṭhāna-saṃprayuktā*).

⁵⁹ *Buddhist Hybrid Sanskrit*, 514.

⁶⁰ Samtani. 126

⁶¹ *Majjhimanikāya* sutta 91; PTS 2:136-137.

⁶² A 14-word bahuvrīhi: *sarva-tūrya-nirnāda-gīta-vādyā-ghoṣa-manojñā-ruta-ravita-ālāpa-saṃlāpa-vāk-karma-pravyāhāra*. (A bahuvrīhi is a Sanskrit compound ending in a noun but acting as an adjective qualifying another noun (in this case ‘kumaro,’ the prince).

⁶³ For example, V.S. Agrawala, “The Thirty-Two Marks of the Buddha Body,” 22. And Burnouf, *Le Lotus de la Bonne Loi*, 565-6.

⁶⁴ *Mahāvīyutpatti*, LXIII(14), 13.

⁶⁵ Tony Duff, *Illuminator Tibetan English Dictionary*, electronic version (Padma Karpo Translation Committee, 2004), under heading ‘*tshangs pa*’i dbyangs’

⁶⁶ LXIII (14), 5.

⁶⁷ Page 21.

⁶⁸ *Le Lotus de la Bonne Loi*, p. 563.

⁶⁹ *Mahāvīyutpatti*, LXIII(14), 4.

⁷⁰ See under *mdzod spu*, ‘urna hair,’ translation of the Sanskrit *urnakesha*. The urna hair is a small hair between the eyebrows; it is elastic but coils up into a ringlet on the forehead when left alone.

⁷¹ *Le Lotus de la Bonne Loi*, 558-560.

⁷² *Mahāvīyutpatti*, LXIII (14), 1: *dbu gtsug tor dang ldan pa*, ‘having a crown protuberance.’

⁷³ W.Y. Evans-Wentz, *Tibetan Yoga and Secret Doctrines* (London: Oxford University Press, 1958), 267.

⁷⁴ *The Shambhala Dictionary of Buddhism and Zen*.

⁷⁵ *asthiṣata* = possible w.r. for *asthiśāta*?

- ⁷⁶ *Le Lotus de la Bonne Loi*, 574-5.
⁷⁷ LXIII (14), 17.
⁷⁸ *Le Lotus de la Bonne Loi*, 571.
⁷⁹ *Le Lotus de la Bonne Loi*, 562: “C’est au lecteur compétent de décider s’il lui semble que la frisure des cheveux d’un Buddha soit la représentation idéalisée d’une chevelure africaine, ou seulement l’exagération d’une de ces chevelures bouclées comme celle que les poètes aiment à célébrer dans l’Indien Krichṇa, ou comme celle qui a fait donner au geurier Ardjuna le nom de Guḍākēṣa, ‘celue don’t les cheveux sont ramassés en boule.’”
⁸⁰ *Mahāvīyutpatti*, LXIII (14), 2.
⁸¹ LXIII (14), 20.
⁸² *Sacred Books of the Buddhists*, vol 4, ed. T.W. Rhys Davids (Oxford: Pali Text Society, 1921), 136.
⁸³ LXIII (14), 20.
⁸⁴ *Sacred Books of the Buddhists*, vol 4, ed. T.W. Rhys Davids (Oxford: Pali Text Society, 1921), 136.
⁸⁵ See also H. V. Guenther, “Excerpts from the Gaṇḍavyūha Sūtra”, *Tibetan Buddhism in Western Perspective* (California: Dharma Publishing, 1977), 3-35 (Editor).

Gaṇḍavyūha śūtra, Buddhist Sanskrit Texts, no. 5, ed. Vaidya, P.L. (Mithila Insitute, Darbhanga, 1960), 309-311.

