

64. See M. Winternitz, *History of Indian Literature*. pt. 1. 57
65. s.v. *PTSD*
66. *D.I.*, 127
67. Chattopadhyaya, *Lokāyata*, 88-89; For a full discussion, 87 f
68. As further examples could be cited the case of the Asuras, Nāgas, Garuḍas, Piśācas, etc., as well.
69. However this later developed mythological sense of the *Yakkhas* is to be found mostly in the later Texts. But cp. *S.* I 208, etc., for rare examples of this type of references even in some early texts.
70. s.v. *The Oxford Dictionary of World Religions*, 1997

YAKṢA See **YAKKHA**

YAMAKAPĀṬIHĀRIYA stands for the "twin miracle", whose performance requires the simultaneous magical production of the opposite phenomena of fire and water. According to the description given in the *Paṭisambhidāmagga*, to execute the twin miracle requires the production of flames from the upper part of the body and water from the lower part, then water from the upper part and flames from the lower part, followed by shifting the place of creation of these two phenomena to various bodily parts (*Ps.* I, 125). The commentary on the *Dhammapada* records that this miracle was performed by the Buddha in Sāvathī in reply to a challenge by non-Buddhist wanderers (*DhpA.* III, 213).¹ The *Nidānakathā* to the *Jātaka* collection notes that the Buddha also performed the twin miracle right after his awakening; again when visiting his relatives at Kapilavatthu; and also when being challenged to a contest of magical powers by the wanderer Pātikaputta (*J.* I, 77).

The challenge by the wanderer Pātikaputta is also reported in the *Pāṭika Sutta*, which, however, only mentions that the Buddha rose up into the air and displayed fire, without referring to any simultaneous production of water (*D.* III, 27). The *Dīrgha Āgama* parallel to the *Pāṭika Sutta* does not even mention any display of fire, but only records that the Buddha rose up into the air (*T.* I, 69a26).²

The same is the case for a *Samyutta Nikāya* discourse that describes another occasion when the Buddha had risen up into the air and displayed fire (*S.* I, 144), where again the parallels in the two *Samyukta*

Āgamas do not report any display of fire, but only that the Buddha had risen up into the air (*T.* II, 324c23 and *T.* II, 412c23). As the rationale of the Buddha's performance in this instance was to dispel a Brahmā's illusory belief that nobody else was able to reach his realm, a mere appearance in mid air would indeed have sufficed to make the point.

A performance of the twin miracle by the Buddha is also reported in the *Samyukta Āgama* parallel to the *Āditta Sutta*, in which case the Pāli version does not record any miraculous feat by the Buddha (*T.* II, 50b19 and *S.* IV, 19).³ Even Dabba Mallaputta performed the twin miracle when about to pass away according to the two extant *Samyukta Āgama* translations, (*T.* II, 280c3 and *T.* II, 378b5), while the account of his passing away in the Pāli *Udāna* only mentions that he rose up into the air and cremated his body, without recording that on that occasion he also performed the twin miracle (*Ud.* 92).

The lack of any reference to the magical production of fire in the parallel versions suggests the attribution of this phenomenon to the Buddha (or even to Dabba Mallaputta) to be a later development. Its origin might have been figurative references to fire, such as the description of the Buddha as one who shines with radiance [= fire], *Buddha tapati tejasā* (*Dhp.* 387); whose radiance [= fire] is comparable to the sun, *ādicco va ... teji tejasā* (*Sn.* 1097); and who kindles the inner fire, *ajjhataṃ eva jalyami jotiṃ*, being always ablaze with [this internal] fire and concentrated, *niccaggiṇī niccasaṃāhitatto* (*S.* I, 169).

A description in the *Mahāvastu* of his first meditation under the Jambu tree when still a bodhisattva also uses imagery related to fire, comparing him to a sacrificial fire on a mountain top, *hutāsano vā girimūrdhanasmīṃ* (*Mhv.* II, 47); an imagery found in the same context also in the *Lalitavistara* (*Lal.* 92). The degree to which the fire imagery was associated with the Buddha can also be seen in representations of his first meditation in early Indian art, where sometimes the symbol of a burning fire is employed to represent the bodhisattva seated in meditation.⁴ The figurative use of the fire imagery in the above-mentioned verses and passages may then at times have been taken literally, resulting in descriptions of the Buddha's magical ability to produce fire. In the course of time, the notion of the Buddha's magical production of fire might then have further developed into the motif of the twin miracle.

