Five Types of Internal Mandala Described in the Cakrasamvara Buddhist Literature: Somatic Representations of One's Innate Sacredness

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Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature
— Somatic Representations of One’s Innate Sacredness —

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1. Introduction

The Cakrasaṃvara literature is known as the latest and biggest section of the Yoginītantra literature of Buddhist Tantrism in India. Even today, after the decline of Buddhism in its motherland, not a few Buddhist priests in Nepal and Tibet regard Cakrasaṃvara Buddhism as important and perform the relevant practices.

Cakrasaṃvara Buddhism in India developed theories about the body to a remarkable degree. One of them is the theory of the internal (adhyātma, abhyantara) or bodily (kāya, śarīra) maṇḍala of Heruka and his retainers. Generally, a maṇḍala is contemplated or drawn outside one’s body. In contrast, many works of Cakrasaṃvara Buddhism insist on its cultivation inside one’s own body as well as outside it. The maṇḍala visualized inside one’s body is called the ‘internal or bodily maṇḍala,’ and it is distinguished from the maṇḍala produced outside one’s body, the so-called ‘external (bāhya) maṇḍala.’ The internal maṇḍala is contemplated especially in the practice called utpattikrama, or ‘the process of generation (of the maṇḍala).’ This meditational technique is frequently applied in the
initiation ceremony (abhiṣeka), the ritual of offering (pūjā), the ritual of burnt offering (homa), the secret assembly (ganacakra), and some minor practices.

The internal maṇḍala should be distinguished from a group of deities ‘simply’ contemplated on or in the body: the former has the significance of ‘organ-deities’ or ‘inner deities,’ a representation of somatic sacredness, which can also be found in Taoism and which in Buddhism represents especially the ‘innate’ religious merits or purity of one’s body in the phenomenal world.

Studies have been conducted on some aspects of the theories concerning the internal maṇḍala. (In particular, Prof. Tsuda’s series of articles are noteworthy.) However, many aspects still remain unstudied. This paper aims at discussing various phases of these theories about the internal maṇḍala as introduced in the Cakrasaṃvara literature and tries to make a comparative study as part of a reconstruction of the history of Cakrasaṃvara Buddhism. For the present analysis, it is helpful to classify internal maṇḍalas into five types according to the differences in their forms and significances.

2. Internalization of twenty-four districts (1): The first type

The first type appears in the 50th chapter of the Cakrasaṃvaratantra. Before starting the discussion, however, I should remark that the first type is a hypothetical type. The Cakrasaṃvaratantra does not give descriptions of some of the notions peculiar to the Cakrasaṃvara literature which can be found in the second type, and the absence of these notions is the
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distinctive point of the first type. Needless to say, the absence of descriptions do not always mean the absence of notions. Therefore, there is a possibility that the first type in fact does not differ from the second type, and in this case, there is no reason to set the first type. However, considering that the Cakrasaṃvaratantra is the oldest canonical book in the Cakrasaṃvara literature, if this text had introduced new notions peculiar to the Cakrasaṃvara literature, some description of them would have been given. Therefore, it is also possible to set the first type, and in this case, we should not ignore the significance of the first type in the history of the internal maṇḍala. This is the reason why the first type is set hypothetically and examined here.

\[
\text{athāparaṃ pravakṣyāmi bhūmiṣṭhādi *yogini [= yoginīnām] /}
\]
\[
\text{ṣṭriherukasyāṅgāṃ sarvāṅgaṃ sthiracalāṭmakam //}(1)
\]
\[
\text{pīṭhaṃ pramudilābhūmāv upapiṭhaṃ vimalaṃ tathā /}
\]
\[
\text{kṣetram prabhākari jñeyā arciṃtau upakṣetramakam //}(2)
\]
\[
\text{chandoham abhimukhi caiva upacchandaṃ sudurfayā /}
\]
\[
\text{dūraṅgameti melāyāṃ acalasyopamelakam //}(3)
\]
\[
\text{śmaśānaṃ sādhumatiś caiva dharmameghopaśmaśānakam /}
\]
\[
\text{ṣṭriherukam ābhīṣ cāryam esā adhyātmabhumayāḥ //}(4)
\]
\[
\text{daśapāramitā bhūmau mlecchabhāṣaṃ tu *yogini [= yoginīnām] /}
\]
\[
\text{svarge martyeṣu pāṭāle virāṅgasthiracalāṭmakam //}(5)
\]
\[
\text{pullirādiṣu yathoddīṣṭaṃ bāhyādhyātme saṃsthitaṃ //}(2)
\]
\[
\text{ṣṭriherukamahāyogaṃ sarvakāmeśvaraṃ prabhum //}(6) (50.20-25, Ms. 37a3-b2.)
\]

1b) -pīṭhādi yogini] CIHTS, pīṭhādiyogini. Corrected by the context and the
Cakrasamvaraśrī. 1d) sarvāṇgāṃ] CIHTS, omits. Supplimented from Ms, sarvāṅga. 2b) upapīṭham] CIHTS, papiṭham. Corrected by Ms, upapiṭham. 4c) abhisāryam CIHTS, abhiścārya. Ms, abhiścāyaṃ. The Cakrasamvaravivṛti, avadhārya. Tib, gshun spyod pa. Probably, this is a corruption from the early age. Corrected by the context. 5b) mlecchabhāṣam tu] CIHTS, mlecchā bhāṣāntu. Corrected by Ms. mlecchabhāṣan tu. A phrase "mlecchabhāṣam tu bhāṣitam" (which means in general "mlecchabhāṣayā bhāṣitam") frequently appears in the Cakrasamvara literature.

"Now, I shall explain yogini's [ten kinds of lands] beginning with the pīṭha [identical with the ten] stages, which consist of each limb of glorious Heruka, [that is to say,] the entire body, consisting of the immovables and the moveables. (3) Pīṭha is equivalent to the stage [called] pramuditā. Likewise, upapiṭha is equivalent to vimalā. Kṣetra should be known as prabhākari. Upakṣetra is arcīṣmatī. Chandoha is abhimukhi. Upacchandoha is sudurjayā. [The stage] called dūraṅgamā corresponds to melā[ṇa]. Upamelā[ṇa] corresponds to acalā. Śmaśāna is sādhumatī. There exists upaśmaśāna which is dharmameghā. These are internal lands [identical with the ten stages]. Relying on these, [a yogini] should practise glorious Heruka. Ten pāramitās are equivalent to [these] lands. [The above was explained] in yogini's unfamiliar (or symbolic) language. [Heruka,] who consists of the immovables and the moveables which are the limbs of the hero, [penetrates] heaven, the world of the mortals, and the nether world. [Each limb of the hero] as mentioned before resides in Pullīra[ṇa] and so on internally as well as externally. [He should perform] the great yoga of [this] glorious Heruka. [He should fulfill this] lord who is
Verse 2-4b state that yogini’s ten groups of lands (pīṭhādi), which consist of twenty-four districts (Puliramalaya and so on), are equivalent to the ‘ten stages’ (daśabhūmi). Verse 5ab implies that ten such groups of lands are identical with the ‘ten pāramitās’ (daśapāramitā). Needless to say, this goes with the traditional view in Mahāyāna Buddhism that each stage of the daśabhūmi is connected with each of the daśapāramitā. Therefore, the relations between pīṭhādi, daśabhūmi and daśapāramitā can be shown diagrammatically as follows:

< Pīṭhādi ——— Daśabhūmi ——— Daśapāramitā >

Verse 6ab suggests that this structure is internalized in one’s body. In verse 4cd, it is insisted that one should perform the practice on the basis of this internalized structure in order to accomplish glorious Heruka. This is the basic system of the internal mandala in the Cakrasaṃvara tantra. In brief, it is a bodily system for the fulfillment of the daśabhūmi corresponding to the daśapāramitā. This system agrees with one of the philosophical views of Yoginītantra literature, namely, that the enlightenment can be obtained through one’s own body.

Here, the nameless yoginis residing in the above ten groups of lands will be examined more closely by referring to other chapters of the Cakrasaṃvara tantra. The 41st chapter, after mentioning the connection of the external twenty-four districts beginning with Puliramalaya with nameless yoginis, states that these yoginis are in a non-dual state with
divine heroes (vīra) in these districts. Further information on these yoginīs and vīras is given in the 2nd, 4th and 48th chapters. These yoginīs are twenty-four dākinīs beginning with Pracanda. The vīras are twenty-four heroes beginning with Khaṇḍakapālin. The circle of these yoginīs and vīras are divided into three sub-circles. Each sub-circle consists of eight couples. These three sub-circles are connected with three spheres, i.e. the sky, the ground and the nether world. Although these sub-circles may mean what is called ‘three circles’ (tricakra), it is hard to decide whether the tantra itself gives this name. Indeed, the word “tricakra” appears once in the extant Ms of the Cakrasamvara-tantra, 35a7 (tricakra-tma-kā[ṃ] bhāvayen nityam siddhikāmaḥ susamāhitāḥ. CIHTS’s edition is as follows: cakrātmaṃ bhāvayen nityam siddhikāmāḥ susamāhitāḥ. 48.15cd). However, the word “tri-” of “tricakra” is not supported by Tib and the Cakrasamvara-viūrti. Hence, this “tri-” is suspicious.

Table 1 shows the particulars of the above system.

Although the above mandala is required to be practised internally as has already been discussed, neither the internal counterparts of these lands, dākinīs and vīras, nor methods for the ‘actual’ practice of this system are concretely described in the tantra. If we suppose here that the absence of these descriptions means the absence of these ideas, how should we understand this? It seems most likely that it can be explained as follows: the Cakrasamvara-tantra, affected by a large current in late Buddhist Tantrism to internalize external practices, presented a scheme for the internal mandala, but it had not yet prepared for the complete systematization and its ‘actual’ practice. Even if the method for its practice had been nyāsa-meditation and even when its system orientates itself to the
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<table>
<thead>
<tr>
<th>Three spheres</th>
<th>Holy Districts (Sub-divisions of Pīṭhādi)</th>
<th>Ḍākinī</th>
<th>Vīra</th>
</tr>
</thead>
<tbody>
<tr>
<td>in the sky</td>
<td>Pulśirāmalaya Jālandhara Odūrānā Arabudā Godāvari Rāmeśvara Devīkoṭa Māla</td>
<td>Pracāṇḍā Čaṇḍākṣī Prabhāvatī Mahānāśā Viḍarī Kharvari Lāṅkeśvari Drumoṣchāyā</td>
<td>Ḍaṇḍakapālīn Mahākaṇkāla Kāṅkāla Viṣṇuṭāmadīrīn Śūravairīṇa Āmmītābhya Vajra-prabha Vajrādeha</td>
</tr>
<tr>
<td>on the ground</td>
<td>Kāmarūpa Oṛa Trīśakuni Kosala Kaliṅga Lampāka Kāñci Himālāya</td>
<td>Airāvatī Mahābhairavā Vāyuvega Sūrābhakṣi Śyāmādevi Subhadrā Hayakarnā Ḍhaṇānanā</td>
<td>Āṅkukika Vajrajaṭīla Mahāvīra Vajrāṁkāra Subhadrā Vajrabhidra Mahābhairava Vīrūpākṣa</td>
</tr>
<tr>
<td>underground</td>
<td>Pratādhivāṣiṇī Grhadevata Saurāstra Suvarṇadvipa Nagara Sindhu Maru Kulāṭā</td>
<td>Cakravega Ḍaṇḍarohi Śauṇḍīni Cakravartini Sūvīrā Mahābala Mahāvīra</td>
<td>Mahābala Ratnavajra Hayagrīva Ākāśagarbha Śrīvajraheruka Padmanarṣṭa Vairocana Vajrasattva</td>
</tr>
</tbody>
</table>

complete internal maṇḍala as the phrase in the quotation “eṣā adhyātma-bhūmayah” suggests, I cannot but state that the internal maṇḍala of this tantra lacks the ‘concreteness’ which internal maṇḍala should have. As will be discussed in the next section, this ‘concreteness’ is explained by the internal counterparts of the external lands, ḍākinīs and vīras, and it is the most important factor of the internal maṇḍala. In this sense, the internal maṇḍala in the Cakrasaṅvaratantra, which lacks the ‘concreteness,’ can be regarded as idealistic.

However, as will be seen later, the basic system of the internal maṇḍala introduced in the first type is applied in the systems of other types
as their foundation. Therefore, if this hypothetical type is set, it can be stated that the first type is a prototype of the internal maṇḍala in the Cakrasamvara literature and this is the significance of the first type.

3. Internalization of twenty-four districts (2): The second type

Our discussion on the second type will be sometimes brief, for some of the works which can be classified as belonging to the second type have already been examined by Prof. Tsuda (see note 1). Hence, after introducing some general characters of the second type, I would like to deal with some topics which Prof. Tsuda did not take up, and examine the significance of the second type in the history of the internal maṇḍala.

Our main sources for the study of the second type are the Abhidhānottarottaratantra, chaps.12 and 14,(11) Vajraidākatatantra, chap.14, Samvarodayatantra, chaps.7 and 9,(12) Sampuṭatantra, chap.5.1 and chap.6.1-2,(13) and the Cakrasamvarābhisamaya by Lūyipāda. Although there are some minor differences among these works,(14) they have a common structure, which is shown in Table 2.

Twenty-four external dākinīs reside in one's body in the form of twenty-four vessels (nāḍī). These vessels rest on twenty-four seats (sthāna) in the body, i.e. head, top of the head and so on, which correspond to twenty-four external districts and have the significance of the daśabhūmi and daśapāramitā. Twenty-four external vīras appear in one's body in the form of twenty-four ingredients (dhātu) of the body, i.e. fingernails, teeth, and so on. The internal seats are roughly distributed throughout the upper, middle and lower parts of the body, which seems to have much
to do with the differentiation of the locations of the three spheres to which the external ḍākinīs are connected, i.e. the sky, the ground, and the nether world.