तस्यां खलु द्रुममेरुश्रियां राजधान्यां धनपतिर्नाम राजा अभूत् मण्डलिकः । तस्य चतुरशीतिस्त्रीसहस्राण्यन्तःपुरमभूत् । पञ्च च अमाल्यशतान्यभूवन् । राज्ञः खलु पुनर्धनपतेः पञ्च पुत्रशतान्यभूवन् सर्वेषां शूराणां वीराणां वराङ्गरूपिणां परसैन्यप्रमर्दकानां 20 प्रासादिकानां दर्शनीयानां परमशुभवर्णपुष्कलतया समन्वागतानाम् । राज्ञः खलु पुनर्धनपतेः पञ्चश्रीगर्भसंभवा नाम अग्रमहिषी अभूत् तेषां चतुरशीतेः स्त्रीसहस्राणां प्रमुखा । तस्यां तेजोधिपतिर्नाम पुत्रोऽभूदभिरूपः प्रासादिको दर्शनीयः द्वात्रिंशन्महापुरुषलक्षणसमलंकृतकायः । तस्येमानि द्वात्रिंशन्महापुरुषलक्षणान्यभूवन् । यदुत—सुप्रतिष्ठितपाणिपादः तेजोधिपतिराजकुमारोऽभूत् । समं महापृथिव्यां पादतलबुद्धिपति, समं निक्षिपति, निक्षिपंश्च 25 सर्वावत्पादतलाम्यां समं महापृथिवीं संस्पृशति । पादतलयोश्चास्य चक्राणि जातानि सहस्राराणि सनाभीनि सनेमिकानि सर्वाकारपरिपूर्णानि सुरचिराणि दर्शनीयानि । उच्छङ्खपादता चास्य अभिनिर्वृत्ताभूत्, सुव्यक्तपरमोपशोभिता उपरि पादच्छविकुसुमगर्भातिरेकप्रभाखरा । उमे चास्य हस्तपादतले जालिनी अभूतां विचित्रसुविभक्ताच्छिद्रापरिस्त्राविणी, तद्यथा धृतराष्ट्रस्य हंसराजस्य । आयतपादपार्ष्णिता अस्याभिनिर्वृत्ता- 30 भूत्परिशुद्धा प्रभाखरा सर्वरत्नवर्णविभासप्रमुक्ता । दीर्घा अस्याङ्गुलयोऽभूवन् वृत्ताः समायतसंघयः । स ताः समं पृथिव्यां प्रतिष्ठापयामास, समुद्धरति स्म । मृदूनि चास्य