According to the *Saṅghabhedavastu*, when the Buddha would perform the twin miracle he not only simultaneously manifested water and fire, but also produced replicas of himself.⁵ The *Saṅghabhedavastu* reports that the bare twin miracle, i.e. without emanation of replicas, was also executed by Uruvilvā Kassapa and on two occasions by Mahāmoggallāna.⁶ A performance of the twin miracle by Uruvilvā Kassapa is also recorded in the *Madhyama Āgama* and in the two versions of the *Saṃyukta Āgama* (*T. I*, 497c22; *T. II*, 279c3 and *T. II*, 377b26); and the same feat by Mahāmoggallāna is described in the *Ekottarika Āgama* (*T. II*, 641c14).

The *Mahāvastu* attributes a performance of the twin miracle to Yasa.⁷ The *Kṣudrakavastu* of the (Mūla-)Sarvāstivāda Vinaya records that Mahāpajāpatī Gotamī also carried out the twin miracle (*T. XXIV* 248c9). According to a discourse in the *Ekottarika Āgama*, Mahāpajāpatī Gotamī together with five-hundred nuns performed the twin miracle, a performance undertaken according to the *Ekottarika Āgama* on another occasion also by a single nun (*T. II*, 822a3 and *T. II*, 750c11).

The *Divyāvadāna* explicitly specifies that disciples were able to execute the twin miracle (*Divy.* 161). In contrast, the *Paṭisambhidāmagga* and the *Milindapañha* maintain that only a Buddha can execute the twin miracle (*Ps.* I, 125 and *Miln.* 106). Though the Pāli discourses and the Theravāda Vinaya record instances when disciples displayed their ability to rise into space and attain the fire element, these performances did not involve the simultaneous production of water (*S.* I, 144; *Vin.* I 180 and *Vin.* IV, 54). Consistent with the tendency to associate this phenomena only to the Buddha, the *Mahāvamsa* then mentions two occasions when the twin miracle was performed by the Buddha's relics (*Mhv.* 17.44 and 31.99).

Thus the motif of the twin miracle developed in various ways in the different Buddhist traditions. This development appears to testify to a progressive apotheosis of the Buddha as a wonder and miracle working being,⁸ a development that in its wake also led to an exaltation of his eminent disciples as endowed with similar powers and abilities.

References

1. The *Divyāvadāna* indicates that the performance of this miracle at Sāvattihī is one of the ten actions undertaken by any Buddha (*Divy.* 150).
2. *T.* stands for the Taishō edition.
3. For a representation of the Buddha's performance of the twin miracle on this occasion in ancient Indian art see Schlingloff: "Yamakaprātihārya und Buddhapiṇḍī in der altbuddhistischen Kunst", *Berliner Indologische Studien*, vol. 6, 1991: 124 and figure 28; for further references see Skilling: *Mahāsūtras*, vol. 2, Oxford 1997: 304.
4. Stache-Weiske: "Das Buddhistische Feuersymbol", *Wiener Zeitschrift für die Kunde Südasiens*, vol. 34, 1990: 107-122.
5. Gnoli: *The Gilgit Manuscript of the Saṅghabhedavastu*, vol. 1, Rome 1977: 188.
6. Gnoli 1977: 156 and 196; vol. 2, 1978: 208. On the *yamakapāṭihāriya* see also Foucher: "Le 'Grand Miracle' du Buddha à Crāvastī", *Journal Asiatique*, 1909: 5-78 (esp. 9-16); Foucher: *La Vie du Bouddha*, Paris 1949: 282-285; Lamotte: *Le Traité de la Grande Vertu de Sagesse*, vol. 4, Louvain 1976: 1769; Malalasekera: *Dictionary of Pāli Proper Names*, vol. 2, Delhi 1998: 682-683; (for further references see Grey: *A Concordance of Buddhist Birth Stories*, Oxford 1994: 369-370).
7. Senart: *Le Mahāvastu*, vol. 3, Paris 1897: 410.
8. Tanabe Katsumi: "Iranian Background of the Flaming and Watering Buddha Image in Kushan Period", *Bulletin of the Ancient Orient Museum*, vol. 3, Tokyo 1981: 78 concludes: "the idea of emitting alternately flame and water from the body was originally not Buddhistic. It is... [an] Indo-Iranian myth and Buddhists adopted that for enhancing the Buddha's image by endowing him with magical powers". Another facet of this tendency towards apotheosis of the Buddha can be seen in passages like the *Saṅghabhedavastu*'s description of the Buddha's arrival in Sāvattihī (Gnoli 1977: 180), which is accompanied by an earthquake, a great light and a rain of heavenly flowers, and causes the miraculous acquisition of sight by the blind and of hearing by the deaf.

ENCYCLOPAEDIA OF BUDDHISM

Founder Editor-in Chief

G. P. MALALASEKERA, M. A., Ph. D., D. Litt., Professor Emeritus

Editor-in Chief

W. G. WEERARATNE, M. A., Ph. D.

VOLUME VIII

FASCICLE 3 : Vācā – Z hong a-han



2009