Seed-syllables (bīja) are placed (= nyāsa) on these internal seats. Each of the seed-syllables is the head-letter of the corresponding external district's name and is frequently accompanied with anusvāra. From these seed-syllables, internal ḍākinīs and viras are cultivated. In spite of the statement that internal ḍākinīs have the form of vessels and internal viras are in the form of bodily ingredients, they are in fact contemplated in the form which the external ḍākinīs and viras have.\(^{(15)}\)

A different method of meditation is introduced in the Olicatuṣṭaya by Kṛṣṇācārya. (This work can also be classified as belonging to the second type.) Although this is a text which deals with so-called utpannakrama or niṣpannakrama, it insists that the internal maṇḍala should be generated beforehand for the purification of one's body.

\[pu\ lli\ ra\ ma\ la\ yar\ dba\ṅ\ byed\ do\ / dsā\ la\ ndha\ rar\ loṅs\ spyod\ do\ / o\ dī\ ya\ na\ du\ hjug\ go\ / dsā\ la\ ndha\ rar\ dba\ṅ\ byed\ do\ / o\ dī\ ya\ na\ du\ loṅs\ spyod\ do\ / a\ rbu\ dar\ hjug\ go\ / o\ dī\ ya\ na\ du\ dba\ṅ\ byed\ do\ / a\ rbu\ dar\ loṅs\ spyod\ do\ / go\ dā\ ba\ rir\ hjug\ go\ / a\ rbu\ dar\ dba\ṅ\ byed\ do\ / ... / ma\ ru-ḥi\ yul\ du\ hjug\ go\ / si\ ndhur\ dba\ṅ\ byed\ do\ / ma\ ruḥi\ yul\ du\ loṅs\ spyod\ do\ / ku\ lu\ tār\ hjug\ go\ / ma\ ruḥi\ yul\ du\ dba\ṅ\ byed\ do\ / ku\ lu\ tar\ loṅs\ spyod\ do\ / yan\ lag\ thams\ cad\ la\ hjug\ go\ / gnas\ ḥdi\ dag\ thams\ cad\ du\ de\ bshin\ gṣegs\ pa\ rnam\ s kyi\ bde\ ba\ chen\ poḥi\ ye\ śes\ ji\ ltar\ bde\ bar\ rim\ pa\ ji\ lta\ ba\ bshin\ du\ chos\ daṅ\ loṅs\ spyod\ rdogs\ pa\ daṅ\ sprul\ poḥi\ khuḥi\ raṅ\ bshin\ skye\ shin\ gnas\ pa\ hjiṅ\ paho\ /\] (Toh. 357a6-b6/ Ota. 392a5-b7.)
<table>
<thead>
<tr>
<th>Tricakra</th>
<th>Bhūni : Parāmitā</th>
<th>Pithādi</th>
<th>Holy District</th>
<th>Bīja</th>
<th>Internal Seat of Holy District</th>
<th>Dākini (= Vēsanta)</th>
<th>Vīra</th>
<th>Ingredient (= Vīra)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cittacakra (khecarī)</td>
<td>Muditā : Dāna</td>
<td>Pitha</td>
<td>Pulliramalaya</td>
<td>PUM JĀM</td>
<td>head top of the head</td>
<td>Pracandā</td>
<td>Kaṇḍakapālin</td>
<td>fingernails, teeth</td>
</tr>
<tr>
<td></td>
<td>Vimalā : Sila</td>
<td>Upaṭṭha</td>
<td>Odvaṇa Arubuda</td>
<td>OM AM</td>
<td>right ear back of the head</td>
<td>Prabhavati</td>
<td>Mahākaṇkāla</td>
<td>hair on the head and body</td>
</tr>
<tr>
<td></td>
<td>Prabhākari : Kṣaṇti</td>
<td>Kṣetra</td>
<td>Godāvari Rāmeśvara Devikotā Mālava</td>
<td>GOM RĀM DEM MĀM</td>
<td>left ear eyes shoulders</td>
<td>Viramati Kharvari Laṅkeśvari Drumacchāyā</td>
<td>Surāvaisya Amitāhā Vajraprabha Vajradeha</td>
<td>muscle bones liver heart</td>
</tr>
<tr>
<td>Vākacakra (bhūcarī)</td>
<td>Arciṣmati : Vīra</td>
<td>Upakṣetra</td>
<td>Triṣakunī Kosala</td>
<td>TRIM KOM</td>
<td>navel tip of the nose</td>
<td>Vāyuvegā</td>
<td>Mahāvīra</td>
<td>lungs</td>
</tr>
<tr>
<td></td>
<td>Abhiṃukhi : Dhyāna</td>
<td>Chandoha</td>
<td>Kalinā Lampāka</td>
<td>KAM LAM</td>
<td>mouth throat</td>
<td>Śyāmādevi</td>
<td>Subhadra</td>
<td>wreath of intestines</td>
</tr>
<tr>
<td></td>
<td>Sudurjaya : Prajñā</td>
<td>Upacchandoha</td>
<td>Kāñci Himalaya</td>
<td>KĀM HIM</td>
<td>heart penis</td>
<td>Hayakarpā</td>
<td>Mahābhairava</td>
<td>ribs</td>
</tr>
<tr>
<td>Kāyacakra (pātālavāsini)</td>
<td>Durangamā : Upāya</td>
<td>Melāpaka</td>
<td>Pretādhiyāśini Gṛhadevatā</td>
<td>PREM GRM</td>
<td>genitals anus</td>
<td>Cakravakā</td>
<td>Mahābala</td>
<td>mucus</td>
</tr>
<tr>
<td></td>
<td>Acalā : Pranidhi</td>
<td>Upamalāpaka</td>
<td>Saurāstṛa Suvarṇadvipa</td>
<td>SAUM SUM</td>
<td>thighs shanks</td>
<td>Śauṇḍini</td>
<td>Hayagriva</td>
<td>pus</td>
</tr>
<tr>
<td></td>
<td>Sādhumati : Bāla</td>
<td>Śmaśāna</td>
<td>Nagara Sindhu</td>
<td>NAM SIM</td>
<td>toes insteps</td>
<td>Suvrīṭ Mahābalā</td>
<td>Sūrēra Padmanārēṣvara</td>
<td>blood</td>
</tr>
<tr>
<td></td>
<td>Dharmameghā : Jñāna</td>
<td>Upaśmaśāna</td>
<td>Maru Kuratā</td>
<td>MĀM KUM</td>
<td>big toes knees</td>
<td>Cakravartinī</td>
<td>Vairocana</td>
<td>sweat</td>
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<td></td>
<td>Mahāvīyā</td>
<td>Vajrasattva</td>
<td>fat</td>
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<td></td>
<td>Vajrasattva</td>
<td>Vajrasattva</td>
<td>tears</td>
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<td></td>
<td></td>
<td></td>
<td>Cakravartinī</td>
<td>Vajrasattva</td>
<td>phlegm</td>
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<td></td>
<td></td>
<td></td>
<td>Mahāvīyā</td>
<td>Vajrasattva</td>
<td>snivel</td>
</tr>
</tbody>
</table>
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The Olicatusṭayavibhanga, a commentary on the above text and also attributed to the same author, explains the above lines concisely as follows:

pu lì ra ma la yar ni mgo zug go ces bya ba ni yan lag thams cad la thim
mo shes bya baḥi bar gyis ni / goṅ du bṣad paḥi gnas ni šu rtsa bshi pör
byaṅ chub kyi sems shes bya baḥi lus kyi khams sku gsum gyi tshul gyis
mgo zug pa daṅ loṅs spyod pa daṅ thim pa ni gnas ŉi šu rtsa bshi pō re
re la yaṅ gsum gsum du bṭaṅo // (Toh. 363b1-b2/ Ota. 400a8-b1.)

"With the line beginning with 'It enters Pulilramalaya' and ending with 'It is dissolved in all parts,' [it is taught that] three by three on each of the twenty-four seats he should observe an ingredient called bodhicitta enter, enjoy, and be dissolved in the twenty-four seats mentioned above, in accordance with the nature of the three bodies (tri-kāya)."
The intention is clear. The practitioner contemplates the wisdom-like bodhicitta which enters each of the twenty-four seats through its corresponding vessel, enjoys (= stays on) the seat, and is dissolved in (= governs) it. Through this contemplation, he makes his progress through the daśabhūmi and daśapāramitā. These three actions of bodhicitta (= entering, enjoying, and being dissolved) have the meaning of the three aspects of the Buddha's body (trikāya). The text implies that 'entering' corresponds to the dharma-kāya, 'enjoying' is the saṃbhogakāya and 'being dissolved' is the nirmāṇakāya. The bodhicitta is thought to be conveyed by the internal wind, and the Samvarodayatantra connects three kinds of wind's actions with the trikāya in the same way: entering is the dharma-kāya, staying is the saṃbhogakāya, and going out is the nirmāṇakāya.\(^{(17)}\) (However, according to another work by Kṛṣṇācārya called the Saṃvaravyākhyā, which gives the same instructions as the Olicatuṣṭaya, 'entering' corresponds to the nirmāṇakāya, 'enjoying' is the saṃbhogakāya, and 'being dissolved' is the dharma-kāya. Therefore, there might have been two ways of understandings on this matter.)\(^{(18)}\) This yoga, which I would like to call 'three actions of bodhicitta,' differs from 'settling seed-syllables' (bījanyāsa) mentioned before in three respects: (i) it does not need seed-syllables such as PU[M], JĀ[M], and so on; (ii) vessels actually play a certain role; and (iii) no external forms of the deities are contemplated in one's body. Although of course the combining of the 'three actions of bodhicitta' with the 'settling seed-syllables' may occur, the meditation 'three actions of bodhicitta' expounded in Kṛṣṇācārya's texts has in itself nothing to do with seed-syllables and the external forms of deities.
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The second type shares with the first type its structure such that the daśabhūmi and daśapāramitā are accomplished through the practice of internal districts. We should not, however, ignore differences between them, for in these differences the significance of the second type can be found.

First, in the system of the first type, each of the three circles (tricakra) and the group of yoginīs in each circle are unnamed. On the other hand, in the system of the second type, they are given names. Each of the tricakra is named cittacakra ‘circle of the mind,’ vākacakra ‘circle of the word,’ and kāyacakra ‘circle of the body,’ and each group of yoginīs in the tricakra is called khecarī ‘woman going in the sky,’ bhūcari ‘woman going on the ground,’ and pātālavāsinī ‘woman living underground.’

Second, although the need for the meditation on the internal maṇḍala is asserted in the first type, no concrete method for its actual practice is explained: it does not clarify which parts of one’s body the internal twenty-four districts are. No seed-syllable to cultivate the internal maṇḍala is given, either. On the other hand, texts of the second type give instructions for these. Besides, the method is not always the same, that it to say, two kinds are proposed. One is ‘settling seed-syllables’ and the other is ‘three actions of bodhicitta.’

Finally, unlike the second type, the notion of a set of vessels and ingredients in one’s body is not introduced in the system of the first type. In no chapter of the Cakrasaṅvaratāntra does this notion appear. The absence of this notion is one of the notable characteristics of the Cakrasaṅvaratāntra.

Among these differences, the second and third are especially important. What significance do the internal seats, vessels, and ingredients have
in the system of the second type? All these internal seats, vessels, and ingredients are parts which have concrete forms in our body. Accordingly, when the internal *maṇḍala* is represented by them, the *maṇḍala* can be regarded as being concrete, having a positive form in our body. As a result, the basic philosophy of the internal *maṇḍala* — that enlightenment can be obtained through one’s body — becomes more vivid. This is because a practitioner will realize that the various constituents of his body function as a way to the state of Heruka, in other words, he will realize that his own body is effectively composed of concrete methods leading to enlightenment. On this point, the system of the first type differs: for lack of the above ‘concreteness,’ the first type has not come to picture the innate religious merit of one’s body vividly yet. As a conclusion to this section, I would like to state that the internal *maṇḍala* of the second type, which embodies the idealistic system of the first type, is one of the most positive models of one’s internal gifts.

4. Internalization of thirty-seven deities and four skull-bowls
(1) : The third type

An external *Heruka-maṇḍala* consisting of thirty-seven (coupled) deities and four skull-bowls appears in some works of the *Cakrasaṃvara* literature. In this *maṇḍala*, the tricakra (= twenty-four districts and twenty-four coupled deities) which we discussed in the previous section are located between the *mahāsukhacakra* ‘circle of great pleasure’ and *samayacakra* ‘circle of vows.’ The *mahāsukhacakra* is the central circle of the *Heruka-maṇḍala*. There are nine seats in the *mahāsukhacakra*. On the
### Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

#### TABLE 3

<table>
<thead>
<tr>
<th>Mahāsukhacakra</th>
<th>Name of Deities</th>
<th>Saptatrimśadbobhisāksīkadharmakaśaṃhāra</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heruka and Vārahi</td>
<td>samyaksamādhi</td>
</tr>
<tr>
<td>2</td>
<td>Dākini</td>
<td>kāyānusmṛtyupāsthāna</td>
</tr>
<tr>
<td>3</td>
<td>Lāmā</td>
<td>vedanānusmṛtyupāsthāna</td>
</tr>
<tr>
<td>4</td>
<td>Khaṇḍarohā</td>
<td>dharmanusmṛtyupāsthāna</td>
</tr>
<tr>
<td>5</td>
<td>Rūpiṇī</td>
<td>cittānusmṛtyupāthāna</td>
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<tr>
<td></td>
<td></td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tricakra</th>
<th>6-29 Coupled deities (see Table 2)</th>
<th>dasabhūmi dasapāramitā</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>chandardāhyuṭpāda</td>
<td></td>
</tr>
<tr>
<td></td>
<td>viryārdrāhyuṭpāda</td>
<td></td>
</tr>
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<td></td>
<td>mīmāṃsārdrāhyuṭpāda</td>
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</tr>
<tr>
<td></td>
<td>citrardāhyuṭpāda</td>
<td></td>
</tr>
<tr>
<td></td>
<td>śraddhendriya</td>
<td></td>
</tr>
<tr>
<td></td>
<td>viryendriya</td>
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</tr>
<tr>
<td></td>
<td>smṛtiendriya</td>
<td></td>
</tr>
<tr>
<td></td>
<td>samādhīndriya</td>
<td></td>
</tr>
<tr>
<td></td>
<td>prajñendriya</td>
<td></td>
</tr>
<tr>
<td></td>
<td>śraddhābala</td>
<td></td>
</tr>
<tr>
<td></td>
<td>virābala</td>
<td></td>
</tr>
<tr>
<td></td>
<td>smṛtibala</td>
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</tr>
<tr>
<td></td>
<td>samādhībala</td>
<td></td>
</tr>
<tr>
<td></td>
<td>prajñābala</td>
<td></td>
</tr>
<tr>
<td></td>
<td>samādhisambodhyanga</td>
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<tr>
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<td>viryasambodhyanga</td>
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</tr>
<tr>
<td></td>
<td>prātisambodhyanga</td>
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<tr>
<td></td>
<td>praśrabhisambodhyanga</td>
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</tr>
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<td></td>
<td>dharmapravacinayasambodhyanga</td>
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<td></td>
<td>smrtisambodhyanga</td>
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</tr>
<tr>
<td></td>
<td>upēkṣāsambodhyanga</td>
<td></td>
</tr>
<tr>
<td></td>
<td>samyagdrṣṭi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>samyaksamkalpa</td>
<td></td>
</tr>
<tr>
<td></td>
<td>samyagvāc</td>
<td></td>
</tr>
</tbody>
</table>

| Samayacakra | 30 Kākāsyā | samyakkarmānta |
|            | 31 Ulūkāsyā | samyagājīva    |
|            | 32 Śvānāsyā | samyagvyāyāma  |
|            | 33 Śukarāsyā | samyaksmyṛti  |
|            | 34 Yamadādhī | anupannakaśataladharmotpādana |
|            | 35 Yamadāti  | utpannakaśataladharmasamrakṣana |
|            | 36 Yamadamśtriṇī | anupannakaśataladharmapraḥāṇa |
|            | 37 Yamamathanī | anupannakaśataladharmānutpādana |
central seat of this circle, Heruka, who embraces his consort Vārāhi, resides. On the four seats in the four directions, four ḍākinīṣ (Ḍākinī, Lāmā, Khāṇḍarohā and Rūpinī), who symbolize the four elements (caturbhūta), reside. On the four seats of the intermediate quarters are placed four skull-bowls, which are filled with paṅcāmṛta ‘immortal nectar made from five kinds of materials.’ The samayacakras is the outer circle of the Heruka-maṇḍala and consists of eight ḍākinīṣ (Kākāsyā, Ulūkāsyā, Śvānāsyā, Śūkarāsyā, Yamadāghi, Yamadūṭī, Yamadaṁśtriṇī and Yamamathani), who symbolize the eight vows.\(^{(20)}\)