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गण्डव्यूहसूत्रम् ।

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हस्तपादतलान्यभूवन् काचिलिन्दिकातिरेकसुखसंस्पर्शानि । स तैर्यान् स्पृशति स्त्रियं वा पुरुषं वा दारकं वा दारिकां वा, सर्वे ते प्रीतिमनसोऽभूवन् परमसुखसौमनस्यसमर्पिताः । ऐणेयजङ्घता चास्य अभिनिर्वृत्ताभूत् । तस्य जङ्घे अनुपूर्वसमुद्रते अभूतां रचिते वृत्ते सुजाते ऐणेयस्येव मृगराज्ञः । नैनं कश्चित्समर्थोऽनुजवितुमनुप्राप्तुं वा, न च व्रजन् क्लममापद्यते ५ स्म । सतोत्सदः खलु पुनः स तेजोधिपतिराजकुमारोऽभूत् । तस्य द्वयोः पादयोर्द्वावुत्सदौ जातावभूतां वृत्तौ सुजातौ सुपरिपूर्णावदृश्यसंधी सुरचितौ दर्शनीयौ, द्वौ हस्तयोर्द्वावंसकृतयोः पृष्ठतौ ग्रीवायामेकः । कोशगतवस्तिगुह्यता चास्य महापुरुषलक्षणमभिनिर्वृत्तमभूत् । सुगुप्तमस्य कोशवस्तिगुह्यमभून्निमग्नं संछादितम्, तद्यथा हस्त्याजानेयस्य वा अश्वाजानेयस्य वा । नास्य कश्चित्स्त्री वा पुरुषो वा दारको वा दारिका वा वृद्धो वा मध्यो वा १० दहरो वा गुरुर्वा गुरुस्थानीयो वा निर्वसनस्याप्यपश्यदन्यत्र स्वपरिभोगेन नैमित्तिकेन वा कामोपचितेन । सिंहपूर्वार्धकायः खलु पुनः स तेजोधिपतिराजकुमारोऽभूत् । अनुपूर्वोद्गतशरीर उपविस्तीर्णवृत्तोररकोऽभिजातमृगराजातिरेकसुसंस्थितसमुच्छ्रयः । चितान्तरांसः खलु पुनरभवत् सूपचितशरीरः सुविभक्तसमुच्छ्रयः सर्वकायसमभागप्रतिष्ठितः अनूनगात्रः अनुन्नतगात्रोऽपरिणतगात्रो मणिफलकविसृष्टातिरेकद्युतिगात्रः । संवृत्तस्कन्धः खलु पुनरभवत् । वृत्तावस्य स्कन्धावभूतां पीनौ शुभौ सुपरिपुष्टौ । प्रलम्बबाहुतामहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभवत् । सोऽनवनमनेनोभाभ्यां पाणिभ्यां जानुमण्डले परिमार्जित, परामृशति समभागस्थितेन शरीरेण । बृहदजुगात्रमहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभवत् सर्वावरोपेतपरमाणुसमगात्रः प्रशमगात्रो गुरुगात्रः प्रसन्नगात्रः प्रह्लादगात्रः । कम्बुग्रीवतामहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभवत् अदीनकण्ठश्च । तस्य यावस्यो २० ग्रीवासामन्तकेन मुखसामन्तकेन च रसहरण्यः, ताः सर्वाः समा अभूवन् समन्ताः सुपरिपूर्णाः । सिंहहनुतामहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभवत्, सुनिष्पीडितहनुः सुपरिपूर्णमुखमण्डलः सुजातपरिशुद्धमुखमण्डलः स्वायतमुखद्वारोऽपविवरः । समचत्वारिंशदन्तामहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभूत् अनूनदशनः । तस्य किञ्चिद्भक्तपरिभोगेषु एकवारमपि सुखभक्तं परिवर्तमानमसंभिन्नमभ्यवहारमगमत् अन्तश्च एकोदनबिन्दुरपि । २५ अविरलाविषमदन्ततामहापुरुषलक्षणप्रतिलब्धः स खलु पुनरभवत् । अविरला अविषमा अस्य दन्ता अभूवन् अच्लिद्रसंधयः समाः सुविभक्ताः, यैरस्याहारं परिमुञ्चानस्य नाभूत्सङ्गो वा परिसङ्गोपरैद्वङ्गो(?) वा उपक्लेदो वा अभिष्यन्दो वा पर्यवनाहो वा अतिसर्जनं वा । समदन्ततामहापुरुषलक्षणप्रतिलब्धः खलु पुनरभवत् समदन्तो नोनदन्तो नाधिकदन्तो नोन्नतदन्तो न संनतदन्तो न संभिन्नदन्तः समन्तमध्यदन्तोऽनुत्सन्नदन्तो ३० अविनिर्भिन्नदन्तः । सुशुक्लदंष्ट्रश्च कुमारोऽभूत् निरुपेक्षशदष्टः सुप्रसन्नदंष्ट्रः सुपरिशुद्धदंष्ट्रः सुसंस्थितविचित्रदंष्ट्रः । सुप्रभूतजिह्वतामहापुरुषलक्षणप्रतिलब्धः खलु पुन-