These thirty-seven ḍākinīṣ of the Heruka-maṇḍala are defined as symbols or incarnations of the saptatrimśadbhodhipākṣikadharma, or ‘thirty-seven qualities of the phases of enlightenment.’ Among them, as has been discussed, twenty-four ḍākinīṣ of the tricakra (exactly saying, their twenty-four seats) are related to the daśabhūmi and daśapāramitā. Therefore, the Heruka-maṇḍala embodies the significance of both the daśabhūmi (equivalent to the daśapāramitā) and the saptatrimśadbhodhipākṣikadharma. See Table 3.

Under these circumstances, it was natural that a shift in the motive for internalization should occur — a shift from the motive of internalizing twenty-four districts to a new motive of internalizing the entire Heruka-maṇḍala consisting of thirty-seven deities and four skull-bowls. Put in another way, it is a shift of the subject represented in one’s body from the daśabhūmi (equivalent to the daśapāramitā) to both the daśabhūmi (equivalent to the daśapāramitā) and the saptatrimśadbhodhipākṣikadharma.

Among the works which were examined in the previous section, the
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

Abhidhānottarottaratantra, chaps.11, 12 and 14, and the Cakrasaṃvarābhisamaya by Lūyīpāda deal with the external Heruka-maṇḍala consisting of thirty-seven deities and four skull-bowls. Their concern with internalization, however, remains at the stage of the second type. Accordingly, seen from the viewpoint of the internal theory, a duality in meditation is to be found in these texts: the duality that the daśabhūmi equivalent to the daśapāramitā are to be fulfilled internally as well as externally while the saptatriṃśadbodhipāksikadharma are to be achieved only externally.

Differing from these texts, some works contain the new motive. Accepting the idea which the second type has concerning the tricakra, they try to overcome the duality by internalizing the thirteen deities and four skull-bowls in the mahāsukha-cakra and sāmayacakra. Their attempts can be classified into three types, i.e. the third type, the fourth type, and the fifth type. This section discusses the third type. Our sources are the Abhidhānottarottaratantra, chap.9, and the Cakrasaṃvarodayamandaḍalopaśikā by Dhimat.

4.1. Twenty-four vessels, twelve objects in Heruka’s hands and his four faces

The following two quotations from the 9th chapter of the Abhidhānottarottaratantra show its attempts to internalize the thirteen deities and four skull-bowls in the mahāsukha-cakra and sāmayacakra.

vajravārāhyālingitabhujadvayena pañca(Tib. dgu)śūkam karālavakram
vajram ghanṭā /1 aparabhujadvayena gaṇapaticarmāmbaradharāh /2

— 260 — (173)
trīyadakṣiṇakare vajraśūlam / (3) caturthe ankušam / (4) pañcame vajrakarttiśa / (5) saśthe vajraḍamarukam / (6) vāme trīyabhuje kapālam arghaparipūrṇam yajñopavītayogena vajrakhatvāṅgam ārdhvapancāśūkam karālavajraghaṇṭāvalambitaṁ vicitrapaṭākālambitaṁ madhye viśvavairāṅkitam adhastād ekaśūkam vajram / (7) caturthe vajrapāśam / (8) pañcame brahmaśīraḥ / (9) saśthe paraśum / (10) (Ms. 42a5-b4)


“A five-pronged (Tib. nine-pronged) vajra whose mouth is gaping (= the prongs’ tips are wide apart) and a bell are in the two hands with which Vajravarāhī is embraced. [Gaṇapati’s feet] which bear the garment of Gaṇapati’s skin [are grasped] with another two hands. An adamantine spear is in the third right hand. A hook is in the fourth hand. An adamantine [knife called] karttr is in the fifth [hand]. An adamantine [drum called] damaru is in the sixth [hand]. In the third left hand [are held] by [the hero] wearing a sacred thread a skull-bowl filled with water for guests and an adamantine [staff called] khaṭvāṅga: A gaping five-pronged vajra and a bell are attached to the top part [of the staff]. [Further, it is] equipped with various flags. [Its] middle region is marked with a crossed-vajra. [And its] foot is [remodeled to] a one-pronged vajra. In the fourth [hand] is an adamantine rope. Brahma’s head is in the fifth [hand]. An axe is in the sixth [hand].”

—259— (174)


The first quotation enumerates the objects in Heruka’s twelve hands, and the second quotation proclaims their correspondence to the twelve ākinīs in the mahāsukhacakra and samayacakra. The four ākinīs in the mahāsukhacakra are connected with the objects held by Heruka in his first and second pairs of hands. Of the eight ākinīs in the samayacakra, the ākinīs of the four directions are equivalent to the objects in his other right hands and those of the four intermediate quarters are related to the objects in his left hands. Further, line 12 of the second quotation
TABLE 4

\(<\text{MAHÅSUHKACAKRA}\>\

1 Heruka : Heruka himself
Vārāhī : Vārāhī herself
2 Dākini : Five-pronged vājra in Heruka’s first right hand
3 Lāmā : Bell in Heruka’s first left hand
4 Khāṇḍarohā : One of the handles of the elephant’s skin in Heruka’s right or left second hand
5 Rūpinī : One of the handles of the elephant’s skin in Heruka’s right or left second hand

Four skull-bowls: Heruka’s four faces

\(<\text{TRICAKRA}\>\

Twenty-four dākinīs and vīras: Identical with the second type.

\(<\text{SAMAYACAKRA}\>\

6 Kākāsyā : Spear in Heruka’s third right hand
7 Uḻukasyā : Hook in Heruka’s fourth right hand
8 Śvānāsyā : Knife (kartiṭ) in Heruka’s fifth right hand
9 Śūkārasyā : Drum (dāmaru) in Heruka’s sixth right hand
10 Yamadāṭhi : Staff (khaṭvāṅga) with a skull-bowl in Heruka’s third left hand
11 Yamadūti : Rope in Heruka’s fourth left hand
12 Yamadamśtriṇi : Brahmā’s head in Heruka’s fifth left hand
13 Yamamathāni : Axe in Heruka’s sixth left hand

reveals that the four skull-bowls correspond to the four faces of Heruka.

Table 4 summarizes the contents of the above quotations.

4.2. Twenty-four vessels and Heruka’s four faces

The Cakrasaṃvarodaya maṇḍalopāyikā by Dhīmat tries to internalize the mahāsukhacakra and samayacakra as follows:

\(\text{dākini pūrvavaktre tu lāmā vāmasuvaktragā} /\)
\(\text{prṣṭhāsyे khaṇḍarohā vai rūpinī dākṣinānane} //\)(1)
“Ḍākini is on the front face [of Heruka]. Lāmā is on the left good face. Khaṇḍarohā is on the back face. Rūpiṇī is on the right face. Besides, the four skull-bowls, which have the nature of singleness and muchness, produce the highest pleasure, possess the nature of eternity and so on, are excellent for having the appearance of immortality, rise in Emptiness, and are charming, should always be placed in the corner of the filament of the lotus. [These four skull-bowls] are in the essence of the unity of all pleasures, generate the three worlds, were engendered of themselves from the Innate, and are like the hero who is the unity of all buddhas.”

"There are two goddesses: The face of a crow and that of an owl. There is [a goddess] with a dog's face and [also a goddess] with the face of a wild boar. Setting [them] on the faces [of Heruka] is declared
from [the viewpoint of] the purity of [his] four faces. He should contemplate Yamadādhī, Yamadūtą and Yamadraṣṭrī (= Yamadamṣṭrīṇī) together with Yamamanthī (= Yamamathanī), who stand in the corners [of the circle of vows].”

The first quotation mentions that the four dākinīs in the mahāsukhadakra are set on the four faces of Heruka and the four skull-bowls in the same circle are placed in the four corners of the filament of the lotus. What is this lotus? Where is it? Considering that this sentence appears in the context of explaining the internal maṇḍala, this lotus may exist in the practitioner’s body, although its accurate identification is not possible from the description. The expression “in the four corners of the filament of the lotus,” however, sounds like a phrase explaining something external. Therefore, it would seem better to understand it as follows. The author Dhīmat intended to collect all the dākinīs of the mahāsukhadakra in the body of the central god Heruka and attempted to connect them with Heruka’s faces. Certainly, he was successful in linking the four dākinīs to these faces. However, since Heruka had only four faces, and so long as his attention was focussed on Heruka’s faces, he could not but refrain from defining the internal counterparts of the four skull-bowls by borrowing such an expression from some other text.

The second quotation suggests that the four dākinīs of the four directions in the samayacakrā should be set on the four faces of Heruka. Although it is not specified which face each of them is to be set on, it is to be inferred that the locations of the seats of these dākinīs are in accordance with their respective directions (e.g. Kākāsyā, who sits on the
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eastern seat of the external circle, is contemplated on the front face of Heruka). This is because the same pattern is also seen in the case of the dākinīs in the mahāsukhacakra. As for the other four dākinīs, i.e. Yamadāḍhī and so on, locations of their internal seats are not mentioned. However, taking into consideration the fact that these lines are given in the context of the internal maṇḍala, we should understand that they also take up places in or on the body. Although it is not impossible to interpret the word “koṇa” in the quotation (2d) as their internal seats, the word would seem to refer to something external. Therefore, this matter should be understood in the same way as the case of the four skull-bowls discussed in the previous paragraph.

Our discussion can be summarized as shown in Table 5.

<table>
<thead>
<tr>
<th>TABLE 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAHĀSUKHACAKRA</strong></td>
</tr>
<tr>
<td>1 Heruka</td>
</tr>
<tr>
<td>Vārāhi</td>
</tr>
<tr>
<td>2 Dākinī</td>
</tr>
<tr>
<td>Lāmā</td>
</tr>
<tr>
<td>4 Khaṇḍarohā</td>
</tr>
<tr>
<td>5 Rūpiṇī</td>
</tr>
<tr>
<td>Four skull-bowls: Undefined</td>
</tr>
</tbody>
</table>

| **TRICAKRA** |
| Twenty-four dākinīs and viṇas: Identical with the second type. |

| **SAMAYACAKRA** |
| 6 Kākāsyā | : Front face of Heruka |
| 7 Ulūkāsyā | : Left face of Heruka |
| 8 Śvānāsyā | : Back face of Heruka |
| 9 Śūkarāsyā | : Right face of Heruka |
| 10-13 Four dākinīs of intermediate quarters: Undefined |
4.3. Comparison

Let us compare the systems of the Abhidhānottarottaratantra, chap.9, and the Cakrasaṃvarodayamandaḷapāyikā by Dhīmat and examine their significance. The Abhidhānottarottaratantra connects the dōkinīs and skull-bowls in the mahāsukhacakra and samayacakra with the objects held by Heruka in his twelve hands and with his four faces. Dhīmat, who notes the nature of Heruka’s four faces, relates the dōkinīs of the four directions in the mahāsukhacakra and samayacakra to these faces, refraining from defining on which parts of the body the four skull-bowls and the four dōkinīs of the intermediate quarters reside. The above ideas observed in both works may not be regarded as the complete internalization of the entire Heruka-maṇḍala, which is because the objects held by Heruka in his hands are not physical parts of Heruka in a strict sense, and there are some unclear points in Dhīmat’s system. Further, apart from this, both systems have one common problem for perfect internalization: Heruka and his consort Vārāhī still remain in an external state. In short, all of the thirteen deities and four skull-bowls do not function as organ-deities in both works. Therefore, precisely speaking, we should consider that the intention of both works is to collect (rather than to internalize) the dōkinīs and skull-bowls of the external mahāsukhacakra and samayacakra into the external central couple. Nevertheless, because of this nature of the central couple, a practitioner who is none other than external Heruka embracing external Vārāhī can, at least in theory, experience on and in his body the saptatrimśadbodhipāśikadharmā, which structurally contain the daśabhūmi corresponding to the daśapāramitā. In other words, the duality which
lies in the systems of the *Abhidhānottarottaratantra*, chaps.11, 12 and 14, and the *Cakrasaṃvarābhīsamaya* by Lūyīpāda has been dissolved on the surface of and inside the practitioner’s body. On this point, the system of the third type should be distinguished from that of the second type, and can be considered to have been on the way to the perfect internalization of the thirty-seven deities and four skull-bowls which the fourth and fifth types realized. Besides, the association of the *ḍākinīs* with Heruka’s hands seen in the third type is also observed in the system of the *Cakrasaṃvarasādhana* by Dārikapāda, which is classified as the fifth type.

5. Internalization of thirty-seven deities and four skull-bowls (2): The fourth type

Our main sources for the study of the fourth type are the *Abhisamayavibhanga* by Dīpaṅkaraśrījnāna, the *Abhisamayapañjikā* by Prajñārakṣita, the *Abhisamayaavṛtti* by Tathāgatavajra, and the *Cakrasaṃvarābhīsamaya* by Abhayākaragupta. Except the last work, they are commentaries on the *Cakrasaṃvarābhīsamaya* by Lūyīpāda. And the last work’s scheme for the internal *mandala* seems to have a deep relation to those of the others.

In a strict sense, the above title of this section is not accurate, for the four skull-bowls are not internalized in the system of this type, in other words, the above works belonging to this type are not concerned with their internalization.

The *Yoginisamaṇcāratra*, chap.5, which also states that the entire *Heruka-mandala* should be contemplated in the body as well as outside it,
may be able to be classified as belonging to the fourth type, because it is possible to find some factors peculiar to the fourth type. However, since this *tantra*’s explanation of the internal *maṇḍala* is too brief to apprise us of their details, I will not take it up here.\(^{(21)}\)

5.1. Twenty-four vessels, four principal circles and eight gates of the body

The *Abhisamayavibhaṅga* gives instructions of the meditation on the internal thirteen deities as follows.

\[de\ nas\ lus\ kyi\ dkyil\ ḥkhor\ bsgoms\ te\ /\ gsaṅ\ baḥi\ pa\ dmar\ phag\ mo\ /\ spyi\ gtsug\ la\ he\ ru\ kaḥo\ /\ sṃiṅ\ gar\ mkhaḥ\ ḥgro\ ma\ /\ mgrin\ par\ lā\ mā\ /\ lte\ bar\ kha\ ṇda\ ro\ ha\ /\ dpal\ bar\ gzugs\ can\ ma\ /\ mgo\ bo\ la\ sogs\ pa\ gnas\ ṇi\ šu\ rtsa\ bshir\ rab\ tu\ gtum\ mo\ la\ sogs\ pa\ bsgom\ par\ byaḥo\ /\ kha\ la\ khwa\ gdoṅ\ ma\ /\ sna\ g’yas\ par\ ḥug\ pahi\ gdoṅ\ can\ /\ bṣad\ lam\ du\ khyi\ gdoṅ\ ma\ /\ sna\ g’yon\ par\ phag\ gdoṅ\ ma\ /\ rna\ ba\ g’yon\ par\ gṣin\ rje\ brtan\ ma\ /\ g’ya-s\ par\ pho\ ŋa\ ma\ /\ mig\ g’yas\ par\ mche\ ba\ ma\ /\ g’yon\ par\ hjoms\ ma\ bsam\ par\ byaḥo\ /\ (Toh\ 197a1-a3/\ Ota\ 197b4-b7)

“Then, the bodily *maṇḍala* is contemplated. Vārāhī is in the lotus of the secret [organ] (= the genital area). Heruka is in the top of the head. Dākinī is in the heart. Lāmā is in the throat. Khaṇḍarohā is in the navel. Rūpiṇī is in the forehead. He should cultivate [the twenty-four *dākinīs* such as] Pracāṇḍā and so on in the twenty-four seats i.e. the head and so on. Kākāsyā is in the mouth. Ulūkāsyā is in the right nostril. Śvānāsyā is in the anus. Śūkarāsyā is in the left nostril. Yama-
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dāḍhī is in the left ear. Yamadūṭi is in the right [ear]. Yamadamśtriṇī is in the right eye. Yamamathāni is in the left eye."

The four dākinīs of the mahāsukhacakra, who symbolize the four elements, are placed in four parts of the body, i.e. the heart, throat, navel and forehead respectively. As is well-known, there are four principal circles, namely, the dharmacakra, saṃbhogacakra, nirmāṇacakra and mahāsukhacakra in these parts. They are characterized by the four elements, which I suppose is the reason for the distribution mentioned above.

Lines insist that Heruka should reside in the top of the head, while in works of the fifth type Heruka is the letter HŪM which reside in the heart as will be discussed later. The Abhisamayavibhaṅga's view is thought to derive from the idea that the top circle located in the head is the origin of bodhicitta, which is frequently identical with Heruka. (In the Cakrasaṃvara literature, the letter HŪM, which symbolizes the cognition [vijñāna], is Heruka, and bodhicitta is also regarded as Heruka.)

Here, six bodily lotuses are referred to, i.e. the four lotuses of the four principal circles in which the four dākinīs reside, and the lotus of the top of the head in which Heruka, and the lotus of the secret organ in which Vārāhi rests. These six lotuses might have some relation to the idea of the 'six principal circles' introduced in the Kālacakratantra (and its commentary, the Vimalaprabhā). Since in the Abhisamayavibhaṅga the six lotuses are connected with the core five goddesses and one god in the Heruka-maṇḍala, it is possible to regard them as principal circles. Further, these six lotuses are located in the same parts of the body as the six principal circles in the Kālacakratantra. However, we cannot jump to a conclusion that
there was a direct association between the *Abhisamayavibhaṅga* and the *Kālacakratantra*. The number of petals of the forehead-lotus is sixteen and that of petals of the throat-lotus is thirty-two in the *Kālacakratantra*.\(^{22}\) The *Abhisamayavibhaṅga*, however, tells nothing about them. In the *Cakrasamvara* literature, the former is thirty-two and the latter is sixteen in general, which does not coincide with the view in the *Kālacakratantra*.

The eight *dākinīs* of the *samayacakra* are connected with the eight gates of the body. This is thought to derive from the fact that four of the eight *dākinīs* are gate-keepers in the external *Heruka-maṇḍala*.

Let us examine another work which belongs to the fourth type. The *Abhisamayapañjikā* explains the internal thirteen deities as follows.

\[
\text{kha dañ sna bug g’yon pa dañ bṣad baḥi lam dañ sna bug g’yas baḥi sgo rnams su rim pa bshin du khwa gdoṅ ma la sogs paḥi sgo skyoṅ ma rnams so / rna ba g’yas pa dañ g’yon pa dañ mig g’yas pa dañ g’yon pa rnams su gśin rje brtan ma la sogs pa rnams so // sṗṅ ga dañ mgrün ma dañ lte ba dañ dpral baḥi pa dmahi ze ḥbru rnams la mkhaḥ ḥgro ma la sogs pa bhiḥo // rje btsun dañ rje btsun mahi gnas rnams man ṅag las šes par bya ste ... (Toh 41a6-b1/ Ota 51a6-a8)
\]

“At the [bodily] gates which are the mouth, left nostril, anus and right nostril Kākāsyā [reside four] gate-keepers such as Kākāsyā and so on respectively. In the right ear, left [ear], right eye and left [eye] [reside four *dākinīs* such as] Yamadādhī and so on [respectively]. At the anthers of the lotus of the heart, throat, navel and forehead [abide four *dākinīs* such as] Dākini and so on [respectively]. Heruka and Vārāhī’s seats should be known from the instruction...”
Like the *Abhisamayavibhaṅga*, the *Abhisamayapañjikā* connects the four ḍākinīs with the four principal circles. Locations of Heruka and Vārāhī are not explained here. As the last sentence tells, they should be known from some other instruction, supposedly, his or her teacher’s instruction. As for the eight ḍākinīs of the samayacakra, the *Abhisamayapañjikā* also identify their seats as the eight gates of the body, although there are some differences in their details: the *Abhisamayavibhaṅga* regards the seats of Ulūkāsyā, Śūkarāsyā, Yamadādhī, and Yamadūṭī as the left nostril, right nostril, right ear, and left ear respectively, while the *Abhisamayapañjikā* regards them as the right nostril, left nostril, left ear, and right ear. The right and the left alternate in these parts.

The *Abhisamayaavrtti* puts forward the idea of the internal thirteen deities as follows.

\[
\text{sniṅ la mkhaḥ ḍgro lus rjes dran} / \text{tshor dran mgo bor la ma ste} / \\
\text{chos dran mgrin par dum skyes ma} / \text{lte bar sems dran gzugs can maḥo} / \\
//.....
\]

\[
\text{las mthaḥ khwa gdoṅ kha la gnas} / \text{ḥtsho ba ḍug gdoṅ rna[→sna] phug g’yon} / \\
\text{brtsoṅ ba kḥyi gdoṅ rna[→sna] phug g’yas} / \text{dran pā phag gdoṅ bṣad lam du} // \\
\text{śrī he ru kahi tiṅ ņe ḍdsin} / \\
\text{gśin rje brtan ma rna ba g’yas} / \text{dge chos skyed pā byed paḥo} / \\
\text{skyes pahi dge ba bsruṅ byed pā} / \text{gśin rje pho ņa rna ba g’yon} // \\
\text{mi dge thams cad spoṅ byed pā} / \text{mig g’yas gśin rje mche ba ma} / \\
\text{mi dge mi skyed mi skyed pā} / \text{gśin rje hjoms ma mig g’yon la} // (Ota.}

— 248 — (185)
“Dākinī, [who corresponds to] the kāyānusmṛtyupasthāna, is in the heart. Lāmā, [who corresponds to] the vedanānusmṛtyupasthāna, is in the head. Khaṇḍarohā, [who corresponds to] the dharmānusmṛtyupasthāna, is in the throat. Rūpinī, [who corresponds to] the citānusmṛtyupasthāna, is in the navel. ...(Explanations of the internal locations of the twenty-four districts where the twenty-four dākinīs reside, who have significances of twenty-four of the saptatrimśadbodhipākṣikadharma.)... Kākāsyā, [who corresponds to] the samyakkarmānta, is in the mouth. Ulūkāsyā, [who corresponds to] the samyagājiva, is in the left nostril. Śvānāsyā, [who corresponds to] the samyagvyāyāma, is in the right nostril. Śūkarāsyā,[who corresponds to] the samyaksṛtri, is in the anus. Glorious Heruka [corresponds to] the samyaksamādhi. Yamadāḍhi, [who corresponds to] producing good dharmaś [unproduced], is in the right ear. Yamadūti, [who corresponds to] preserving good dharmaś having been produced, is in the left ear. Yamadamśtriṇi, [who corresponds to] abandoning all bad dharmaś [having been produced], is the right eye. Yamamathani,[who corresponds to] not producing bad dharmaś unproduced, is in the left eye.”

The Abhisamayavṛtti also identifies the seats of the four dākinīs of the mahāsukhacakra as the four principal circles. However, its details differ from the other works of the fourth type. The Abhisamayavṛtti connects Lāmā with the forehead, Khaṇḍarohā with the throat, and Rūpinī with the navel, while the other works relate them to the throat, navel, and forehead respectively. Like the Abhisamayapaṇjikā, the Abhisamayavṛtti does not
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature explain which part of the body Heruka and Vārāhī reside in.

As for the eight dākinīs of the samayacakra, the Abhisamayavyrtti agrees with the Abhisamayapañjikā except the idea as to where Śvānāsyā and Śūkarāsyā reside: the Abhisamayavyrtti insists that Śvānāsyā should be placed in the right nostril and Śūkarāsyā in the anus, while the Abhisamayapañjikā relates the former to the anus and the latter to the right nostril.

The Abhisamayavyrttītiṭkā, a commentary on the Abhisamayavyrtti and composed by the same author, gives another instructions of the internal Heruka-maṇḍala as follows.

"Outside the body, [soils of the lands such as] pītha and so on become fertile by the water in the rivers flowing through these areas. Likewise, inside the body, the vessels grow the fingernails and so on. Therefore, [the internal aspects] corresponds to the external aspects. Outside the body, the river [called] Niraṇjanā [flows through] Vajrāsana, which is the place called Mahābodhi. Vajrāsana [corresponds to] the mahāsukhacakra [= the lotus of the head] and [the river] Niraṇjanā [corresponds to the vessel called] avadhūti inside the body."

— 246 — (187)
The same lines appears in the *Abhisamayapaññikā.*

These lines declare the correspondence of the external aspects with the internal aspects, focussing on relations among the vessels, districts and bodily ingredients, and explain the important role of the vessels: the vessels, which have the significance of the rivers, make the internal districts fertile and grow their corresponding ingredients. One's body is indispensible for attaining enlightenment, and the vessels nourish the body.

Line 1 explains the *tricakra* (= twenty-four *ḍākinīs* and twenty-four *vīras*), and line 2 discusses a relation of the lotus in the head and the principal vessel called *avadhūti*. Here, no vessels identical with the *ḍākinīs* of the *mahāsukhacakra* and *samayacakra* are referred to. The same is said of the *Abhisamayapaññikā* and the *Abhisamayavibhaṅga*. Indeed, in the *Abhisamayavṛttiṭīkā* and the *Abhisamayapaññikā*, the *avadhūti* could be equivalent to Vārāhī (in this case, the lotus of the head [= forehead] corresponds to the internal seat of Heruka), for some works belonging to the fifth type regard the *avadhūti* as Vārāhī as will be seen in the next section. However, the *Abhisamayavṛttiṭīkā* and the *Abhisamayapaññikā* do not give clear definitions.

Bu ston rin chen grub's idea on the internal *maṇḍala* may support the above interpretation. He composed a *sādhana* called the *hKhor lo sdom pa ḥi sgrub thabs rnal ḥbyor bshi ldan* after the manner of Lüyīpāda school, and presented his scheme for the internal *maṇḍala* as shown in Table 6.

Unlike the *Abhisamayavibhaṅga*, *Abhisamayapaññikā* and *Abhisamayavṛtti*, Bu ston relates the *ḍākinīs* of the *mahāsukhacakra* and *samayacakra* to the vessels running through the heart. As will be seen later, these
Five Types of Internal Maṇḍala Described in the Cakrasaṅvara Buddhist Literature

**TABLE 6**

**〈MAHĀSUKHACAKRA〉**

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heruka</td>
<td>(Undefined)</td>
</tr>
<tr>
<td>2</td>
<td>Vārāhī</td>
<td>Avadhūtī</td>
</tr>
<tr>
<td>3</td>
<td>Dākinī</td>
<td>Vessel running through the east petal of the heart-lotus and conveying the water element</td>
</tr>
<tr>
<td>4</td>
<td>Lāmā</td>
<td>Vessel running through the north petal of the heart-lotus and conveying the wind element</td>
</tr>
<tr>
<td>5</td>
<td>Khaṇḍarohā</td>
<td>Vessel running through the west petal of the heart-lotus and conveying the fire element</td>
</tr>
<tr>
<td>6</td>
<td>Rūpiṇī</td>
<td>Vessel running through the south petal of the heart-lotus and conveying the earth element</td>
</tr>
</tbody>
</table>

Four skull-bowls: (Undefined)

**〈TRICAKRA〉**

Twenty-four dākinīs and viras: Identical with the second type.