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४३ गाथा ।

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रभवत् । प्रभूता चास्य जिह्वा अभूत् तन्वी मृद्वी सुकुमारा कर्मण्या कमनीया लघुपरिवर्तिनी
 मुखमण्डलसंछादनी तथ्यपथ्यार्थव्यञ्जनपदनिरुक्त्यधिष्ठानसंप्रयुक्ता । ब्रह्मास्त्रश्च स
 कुमारोऽभूदभिरुचिरस्त्रः सर्वतूर्यनिर्नादगीतवाद्यघोषमनोज्ञरुतरवितालापसंलापवाक्कर्म-
 प्रव्याहारः । वाक्पथाभिरितिसंजननीं सर्वलोकाभिनन्दिनीं वाचमुदीरयति स्म । ब्रह्माति-
 रेकेण खरेण च पर्षन्मण्डलमतिक्रामति, सर्वं च अनुरवति । अभिनीलनेत्रश्च स कुमारोऽ- 5
 भूदच्छनेत्रः परिशुद्धनेत्रः प्रभास्त्रनेत्रः विप्रसन्ननेत्रोऽभिरूपनेत्रो दर्शनीयनेत्रः सुरुचिनेत्रः
 ग्रहसितनेत्रः । गोपक्ष्मो स कुमारोऽभूत्पद्मरागसुविशुद्धचक्षुरायतनः समनेत्ररङ्गः समसदृश-
 नेत्ररङ्गः सुजातनेत्ररङ्गः आयतनेत्ररङ्गः परिपूर्णनेत्ररङ्गः सुप्रतिष्ठितनेत्ररङ्गः । भ्रुवोन्तरे चास्य
 ऊर्णा जाताभून्मृद्वी कर्मण्या सुकुमाराकुलसंस्पर्शा खच्छा शुद्धा प्रभास्त्रा हिमगुडिकातुषार-
 वर्णा सुशुक्लरश्मिमण्डलप्रभावभासा । मूर्ध्नि च अस्योष्णीषमभिनिर्वृत्तमभूत् सुजातं समन्त- 10 S 402
 परिमण्डलं मध्याभिन्त्यस्तकेशालंकारं कोटीशतसहस्रपत्ररत्नपद्मसंदर्शितं समन्तात्समभाग-
 प्रतिष्ठितमपरिमितमहार्यताप्रधानमध्यम् । सूक्ष्मच्छविश्च स कुमारोऽभूत् । नास्य काये रजो
 वा मलो वा क्लेदो वा जालं वा वली वा शैथिल्यं वा भङ्गो वा प्रसरणं वा विसरणं वा
 असमं वा अस्थिषत् । सुवर्णवर्णच्छविश्च स कुमारोऽभूजाम्बूनदहेमनिर्भासः समन्तव्यामप्रभः
 काञ्चनैकज्वालाप्रभामण्डलोपशोभितः सर्वरोमकूपप्रसुक्तगन्धरश्मिवितिमिरप्रभास्त्रशरीरालं- 15
 कारः । एकैकरोमा च स कुमारोऽभूत् । एकैकरोमस्य एकैकस्मिन् रोमकूपे रोम जात-
 मभून्नीलवैदूर्यवर्णप्रदक्षिणावर्तकुण्डलजातं सुपरिसंचितं सुनिविष्टं सुप्रतिष्ठितम् । ऊर्ध्वाङ्गरोमा
 च स कुमारोऽभूदविनिवर्तनीयरोमा अप्रत्युदावर्तनीयरोमा असंसृष्टरोमा । इन्द्रनीलवर्णकेशता-
 महापुरुषलक्षणप्रतिलब्धः स कुमारोऽभूत् । तस्य नीलाः केशा अभूवन् वैरोचनमणिरत्न-
 नीलवर्णनिर्भासाः स्निग्धा मृदवः सुकुञ्चिताः प्रदक्षिणावर्तकुण्डलिनः सुजातमूला अनुद्धताः 20
 निष्पीडिता असंलुलिताः समसदृशस्थानसंस्थिताः । न्यग्रोधपरिमण्डलतामहापुरुषलक्षण-
 प्रतिलब्धः स खलु पुनः तेजोधिपती राजकुमारोऽभूत् समन्तभद्रपरिमण्डलः समन्तभद्रः
 समन्तप्रासादिकः । स पुरतोऽप्यतृप्तिकरचारुदर्शनोऽभूत् । पृष्ठतोऽपि दक्षिणतोऽपि वामतोऽपि
 गच्छन्नपि तिष्ठन्नपि निषण्णोऽपि भाषमाणोऽपि तूष्णीभूतोऽपि अतृप्तिकरमनापचारुदर्शनो-
 25 भूत् । एभिः कुलपुत्र द्वात्रिंशता महापुरुषलक्षणैः समलंकृतकायः स तेजोधिपती राज-
 कुमारोऽभूत् सर्वसत्त्वाप्रतिकूलदर्शनः सर्वाभिप्रायपरिपूरिकदर्शनः सर्वसत्त्वरतिकरदर्शनः ॥