**〈SAMAYACAKRA〉**

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Kākāsyā</td>
<td>Vessel running through the east petal of the heart-lotus and leading to the navel and mouth</td>
</tr>
<tr>
<td>7</td>
<td>Ulūkāsyā</td>
<td>Vessel running through the north petal of the heart-lotus and leading to the left nostril</td>
</tr>
<tr>
<td>8</td>
<td>Śvānāsyā</td>
<td>Vessel running through the west petal of the heart-lotus and leading to the anus</td>
</tr>
<tr>
<td>9</td>
<td>Śukarāsyā</td>
<td>Vessel running through the south petal of the heart-lotus and leading to the right nostril</td>
</tr>
<tr>
<td>10</td>
<td>Yamadāḍhī</td>
<td>Vessel running through the southeast petal of the heart-lotus and leading to the right ear</td>
</tr>
<tr>
<td>11</td>
<td>Yamadūtī</td>
<td>Vessel running through the southwest petal of the heart-lotus and leading to the left ear</td>
</tr>
<tr>
<td>12</td>
<td>Yamadamśtriṇi</td>
<td>Vessel running through the northwest petal of the heart-lotus and leading to the right eye</td>
</tr>
<tr>
<td>13</td>
<td>Yamamathanī</td>
<td>Vessel running through the northeast petal of the heart-lotus and leading to the left eye</td>
</tr>
</tbody>
</table>

vessels of the heart are introduced in works of the fifth type. Since the works of the fourth type did not have the idea of the vessels identical with the dākinīs of the mahāsukhacakra and samayacakra, Bu ston borrowed the notion of these vessels from the works of the fifth type, and linked
four of these vessels to the four elements which characterize the four principal circles and the other four to the eight gates of the body.

The *Cakrasaṃvarābhisamaya* by Abhayākaragupta formulates the idea of the internal *Heruka-maṇḍala* as follows.

\[ \text{ñī śu rtsa bshiḥi rtsa yi gehi rañ bshin du gnas par bsgom par byaḥo //} \\
\text{kha dañ sna g′yas sna g′yon bṣad lam du khwa gdoñ ma la sogṣ pa bshiḥo //} \\
\text{rna ba g′yas g′yon dañ mig gniṣ la gṣin rje brtan ma la sogṣ ba bshiḥo //} \\
\text{sniñ ga mgrin pa lle ba dpral ba dag la mkhaḥ ḥgro ma la sogṣ pa} \\
\text{bshiḥo // ... // spyi bohi chu skyes la gnas pa yab byaṅ chub sems rañ} \\
\text{bshin las gsaṅ bahi chu skyes la gnas pa a šad kyi rañ bshin phag mo} \\
\text{lhan cig tu ḥkyud ciñ bde ba chen poḥi rañ bshin skye ba ḥgyur ba shes} \\
\text{gdam ṇag šes nas yoṅs su dag pahi lus kyi dkyil ḥkhor yan dañ yan du} \\
\text{bstan pahi moṣ pas ... (Ota. 231b6-232a2)} \\

“He should contemplate the twenty-four vessels residing in the form of letters [such as PUM, JĀM and so on]. Four [dākinīs such as] Kākāṣyā and so on [reside] in the mouth, right nostril, left nostril, and anus [respectively]. Four [dākinīs such as] Yamadāḍhī and so on [reside] in the right ear, left [ear], and eyes (= right eye and left eye) [respectively]. Four [dākinīs such as] Dākinī and so on [reside] in the heart, throat, navel, and forehead [respectively]. ...(Explanations of twenty-four viras in the form of bodily ingredients)... When father [Heruka] residing in the lotus of the top of the head from the nature of the bodhicitta embraces fierce Vārāhī residing in the lotus of the secret [organ], the nature of great pleasure will arise. After apprehending this instruction, by inclining himself to the completely stainless

—243— (190)
Like the commentators on Lūyīpāda’s Cakrasaṃvarābhisaṃyāna, Abhayākaragupta also relates the four ḍākinīs of the mahāsukhacakra to the four principal circles and the eight ḍākinīs of the samayacakra to the eight gates of the body. His idea on the internal locations of the ḍākinīs of the mahāsukhacakra completely agrees with the Abhisamayavibhaṅga and the Abhisamayapaññikā, and his view on the internal locations of the ḍākinīs of the samayacakra is quite similar to the Abhisamayavibhaṅga in its details except two points: the Abhisamayavibhaṅga connects Śvānāsyā with the anus and Śūkarāsyā with the left nostril, while Abhayākaragupta connects them with the left nostril and the anus respectively. He regard the internal seats of Heruka and Vārāhi as the lotus located in the top of the head and the lotus of the secret organ, which coincides with the view in the Abhisamayavibhaṅga. From these points, Abhayākaragupta’s system can be considered to have a close relation to the system of the Abhisamayavibhaṅga.

5.2. Comparison

The schemes for the internal thirteen deities put forward in the works of the fourth type can be summarized as shown in Table 7.

It could be that the vessel called avadhūti is internal Vārāhi and the lotus in the forehead is the internal seat of Heruka in the systems by Prajñāraksita and Tathāgatavajra.

Distinctive points of the fourth type can be summarized as follows.
(i) Internalization of thirty-seven deities and four skull-bowls: Although there are unclear points in Prajñārakṣīta and Tathāgatavajra’s systems in their details, it can be stated that the works of the fourth type have an intention to internalize thirty-seven deities. However, these texts do not explain the internalization of the four skull-bowls of the mahāsukhacakra. This is probably because the four skull-bowls are not deities and function as offerings to Heruka and Vārāhi.

(ii) Locations of the deities: Although some slight differences are found among the views presented by the above authors, they share the idea that the four dākinīs of the mahāsukhacakra reside in the four principal circles and the eight dākinīs of the samayacakra rest on the eight gates of the body.

This seems to derive from the fact that the four dākinīs of the mahā-
sukhacakra, like the four principal circles, symbolize the four elements, and four of the eight dākinīs of the samayacakra are gate-keepers.
(iii) The number of vessels: No authors refer to the connection of the dākinīs of the mahāsukhacakra and samayacakra with specific vessels. The system of the fourth type can be considered to be based on the notion of the twenty-four vessels. If it is possible to interpret that Prajñārakṣita and Tathāgatavajra regard the avadhūti as Vārāhī, the number of the vessels is twenty-five.

By internalizing the thirty-seven deities, works of the fourth type are successful in overcoming the duality which lies in the systems of the Abhidhānottarottaratantra, chaps.11, 12 and 14, and the Cakrasaṃvara-bhisamaya by Lūyipāda. As discussed in the previous section, the same significance can be applied in the third type. What is the new point of the fourth type?

Here, we should recall the position of the third type. In order to internalize the thirteen deities, the third type assigns them to the objects in Heruka’s twelve hands, his four faces and external Vārāhī. These objects and external Vārāhī are not physical parts of Heruka (= the practitioner), and one’s ordinary body does not include twelve hands and four faces. On the other hand, the fourth type does not apply them for the internalization of the thirteen deities. It applies in its system the four principal circles and the eight gates of the body, which are included in one’s ordinary body. In other words, the fourth type regards the thirteen deities as organ-deities. Therefore, it can be stated that the fourth type has solved the above problem for the perfect internalization in one’s ordinary body.
6. Internalization of thirty-seven deities and four skull-bowls (3):

The fifth type

Our main sources for the study of the fifth type are the Cakrasam-
varasādhana by Dārikapāda, the Cakrasamvarasādhana by Ghaṇṭāpāda,
the Kāyamanḍalābhisamaya by the same author and the Cakrasamvarasā-
dhana by Kṛṣṇācārya.\(^{(24)}\) Accepting the second type’s idea concerning the
tricakra, they develop new ideas on the internal thirteen deities and four
skull-bowls.

6.1. Thirty-seven vessels

The Cakrasamvarasādhana by Dārikapāda makes the following state-
ment as its introduction to the internal manḍala. The yoga of the internal
manḍala is here called ‘the practice of enjoyment’ (loṅs spyod rdsogs paḥi
cho ga).\(^{(25)}\)

\[
\text{he ru ka la sogs paḥi lha / rtsa yi gzugs kyis yan dag gnas // (Toh}
200b1/ Ota 225b7)

“Deities beginning with Heruka reside in the form of vessels.”

The above line indicates an intention to organize the entire Heruka-
manḍala (actually all the dākinīs in the manḍala) on the basis of the notion
of a ‘vessel-circle’ (nāḍicakra). The following lines explain its details.
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

lte ba ḥam sīṅ gahi rtsa bshi ni/ḥbyuṅ lṭaṅ ḥab ba nd dam ni sgo bṛgyad du /
ba chen dgu yi bṛg ṇid bsaṃ / phyaṅ bṛgyad dam ni sgo bṛgyad du /
las kyi bṛṅ ṇam byed bṛg gis / kwa gdog gṣin rje la sogs bṛgyad //}(1)
(Toh.201a5--201a6, Ota.226b8--227a1)

“The four vessels [which rest] in the navel or the heart convey both
the wind of the four elements and pāṇcāmrta (literally, ‘the wind of
the five elements and āmrta’). (25) He should contemplate the nature of
the nine sections of great pleasure. In eight hands or on the eight
gates [of the body] (27) eight [goddesses such as] Kākāśyā, female
Yama, and so on [reside] with the wind of action, in other words, what
brings motion by nature.”

Four vessels residing in the navel or the heart which convey the wind
of the four elements and pāṇcāmrta (lab) are thought to be the vessels
identical with the four dākinīs and four skull-bowls in the mahā-
sukhacakra, which is because these dākinīs are the goddesses symbolizing
the four elements and the skull-bowls are filled with pāṇcāmrta. There are
two notable points here: (i) The vessels identical with the four dākinīs and
those identical with the four skull-bowls are not distinguished in this sys-
tem. (28) It is to be conjectured that from the viewpoint of the nature of the
four dākinīs these vessels deliver the wind of the four elements and in
terms of the nature of the four skull-bowls they convey pāṇcāmrta. (ii) It
is not specified whether the navel or the heart is the seat of these vessels.
How should the word “or” be comprehended? It seems most likely that it
should be understood as follows. There were two kinds of interpretations
of these four vessels. One asserted that these vessels rested on the lotus of

— 238 — ( 195 )
one's heart and the other insisted that the same vessels resided on the lotus of one's navel. Dārikapāda considered both ideas to be acceptable. Hence, he introduced both of them in his work, expressing his agreement by the word “or.” In short, “or” means the existence of two kinds of acceptable ideas regarding the seat of these vessels.

The verse 1d-f deals with eight ḍākinīs on samayacakra. So far as the statement of the first quotation that every deity (actually ḍākinī) has the form of vessel must be trusted, it seems to be a correct reading of the verse 1d that eight vessels running in the eight hands of Heruka or eight vessels leading to the eight gates of the body (particulars of the gates are not given) are the forms of those internal ḍākinīs. This interpretation is supported by the words “the wind of action” (1e) which generally blows in vessels. Eight hands or eight gates should be considered as the seats where vessels identical with those ḍākinīs reside.

More attention should be paid to Dārikapāda’s view on the identification of the internal samayacakra. Its relation to Heruka’s hands reminds us of the Abhidhānottarottaratra, chap.9, which connects the twelve hands of Heruka (or, more precisely, the objects in his twelve hands) with the ḍākinīs. (Of course, at the same time, we should not ignore differences between them: first, the Cakrasamvarasādhana connects the ḍākinīs of the samayacakra with ‘vessels’ running in Heruka’s hands while the Abhidhānottarottaratra associates them with ‘objects’ in Heruka’s hands.) The connection of these ḍākinīs with the eight gates of the body can also be observed in the texts belonging to the fourth type as discussed before, and Rahasyadīpika (to be examined later), which suggests that this connection is comparatively popular in the Cakrasamvara literature. Therefore, it can
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

be stated that the *Cakrasaṃvarasādhana*’s view includes two kinds of interpretations of the vessels of the *samayacakra*: one is of Heruka’s hands and the other is of the bodily gates. Both are acceptable for Dārikapāda, whose agreement is indicated by the word “or” (1d).

Table 8 summarizes the system formulated by Dārikapāda.

**TABLE 8**

1. Heruka : (Undefined)
2. Vārāhi : Some vessel (undefined)
3. Four ḍākinīs and skulls: Four vessels residing in the navel or the heart which convey the wind of the four elements and *pañcāmṛta*; in terms of the nature of the four ḍākinīs, these vessels deliver the wind of the four elements, and in terms of the nature of the four skull-bowls, they deliver *pañcāmṛta*.

4. Twenty-four ḍākinīs and *viras*: Identical with the second type.

5. Eight ḍākinīs: Eight vessels running through and residing in Heruka’s eight hands or eight vessels leading to and residing in the eight gates of the body.

The number of vessels is thirty-seven in total. The seed-syllables of the thirteen deities and the skull-bowls are not given. Hence, how to contemplate them is not clear.

**6. 2. Forty-one vessels (1)**

Ghaṇṭāpāda, the founder of the Ghaṇṭāpāda school, formulated a
system of the internal *maṇḍala* on the basis of the notion of a 'vessel-circle' as did Dārikapāda. Concerning the interpretation of the internal *mahā āsukhacakra* and *samayacakra*, however, some differences are found between them. Here are two quotations from two works attributed to Ghanṭāpāda. The former is from the *Cakrasaṁvaraśādhana* and the latter is from the *Kāyamāṇḍalābhīsamaya*. For the purposes of analyzing the position of his school, it is helpful to examine these two texts together because they supplement each other with regard to ambiguous points.

*thugs su a wa dhū tī hūṃ / ma becos nañ gi bdag ṅid do /
mkhaṅ ḥgro lā ma dam skyes ma / gzugs can ma ste bshi rnam kyaṅ /
shal mdog daṅ mtshuṅs kha ṭwām snod / gri daṅ phyag tña yis brgyan
//(1)*

*mchod pa bshi yi raṅ bshin rtsa / phyogs bral bde chen ḥkhør to ste /
maṃ lam paṃ taṃ hūṃ brgyad kyaṅ / dam tshig cig car bṣad pa yin ////(2)*

(Toh. 223a5-a7/ Ota. 258b7-b8)

"Avadhūṭī and the letter HŪM on the heart are of the nature of non-artificiality and internality. [The colors of] the four [goddesses] Dākini, Lāmā, Khaṇḍarohā and Rūpinī are also in accordance with the colors of [Heruka’s] faces. They hold a [staff called] *khatvāṅga*, a [skull-bowl] and a [knife called] *karīṛ* and are adorned with five symbolic ornaments. The vessels that have the nature of the four offerings [reside on the four lotus-petals of] the intermediate quarters. [This is] the [internal form of the external] circle of great pleasure (*mahā-āsukhacakra*). MAM, LAM, PAM and TAM [are the seeds of these four offerings]. At the same time, eight HŪM[-letters] are explained as [the
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seeds of the eight goddesses in] the circle of vows (samayacakra)."

chos kyi ḫkhor lor ḫdam ma bshi / mdoṅ gsal hūṃ las tse ba ru /
thabs daṅ šes rab bdag ñid bsam / phyogs ḫdag rigs kyi sa bon las /
snīṅ poḥi rnal ḫbyor ma bshi bskyed / steṅ hog lus kyi cha šas la ///(1)
pu jā la sogs ṅi ḫu bshis / ḫkhor lo gsum gyi bdag ñid dran /
chos ḫkhor phyi yi ḫdag brgyad la / riṅ poḥi hūṃ las khro mo brgyad ///(2)
de ltar lha rnams thams cad ni / me loṅ naṅ gi gzugs brṅan bshin /
phyi yi dkyil ḫkhor lta bur dmigs / mi gsal rtsa yig thams cad la ///(3)
dag paḥi lha ḫid mos śiṅ dran / ... (4) (Toh.227a4-a7/ 263b3-b6)

“The circle of dharma (dharmacakra) has four petals. From a clear-colored letter HŪM (on the circle) towards his navel, he should contemplate [the vessel called avadhūṭī] which possesses the nature of both means and wisdom. He should cultivate four yoginīs of the heart from the seeds of [four] lineages on the petals of the [four] directions. He should contemplate [Heruka] consisting of three circles (tricakra) from twenty-four [letters] beginning with PU and JĀ on each portion of his body from the top to the bottom. [He should cultivate] eight wrathful women from [eight] long HŪM [-letters] on the eight outer petals of the circle of dharma. Thus, he should contemplate all the deities (in his body) in the same form as the external mandala like a reflected image in a mirror. Believing and pondering the taintless divinity in all syllables [mentioned above which have the significance of] invisible vessels, ...”
Verse 3d of the second quotation implies that syllables have the same function as vessels in the present meditation. These syllables are said in verses 1-2 to be the seed-syllables of the deities and skull-bowls of the Heruka-manḍala. Hence, it can be stated that all deities (actually dākinīs) and skull-bowls are in the form of vessels.

Verse 1ab of the first quotation and 1bc of the second tell us that Heruka is the letter HŪM on the lotus of the heart (= dharmacakra) and his consort Vārāhī resides in the same place in the form of the principal vessel called avadhūtī. From verse 1c-f of the first quotation and 1de of the second quotation, it is to be inferred that the vessels identical with the four dākinīs reside on the four petals in the four directions on the lotus of the heart. Their seed-syllables are those of the four lineages. These lineages are thought to refer to those of four of the five tathāgatas, i.e. Vairocana (= OM), Ratnasambhava (= TRĀM), Amitābha (= HRIH) and Amoghasiddhi (= KHAM), which is because the central letter HŪM on the heart is concordant with the seed-syllable of the Vajra lineage, from which the rest are deduced.31

Verses 2a-c of the first quotation states that vessels identical with the four skull-bowls reside on the four petals of the intermediate quarters on the heart and their seed-syllables are MĀM, LĀM, PĀM and TĀM. These seeds seem to be derived from those of the four vidyās, i.e. Māmakī (= MĀM), Locanā (= LĀM), Pāṇḍaravāsinī (= PĀM) and Tārā (= TĀM). These vidyās have in common with the four skull-bowls the fact that they are located on seats in the intermediate quarters.32

According to verse 2cd of the first quotation and 2cd of the second, eight vessels identical with the eight dākinīs of the samayacakra reside on
TABLE 9

1. Heruka: Letter HŪM on dharmacakra.
   Vārāhī: Vessel called avadhūti residing on dharmacakra.

2-5. Four ḍākinīs: Vessels residing on four inner petals of four directions on dharmacakra;
   their seed-syllables = seeds of four lineages (OM TRĀM HRĪM KHĀM).

Four skull-bowls: Vessels residing on four inner petals of intermediate quarters on dharmacakra;
   their seed-syllables = MAM LAM PAM TAM
   (derived from seeds of four vidyās).

〈TRICAKRA〉
Twenty-four ḍākinīs and viras: Identical with the second type.

〈SAMAYACAKRA〉
6-13. Eight ḍākinīs: Vessels residing on eight outer petals on dharmacakra;
   their seed-syllables are all HŪM.

The eight petals of the lotus of the heart and all their seed-syllables are HŪM. Verse 2cd of the second quotation informs us that the lotus of the heart, dharmacakra, is double-structured: there are eight inner petals surrounded by eight outer petals. The external mahāsukhacakra is represented by the inner petals and the external samayacakra by the outer petals.

Table 9 summarizes the above explanation. In this system, there is clearly shown a structure in which all the deities and skull-bowls of the mahāsukhacakra and samayacakra reside on the lotus of the heart (dharmacakra) and the internal tricakra surrounds this lotus.

The number of vessels is forty-one in total.
6.3. Forty-one vessels (2)

Krṣṇācārya, the founder of the Krṣṇācārya school, develops his ideas on the internal maṇḍala consisting of thirty-seven deities and four skull-bowls in works such as the Cakrasaṃvarasādhana and Vasantatilakā. Like other authors, his distinctiveness is found in his ideas on the thirteen deities and skull-bowls. The following quotation is from the Cakrasaṃvarasādhana.

svaḥṛṃmadhyagataṁ padmam aṣṭapatttram sakarṇikam /
tasya madhye sṭhitā nāḍī tailavahnisvarūpikā // (1)
kadalipūṣpasamkāśā lambamānā tu adhomukhi /
tasya madhye sṭhiito virāḥ sarṣapasthīlamātrakah // (2)
hūṃkāro 'nāhato bijaṁ sravantaṁ [= sravat] tuṣārasannibham /
vasanta iti vikhyāto dehināṁ hṛdi nandanaḥ // (3)
vaḍavānalarūpā tu vārāhi tilakā matā /
karmamārutanirdhūtā jvalanti nābhimaṇḍale // (4)
vasantam prāpya saṁtuṣṭā samāpattyā vyavasthitā /
esa śṛiheruko viro vasantatilakā matā // (5) (48-52.)

“The lotus in the middle of one’s heart has eight petals and a pericarp. At its center resides a vessel in the form of the fire of sesamum oil. It has the appearance of the flower of the plantain tree, hangs down, and faces downwards. At the center of it (= the lotus) stands a hero who is the size of a large mustard-seed. He is the immortal letter HŪM, a seed dripping like a dewdrop. He is called Vasanta. He is of the pleasure in
the heart of those who have a body. Vārāhī is regarded as a tilakā with the appearance of a mare's fire. Having been fanned by the wind of action, she blazes in the circle of the navel. Having obtained Vasanta, she who lies in union [with him] is in a state of satisfaction. He is the hero [named] glorious Heruka. She [who is in union with him] is recognized as Vasantatilakā.”

The internal forms of Heruka and Vārāhī are explained here. The vīra residing on the heart-lotus (dīrmaśākra) who is called Vasanta (2cd, 3cd) refers to Heruka (5c). He is the letter HŪM (3a). On this point, Kṛṣṇācārya’s view is in accord with Ghanṭāpāda. Verse 1-2b states that there is a vessel running through the center of the lotus of one’s heart. This vessel can be interpreted as avadhūti. Although this may correspond to Vārāhī, the lines say that she is a tilakā which blazes in the circle of the navel (nirmāṇacakra) (4). The tilakā is a minute dot on one point of the nirmāṇacakra where three major vessels (= avadhūtī, lalanā and rasanā) cross. When it is fanned by the wind of action, it becomes the fire of wisdom, which rises up the avadhūti, obtains Vasanta (= Heruka as a letter HŪM) in the heart, and becomes Vasantatilakā (4-5).(34)

On the matter of the internal form of Vārāhi, Kṛṣṇācārya’s other work called the Vasantatilakā reads as follows:

\[
\text{ity etā vajrayogīno nādirūpeṇa samśtithāḥ} / \\
\text{cittavajrasya yogīnāḥ saptātrīṃśad udāhṛtāḥ} / \\
\text{prajñāpāramitā hy etāḥ šarīre saṃvyavasthitāḥ} /// (6.44)
\]

“Thus, these adamantine yoginis reside in the form of vessels. [They
are] proclaimed to be thirty-seven yoginīs of mind-adamant. They are the prajñāpāramitās and reside in the body."

This line suggests that the thirty-seven ākṣiṇīs, who include Vārāhī, have the form of vessels. This is an assertion that the internal form of Vārāhī too is a vessel, as is that of the other ākṣiṇīs, although the text does not make it clear whether Vārāhī corresponds to the avadhūti or not.

The ākṣiṇīs and skull-bowls of the mahāsukhačakra and samayacakra are explained in the Cakrasaṃvaraśādāhana as follows.

dalānāṃ catuṣkeśu caturdikṣu vyavasthitāḥ /
catasro bhūtanādyas tu tailavahnisvarūpam āśritāḥ //1(1)
vidikṣu vyavasthitā nādyas catasras tadgata āpi /
pañcāmravahās tās tu tatpūjārūpatāṃ gatāḥ //2(2)
catuhprūjeti vikhyātās tadrūpā eva bhāvataḥ /
itī dehasya hṛnmadhye aṣṭa nādyo vyavasthitāḥ //3(3)
aparāḥ kāyavākcittahedena caturvimśatiḥ samudāḥṛtāḥ /
pīthādibhedam āśritya sthāne sthāne samāśritāḥ /
kākasyādi yathā pūrvāḥ pātanyādi viśuddhikāḥ //4(4) (59-62)

"The four vessels of the [four] elements residing on the four petals in the four directions are in the form of the fire of sesame oil. Moreover, the four vessels going to him (= Heruka) rest on [the four petals of] the intermediate quarters. They convey pāncāmṛta and are in the shape of making offerings to him. They are called the four offerings. They appear in that form by their nature. Thus, eight vessels stand in the middle of the heart in the body. Twenty-four [vessels]
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different [from these] are mentioned according to the distinction of the body, speech and mind. Depending on the distinction of pīṭha and so on, they stay each on their own seats. [The eight vessels as the eight goddesses] beginning with Kākāsyā are [in the body] like [the other vessels mentioned] before.\(^{(35)}\) Taintless [vessels] as [goddesses such as] Pātanī and so on are [also here].\(^{(36)}\)”

Verse 1-3 deal with the internal form of the mahāsukhaacakra. These lines refer to four vessels identical with the four ḍākinīs and four other vessels identical with the four skull-bowls: the former are of the four elements and reside on the petals of the four directions on the lotus of the heart (= dharmaacakra), while the latter deliver pañcaṁṛta and reside on the petals of the intermediate quarters in the same circle.

Verse 4e refers to vessels identical with the eight ḍākinīs of the samayacakra. It is impossible to know their particulars. Kṛṣṇācārya’s other work, the Vasantatilaka, which contains almost identical passages,\(^{(37)}\) does not give details of them, either. Vanaratna’s commentary on the Vasantatilaka, the Rahasyadīpikā, explains these vessels as follows: the eight vessels of the samayacakra lead to the eight gates of the body, i.e. right eye, right ear, right nostril, left eye, left ear, left nostril, mouth, and anus, and the names of the eight vessels agree with those of the gates where these vessels go.\(^{(38)}\) This view coincides with one of two interpretations of the samayacakra observed in the Cakrasaṃvarasādhana by Dārikapāda as discussed before.

It is interesting that the vessels identical with goddesses such as Pātanī and so on are mentioned in verse 4f. Generally, Pātanī, Māraṇī, Āka-
rṣaṇī, Narteśvarī and Padmajālinī are the goddesses of the pāñcabhūta, or ‘five elements,’ and are meditated for the purification of the five elements in the ritual context of three kinds of purification, i.e. purification of the five elements, five components (skandha) and six senses (āyatana). In meditation, these goddessess are contemplated in certain parts of the body. In this sense, they could be internalized in the meditational system of the Cakrasamvara literature.

Strictly speaking, Pātanī and so on are not members of the Heruka-mandala consisting of thirty-seven deities and four skull-bowls. Hence, as far as the purpose of this paper is concerned, they will not be discussed in detail here, although the internalization of these purifying goddesses in the form of vessels would be an interesting topic.

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**TABLE 10**

**〈MAHĀSUHKACAKRA〉**

1 Heruka
   Vārāhī : Letter HŪM on the lotus of the heart (= dharmaacakra).
   : Tilakā on the lotus of the navel (= nirmāṇacakra),
   and at the same time, some vessel.

2-5 Four dākinīs : Vessels residing on four petals of four directions
   on the lotus of the heart (= dharmaacakra).

Four skull-bowls : Vessels residing on four petals of intermediate quarters
   on the lotus of the heart (= dharmaacakra).

**〈TRICAKRA〉**

Twenty-four dākinīs and viras: Identical with the second type.

**〈SAMAYACAKRA〉**

6-13 Eight dākinīs : Vessels (particulars are not given).

Table 10 summarizes the system introduced by Kṛṣṇācārya.

The number of vessels is forty-one in total.
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Unlike in the case of Ghantāpāda, the seed-syllables of the four dākinīs and four skull-bowls of the mahāsukhacakra and of the eight dākinīs of the samayacakra are not given. Seed-syllables placed on the dharmacakra (= the lotus of the heart) are, however, referred to in other works attributed to Kṛṣṇācārya, such as the Olicatuṣṭaya, Olicatuṣṭayavibhaṅga, and Saṁvaravyākhyā — Olicatuṣṭaya: HŪM (center), OM TRĀM JRĪM KHAM (petals of four directions), LĀM MĀM PĀM HŪM (petals of intermediate quarters);\(^{(42)}\) Olicatuṣṭayavibhaṅga: HŪM (center), OM TĀM HAM KHAM (petals of four directions), LĀM MĀM PĀM TĀM (petals of intermediate quarters);\(^{(43)}\) and Saṁvaravyākhyā: HŪM (center), OM TRĀM HRĪM KHAM (petals of four directions), LĀM MĀM PĀM TĀM (petals of intermediate quarters).\(^{(44)}\) Although there are some slight differences among them, it is to be inferred that these syllables are derived from those of the five tathāgatas and the four vidyās. In these texts, however, these syllables are introduced not as the seeds of the dākinīs and skull-bowls of the mahā sukhaçakra but as the characteristics of the principal circle of the heart (dharmacakra) in the context of the meditation called utpannakrama ‘the process for accomplishment.’\(^{(45)}\) Hence, it is not certain whether the above syllables are contemplated for the production of the internal maṇḍala.

In relation to this, it is interesting that the seed-syllables of the twenty-four districts do not appear in any works attributed to Kṛṣṇācārya, either. What does this mean? One possible explanation is that the ‘three actions of bodhicitta’ (see section 3) was the method employed in Kṛṣṇācārya’s school.\(^{(46)}\) As already discussed, this method does not need seed-syllables such as PU[�示], JĀ[�示], and so on.
6.4. Comparison

Common points and differences among the views put forward in the works of the fifth type and differences between the fourth type and the fifth type can be summarized as follows:

(i) The number of vessels: In the system of the fourth type, the number of vessels constituting the internal mandala can be considered to be twenty-four (or twenty-five if the avadhūti can be regarded as Vārāhī), which is because the thirteen deities of the mahāsukhacakra and samayacakra, although they are internalized, are not connected with particular vessels. Further, works of this type exclude the four skull-bowls from the list of the internal mandala.

On the other hand, works of the fifth type connect these thirteen deities and four skull-bowls with particular vessels. In the system of Dārikapāka, the vessels identical with the four dākinīs who symbolize the four elements and those identical with the four skull-bowls are not clearly distinguished. For this reason, the number of vessels in his system is thirty-seven. Ghaṇṭāpāda and Kṛṣṇācārya, however, separate the internal four skull-bowls from the internal four dākinīs. Therefore, the number of vessels in their systems is forty-one.

(ii) Locations of seats of the thirteen deities and four skull-bowls: The works of the fourth type insist that the internal seats of the four dākinīs in the mahāsukhacakra should be the four principal circles.

On the other hand, the authors belonging to the fifth type do not
use the notion of ‘a set of four principal circles’ in their systems. Instead, they apply ‘a set of four or eight vessels’ running through one of these four principal circles. According to Dārikapāda, there are two views as to where the seats of the vessels identical with four dākinīs and four skull-bowls of the mahāsukhacakra are located, i.e. one’s heart or navel. Ghaṇṭāpāda and Kṛṣṇācārya state that the seats are the petals of the lotus of one’s heart.

With regard to the location of the seats of the vessels of the samayacakra, Dārikapāda refers to two views, i.e. eight hands or eight gates of one’s body. Kṛṣṇācārya is silent on this matter. Indeed, the 9th chapter of the Abhidhānottarottaratantra, which belongs to the third type, takes note of the eight hands. However, the view that the seats are located on eight gates seems more popular as observed in all the works of the fourth type and Vanaratna’s work. Ghaṇṭāpāda, on the other hand, asserts that the location of the seats should be the lotus of one’s heart. He locates all the seats of the vessels of the mahāsukhacakra and samayacakra in the heart. This is peculiar to him.

(iii) Seed-syllables of vessels: Works of the fourth type tell nothing about the seed-syllables to be placed on the seats of the deities.

Ghaṇṭāpāda gives information on the seed-syllables of the vessels identical with the dākinīs and skull-bowls of the mahāsukhacakra while Dārikapāda does not. The seed-syllables of the mahāsukhacakra seem to be derived from those of the five tathāgatas (HŪM OM TRĀM HRĪH KHAM) and four vidyās (LĀM MĀM PĀM TĀM). The former are assigned to Heruka and the four dākinīs, and the latter to the four skull-bowls. The same syllables are introduced in some works of
Kṛṣṇācārya. However, since the topic of these works is the utpannakrama, it is not certain in the system of Kṛṣṇācārya whether these syllables are applied in the meditation to produce the internal four dākinīs and four skull-bowls.

It is only Ghaṇṭāpāda who refers to the seed-syllables of the vessels of the samayacakra. According to him, they are all HŪṂ.

The significance of the fifth type will now be discussed. By internalizing the thirteen deities and four skull-bowls, works of this type have succeeded in overcoming the duality which the Abhidhānottarottaratantra, chaps.11, 12 and 14, and the Cakrasaṃvarābhisamaya by Lūyīpāda have. In this respect, the system of the fifth type has the same significance as those of the third and fourth types. Further, the system of the fifth type is not based on the notion of Heruka’s supernatural forms such as twelve hands, four faces and so on. In this respect, it can be stated that the fifth type share with the fourth type the significance of the perfect internalization in one’s ordinary body and should be distinguished from the third type. Then, what is the difference between the fourth type and the fifth type?

In this regard, the positions of both types should be recalled. The fourth type, in spite of its dependence on the notion of a ‘vessel-circle’ with regard to the tricakra, connects the thirteen dākinīs of the mahāsukhadaka and samayacakra not with specific vessels but with the four principal circles and the eight gates of the body. Here, some dākinīs of the Heruka-maṇḍala are explained in the system of the ‘vessel-circle’ while other dākinīs in the same maṇḍala are not. The fifth type, on the other hand, organizes the entire maṇḍala consisting of thirty-seven deities and
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four skull-bowls on the basis of the notion of the ‘vessel-circle.’ Here, all the dākinīs of the Heruka-maṇḍala are explained by means of the system of the ‘vessel-circle.’ Therefore, from the viewpoint of the system of the ‘vessel-circle,’ it can be regarded as another significance of the fifth type that it developed theoretical consistency.

It is not correct to think that the idea put forward in the fourth type declined after the appearance of the fifth type. As Abhayākaragupta composed a work belonging to the fourth type, the system of the fourth type was accepted also in later periods. It seems most likely that this is because the idea of twenty-four vessels was the ‘sacred’ instruction which many tantras gave and it was one of the basic standpoints in monasterial Lūyīpāda school. Therefore, some conservative buddhists maintained the idea of the fourth type.

7. Some minor views

The Vajrasattvasādhana, one of the works attributed to Lūyīpāda, deals with a Heruka-maṇḍala consisting of only five deities and four skull-bowls (that is to say, only the mahāsukhacakra). In this regard, this work has to be distinguished from others which we have already examined. However, its ideas on the internal four dākinīs in the mahāsukhacakra are worth noting. The following sentence appears in the text in order to explain the nature of these four dākinīs:

\[
\text{m}k\text{h}h\text{a}h \text{h}g\text{r}o \text{m}a \text{r}n\text{a}m\text{ s}n\text{n}/ \text{l}a \text{l}a \text{n}\text{ā} \text{d}a\text{n}/ \text{r}a \text{s}a \text{n}\text{ā} \text{d}a\text{n}/ \text{a} \text{w}a \text{d}hū \text{lī} \text{d}a\text{n}/
\text{d}a\text{m} \text{r}g\text{y}a \text{n}a\text{h}o/ \text{p}h\text{y}a\text{g} \text{r}g\text{y}a \text{bsh}i \text{d}a\text{n} \text{s}b\text{y}a\text{r} \text{b}a\text{h}o // (O\text{t}a.3b2/}
\]
“The [four] dākinīs are [identical with] lalanā, rasanā, avadhūtī and dam rgya.\(^{(47)}\) They are connected with the four mudrās.”

This line tells us that the four dākinīs correspond to four vessels, i.e. lalanā, rasanā, avadhūtī and dam rgya (= uttamamudrā or the like). This view is quite unique in that the three principal vessels (lalanā, rasanā and avadhūtī) are assigned to three of the four dākinīs and that a vessel called dam rgya is referred to. As has already been discussed, none of the works of the first, second, third, fourth and fifth types explain the internal four dākinīs in this way. In these works, neither lalanā nor rasanā is included in the list of the internal forms of dākinīs. Avadhūtī, which appears in the works of Ghaṇṭāpāda as an internal counterpart, is assigned to Vārāhī in his works. Further, the vessel named dam rgya, if this is truely a name of a vessel, is not general in Buddhist Tantrism. For these reasons, the view found in the Vajrasattvasādhana cannot be considered to have been mainstream. Nonetheless, this view should not be ignored since there is a possibility that it is one of the older among attempts to internalize in the form of vessels the four dākinīs of the mahāsukhacakra. As is well-known, vessels such as lalanā, rasanā and avadhūtī had already been mentioned in the Hevajratantra. Works of the fifth type introduce new vessels in order to internalize the four dākinīs of the mahāsukhacakra. Therefore, it is to be inferred that the attempt of the Vajrasattvasādhana came after the Hevajratantra and before works of the fifth type.

Next, let us investigate the view which Indrabodhi introduces in his work called the Sampūṭatalatraṭīkā. As noted before, the petals of the lotus
of one’s heart are often regarded as the seats of vessels identical with the dākinīs of the mahāsukhacakra and sometimes of the samayacakra. Since these dākinīs are not connected with sacred districts, no petals of the lotus of the heart correspond to external districts. However, this is not the case in the Sampuṭatantraṭikā.

The Sampuṭatantra states that there are eight sacred districts, i.e. Viraja, Koṅkana, Caritra, Aṭṭahāsa, Devīkoṭa, Harikela, Odyāna, and Jālandhara. These are the homes of unnamed goddesses. The abodes of the goddesses in these districts are the cūta-tree, somavarṇa-tree, karaṇja-tree, kadamba-tree, vaṭa-tree, hari-tree, aśoka-tree and kanaka-tree.\(^{(48)}\)

Indrabodhi argues that the above eight districts correspond to the eight petals of the lotus of one’s heart: Viraja is the east petal where the goddess dBar chen mo dwells; Koṅkana is the south petal where sGyu ma chen mo resides; Caritra is the west petal where She byed ma lives; Aṭṭahāsa is the north petal where Shi ba dmigs ma resides; Devīkoṭa is the northeast petal where rNa ba mu tig ma stays; Harikela is the southeast petal where rLuṅ šugs ma dwells; Odyāna is the southwest petal where Nag mo resides; Jālandhara is the northwest petal where ḡBar maḥi gden ma dwells.

It goes without saying that the above eight districts are of a kind different from the twenty-four districts of the tricakra. It is also needless to say that the eight goddesses whom Indrabodhi relates to these eight districts are of a kind different from the twenty-four dākinīs residing in the tricakra. Of course confusion must be avoided. Yet, from the above examination, it can be stated that there existed in a different context an attempt to connect the petals of the lotus of one’s heart with external districts.
8. Conclusion

I shall conclude by summarizing the above discussion in terms of the following factors which constitute the internal maṇḍala introduced in the Cakrasaṃvara literature:

(i) Basic philosophy:
Somatic philosophy that enlightenment can be obtained through one's own body: one's body is a means for attaining enlightenment

(ii) Internalized objects:
Twenty-four sacred districts and twenty-four coupled deities (= tricakra) (equivalent to the daśabhūmi identical with the daśapāramitā) — (i-1)
Thirty-seven deities (equivalent to the saptatrimśadbodhipākṣikadharma including the daśabhūmi identical with the daśapāramitā in it) — (i-2)

(iii) Bodily counterparts:
Vessels (together with their corresponding ingredients) and bodily parts as these vessels’ residing seats — (ii-1)
Heruka's supernatural form: objects in Heruka’s twelve hands and Heruka’s four faces, and external Vārāhī — (ii-2)
Four principal circles and eight gates of the body — (ii-3)

(iii) Methods for actual practice
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All five types of the internal maṇḍala have in common the fact that they are deeply associated with the somatic philosophy (factor 0 above) which justifies the internal practice. They show their peculiarities in their interpretations of other factors such as i, ii and iii.

<table>
<thead>
<tr>
<th>Type</th>
<th>(i)</th>
<th>(ii)</th>
<th>(iii)</th>
<th>Number of vessels</th>
</tr>
</thead>
<tbody>
<tr>
<td>First type</td>
<td>i-1</td>
<td>(unclear)</td>
<td>(unclear)</td>
<td>zero</td>
</tr>
<tr>
<td>Second type</td>
<td>i-1</td>
<td>ii-1</td>
<td>instructed</td>
<td>twenty-four</td>
</tr>
<tr>
<td>Third type</td>
<td>i-2</td>
<td>ii-1 and ii-2</td>
<td>instructed</td>
<td>twenty-four</td>
</tr>
<tr>
<td>Fourth type</td>
<td>i-2</td>
<td>ii-1 and ii-3</td>
<td>instructed</td>
<td>twenty-four (or twenty-five)</td>
</tr>
<tr>
<td>Fifth type</td>
<td>i-2</td>
<td>ii-1</td>
<td>instructed</td>
<td>thirty-seven / forty-one</td>
</tr>
</tbody>
</table>

In the systems of the first and second types, factor i-1 is internalized. Their aims can be regarded as the physical representation of the somatic philosophy focussing on the daśabhūmi and daśapāramitā. The first type, however, gives no concrete explanation for ii and iii in spite of its argument that the maṇḍala should be practised in one's body. Put in another way, the system of the first type, when this type is set hypothetically, can be considered to remain idealistic. This idealistic system, however, functions as a foundation for the second type, and the systems of the third type, the fourth type and the fifth type are based on the second type with regard to the tricakra. For this reason, the idealistic system of the first type can be considered to have been the prototype of the internal maṇḍala. The second type provides this prototype with factors ii-1 and iii, through which the second type is successful in embodying the idealistic internal maṇḍala. Somatic philosophy requires by its nature the
embodiment of itself in one’s body since this philosophy has originally a
deep relation to one’s living body. The second type has satisfied this re-
quirement of somatic philosophy.

The third type, the fourth type and the fifth type internalize factor i-2.
This shift from i-1 to i-2 is thought to have been brought about by the es-
establishment of an external Heruka-manṭḍala consisting of thirty-seven de-
ties and four skull-bowls. The aims of the third type, the fourth type and
the fifth type can be regarded as the physical representation of the soma-
tic philosophy focussing on the saptatrimśadbodhipāksikadharma,
which includes the daśabhūmi and daśapāramitā.

The third type accepts the concept of i-1 for the internalization of the
tricakra and applies i-2 for the internalization of the mahāsukḥacakra and
samayacakra. (Hence, the number of vessels is twenty-four.) Since its sys-
tem is based on the concept of i-2 (= Heruka’s supernatural forms and ex-
ternal Vārāhī, which are not included in one’s ordinary body) in some
phases, it has a problem for the perfect internalization of the entire
Heruka-manḍala in one’s ordinary body.

The fourth type, on the other hand, introduces the concept of i-3 (=
the four principal circles and the eight gates of the body, which are in-
cluded in one’s ordinary body, and the deities connected with these func-
tion as organ-deities) for the internalization of the mahāsukḥacakra and
samayacakra. Therefore, the fourth type can be considered to have real-
ized the perfect internalization of the entire Heruka-manḍala in one’s ordi-
nary body, although the four skull-bowls are not internalized. (Hence, the
number of vessels is twenty-four. If the avadhīti can be regarded as
Vārāhī, the number of vessels is twenty-five.) The fifth type applies the
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notion of ii-1 (= the vessel-circle, which are included in one’s ordinary body, and the deities connected with this circle also function as organ-deities) not only for the internalization of the tricakra but also for that of the mahāsukhacakra and samayacakra. (Hence, the number of vessels is thirty-seven in some cases and forty-one in others. When the internal four skull-bowls are distinguished from the internal four ḍākinīs of the mahāsukhacakra, the number of vessels is forty-one, and when they are not distinguished, the number is thirty-seven.) Therefore, it can be maintained that the fifth type has realized the perfect internalization as well as the fourth type, and moreover, as is the peculiarity of the fifth type, it has develop theoretical consistency in terms of the system of the ‘vessel-circle.’

1 Among his articles, see especially Tsuda 1971 and 1973. He deals with the internal maṇḍalas introduced in the Hevajratantra, Samvarodayatantra, Sampuṭatantra and Vajraidakatantra in order to reconstruct the history of the external maṇḍala consisting of thirty-seven deities and four skull-bowls. His view is that its history begins with the Samvarodayatantra, and in the Vajraidakatantra the maṇḍala has been ‘theoretically’ completed. As for the internal maṇḍala, he discusses only that of the twenty-four districts, which I would like to classify as belonging to the second type of the internal maṇḍala.

2 Almost identical passages appear in the Samvarodayatantra 9.22-24 (quotation 2-4b) and the Samputatantra Ms.47b4-48al (2-6b). Since the London Ms of the latter is quite similar, I would like to give it here for the reading of the Cakrasaṃvaratantra:

\[\text{piṭham pramuditebhūmāu upapiṭham vimalam tathā} / \\
kṣetram prabhākari jñeyā arcīsmatyopakṣetrakam ///(1) \\
chandho abhimukhi vai upacchandaḥ sudurjaya / \\
dūrāngameti melāyāṃ acalasyopamelāyām / \\
śmaśānaṃ sādhumati caiva dharmameghopāśmaśānakam ///(2)\]
daśapāramitā bhāmau mlecchabhāsaṃ tu yoginīḥ /

pukārādi yathoddhiṣṭam bāhyādhyātme cintayet // (3)

2a) abhimukhi ] Ms. abhimukhiṃ. 2b) upacchandaḥ ] Ms. upacchanda. 3d)
-dhyātme cintayet ] Ms. dhyātmiṃ cintayeti.

It should be noted that the word “pulitrādiṣu” of the Cakrasaṃvaratāntra (6a) is here replaced by the phrase “pukārādi” (3c). The letters PU and so on are placed as the seed-syllables of the twenty-four districts. By this replacement, the Sampuṣṭatāntra gives information on the concrete method for meditation on the internal maṇḍala which is not clear in the Cakrasaṃvaratāntra.

3 According to the Cakrasaṃvarodayamanḍalopāyikā, both sthiracala- and śṛ-herukasyāṅgāṅga mean ‘heroes and yoginīs’ (Ms. 5b6-6a1): sthīre virā[ḥ] samuddiṣṭā yoginī [= -nyah] ca cale sthitāḥ / dvayor melāpakenaiva herukāṅgāṃ ucyate //.

4 The Cakrasaṃvaraviṃśi, although it insists on “avadhārya” instead of “ābhīṣ cāryam” (4c), gives almost the same instruction as follows: śṛherukam avadhā-
rya niścittyā / bhūmaṇa etā[ś] tadaṅge nyasaniyā ity āha — esā adhyātmbhūmaya iti / etā adhyātmbhūmaya ity arthaya // (p.586, l.14-15). Here, the method for the practice is nyāsa. However, its details are not given.

5 For example, the Hevājrataṃtra: dehasaṃ ca mahājñānāṃ sarvasaṃkalpavarjītam / vyāpakaḥ sarvavastāniṃ dehastho 'pi na dehajah // (I.12), svamvedyād bhaved jñānāṃ svaparavittivarjītam // khasamam virajam śuniṃm bhāvabhāvātmaṁ param / prajñopāvaṇyatīmiśraṁ rāgarāgavimśiritaṁ // sa eva prāniṃm prañāḥ sa eva paramāksaraḥ / sarvāyāpi sa evāśau sarvadehavasthitah // (I.x.8-10), śraddhāveṇa naṣṭo 'yan mahābodhisattva iti / dehabhāve kutāḥ saukhyam saukhyam vaktum na śakyaṇe / vyāpyāvyāpakarūpe-
na sukhena vyāpitam jagat // (II.i.35), etad eva mahājñānāṃ sarvadeh
vyavasthitam / advayam dvayarūpaṁ ca bhāvabhāvātmaṁ prabhū // (II.iii.24),
śāyan vihāya cittasya naṇyatra lalitaṁ bhavet / tasmād vairocanaḥ cittaṁ śāyaṁ
cittona mudrayet // (II.iv.80), and so on. According to this tantra, great wisdom lies in one’s own body, which is illustrated by the concept of omnipresent truth and by the idea that pleasure, which is an indispensable factor in attaining fulfillment, cannot be obtained outside one’s body. In the tradition of the Cakra-
saṃvāra, the Vajraṭākatāntra insists on the same: bodhicittam idaṁ vajram

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sarvabuddhasvabhāvataḥ // tasmāt sarvarāyatnena pūjayed viśvarūpāniṃ / jagadbandhusvabhāvena vyāpya viśvaṃ vyavasthitam // ātmā vai sarvabuddhātvam sarvasauritvam eva ca / śvādhidaivačatayogena tasmād ātmaiva sādhayet // (1.8-10).

6 As for their connection, see verses 1 and 6a of the following quotation from the Cakrasaṃvaratantra (this part of Ms is lost: Ota.87a6-b2. The restoration by CIHTS has many problems.): thams cad bla maḥi gnas la sogs / mkhaḥ hgro mas ni thams cad kyab / ye šes ldan paḥi raṅ skye gnas / yul daṅ yul du mḥon par skye //((1) rdo rje dkyil Ḥkhor gtso mo yin / de rnams mkhaḥ hgro ma ru bṣad / ku tu la daṅ dgon pa daṅ / sin duḥi yul daṅ groṅ khyer dbaṅ //((2) gser gyi glin daṅ soḥu ra šta / de bshin lḥaṇi khyi ma dan ni / yi dags groṅ dan kha baḥi gnas / kan ti Ḥam lams ba kaḥi yul //((3) ka liṅ ka daṅ ko sa la / tri ša ku ne o tra daṅ / ka ma ru pa ma la wa / lha moḥi mkhaṅ daṅ ra miḥi dbaṅ //((4) go da ba ri ar bu tar / u dyan dsā la dha ra daṅ / Ḥu li ra ma la ya sogs //((5) yul Ḥdi dag gi bu mo gaṅ / dpal po gniṣ med rnal Ḥbyor ma / de kun Ḥdod paḥi gzugs can te / yid kyi śughs kyis Ḥjag pa yin //((6).


The word “āḍi” (“sogs”) in “pulliramalayādi” suggests that Pulliramalaya is the first district and the above districts should actually be arranged in reverse order to the description.

7 See note 6, verse 6ab.

8 The number of dākiniṣ (1a) and viṇāṣ residing in the circle (2a) is referred to in the following sentences (CIHTS 2.18c-20b, Ms.2b7-3a1): dākinyaś caturviṇīṣā vārāhyāḥ kulasambhavāḥ / cakragarbhe tu pūjayet[CIHTS, pūjayet tu. Corrected by Ms.] diṣāsu vidiṣāsu ca //((1) viṃśaś caiva[CIHTS, ca. Corrected by Ms.]

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The three spheres where the twenty-four dākinīs are connected are mentioned in other parts (1-2b) of this chapter (CITHS 2.26-27, Ms.3a5-6): ākāše dākinyah sarvā manasaḥ urdhvato nyaset / bhūrloke dākinyo yāś ca manḍale sarvato nyaset // (1) pāṭāle *dākinyā(→ dākini) yā kācit[CIHTS, dākinyo yāḥ kāscit. Corrected by Ms.] pāṭāle *tāṃ tu vinyaset[CIHTS, tāṃ parinyaset. Corrected by Ms.] / diśāsu mātaraḥ [= mārīḥ] sarvā viśiśasu ca nivojyayet // (2). The dākinīs reside on the seats of the four directions and the intermediate quarters, which suggests that each sub-circle connected with each of the three spheres consists of eight dākinīs.

Commentaries on this tantra regard mātrāḥ and sarvā of 2cd as the eight goddesses of the samayacakra, and this line is the only evidence for these goddesses’ participation in the Heruka-maṇḍala. This interpretation, however, seems unlikely. To read these lines in the most natural way, we should consider verse 2cd to explain the locations of the twenty-four dākinīs in each circle. Therefore, in this tantra, there is no clear explanation of the Heruka-maṇḍala consisting of thirty-seven deities and four skull-bowls.

9 The names of the twenty-four dākinīs are enumerated in the following way (CIHTS 4.1-4, Ms.4b4-6): tato dākinyo bhuvanāni vijrmhayanti // mahāvīryā cakra varini mahābala swīrā cakravarmini / saunḍini khandarohā cakra vegā khaśānā // hayavarṇa subhadrā ca śyāmādevi tathaiva ca / surābhakṣi vāyuvegā tathā mahābhairavā // airāvatī drumacchāya laṁkṛṣ vac ca kharvar tathā / vīramati mahānāsa // prabhāvatī caiva caṇḍakṣi pracanda ca *sādhakaḥ(→ sādhikāḥ)[CIHTS, etāḥ siddhās tu sādhakah. Corrected by Ms.] / *etāḥ siddhās [CIHTS, pracandādiṇ. Corrected by Ms.] tu vai pūramaḥ catuvimśat[= -tir] dākinyāḥ // Here the order of the dākinīs is the reverse of the usual order. However, it is redefined in the 48th chapter. See verse 7d of the quotation in the next note.

10 In the following lines (CIHTS 48.8-14, Ms.35a2-b1), the names of the twenty-four viras (3c-6) appear: sarvadākīnīyālayam vaksiye saṃsān na tu vistarāt /
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likhitvā parvataṃ divyaṃ nānāpūṣpaḥdātoddobhavam // (1) tasyopari bhāvayen nityam dākinīn lāmayas tathā / yogīnīḥ khaṇḍarohā vai virāṇīṃ viram eva ca // (2) hā hā he he tī[= iti] caturvīṁśatvirāṇīṃ dākinījālasamvaram / vajrasāttvam vairocanam padmanarteśvaram tathā // (3) sṛvajraherukam caiva ākāśagarbham hayagrivam eva ca / ratnavrūpaṃ mahābalaṃ virūpakṣam bhairavam tathā // (4) vajrabhadram subhadram vai vajrahūṃkāram eva ca / mahāvīram vajrajaṭīlam tu *ānkurikam[CIHTS, āṇkurīṃ]. Corrected by Ms.] vajradēhakam // (5) vajraprabhāṃ amitaḥbhāṃ surāvajraṇaṃ vikāṭaṇāṃśtriṇaṃ eva ca / kaṇkālaṃ mahākānkhaṇaṃ khaṇḍaṇaṭaṇāṇīṃ[CIHTS, khaṇḍaṇaṭaṇāṇīṃ āḍī. Corrected by Ms.] tu // (6) caturvīṁśatvirāṇīṃ sarvam vyāptam akhilaṃ jagat / virāṇīṃ dākinīś caiva yogīnīḥ pracaṇḍādayas tathā // (7).

The word “āḍī” in “khaṇḍaṇaṭaṇāṇīṃ”(7d) suggests that the first vīra is Khaṇḍaṇaṭaṇāṇī. Therefore, the twenty-four vīras are actually arranged in reverse order to the description.

11 Chap.12 refers to the names of the twenty-four districts, their internal locations, the names of the twenty-four dākinīs, and twenty-four ingredients. The instructions given in chap.14 are almost the same as the Cakrasaṃvarābhīṣamaya by Lūyīpāda.

12 Chap.7 deals with the names of twenty-four internal seats of the vessels (nāḍī), the internal locations of these seats, and the twenty-four ingredients. Chap.9 explains the relations of pīṭhādī to the dāsapāramitā.

13 Chap.5.1 mentions the correspondence of pīṭhādī to the dāsabhūmi and dāsapāramitā. Chap.6.1 gives the names of the twenty-four districts, their internal counterparts, the name of each circle, and that of the group of yogīnīs in each circle (khacarī and so on). Chap.6.2 gives the names of the twenty-four vessels and refers to the twenty-four ingredients.

14 Four differences can be pointed out:

(i) The Vajradākatantra does not refer to the dāsabhūmi and the dāsapāramitā. However, it seems likely that they are implied in the tantra, because the preceding tantra, the Cakrasaṃvaratantra, had already discussed this matter, as has been discussed in the previous section. The reason that this tantra does not clearly explain them is thought to be that the tantra’s interest lies in the form of the internal maṇḍala, and therefore its invisible aspect, the dāsabhūmi and
which represent the significance of practice or the state of mind, are not referred to. With regard to this matter, see also Sugiki 2003 p.59-61.

(ii) Seed-syllables are not explained in the *Vajraḍākatantra* and *Samvārodayatantra*.

(iii) Neither the *Samvārodayatantra* nor the *Sampuṭatantra* gives the names of the twenty-four *dōkinis* and *vīras*. In the case of the *Samvārodayatantra*, the reason for this is clear: the *Samvārodayatantra* deals with only the *maṇḍala* consisting of thirteen deities. (In other words, the *maṇḍala* consists of only those parts which correspond to the *mahāsukhacakra* and *samayacakra*. In this *tantra*, these parts are not named.)

(iv) In the *Sampuṭatantra*, unlike other works, the vessels are named after twenty-four of the thirty-two vessels introduced in the *Hevajratantra*: in order, *abhedā, sīkṣmaṛuṇā, divyā, vāmā, vāmini, kūrmaī, bhāva, doṣāva, mahāviśṭhā, mātarā, śarvari, śīta, āśmā, prava, hṛṣṭavadanā, svārūpini, sāmānyā, hetudāyi, viyoga, premaṇi, siddhā, pāvaki* and *samanāḥ* reside in internal Pulliralamaya and so on. The eight vessels *lalanā, rasanā, avadhūti, triyūrtā, kāminī, gehā, caṇḍikā and māradārikā* are excluded. As is well-known, this is due to the stance of the *Sampuṭatantra*, which was to combine the tradition of the *Cakrasaṃvara* with that of the *Hevajra*.

Apart from the works listed, the *Yoginisamcāratantranibandha*, a commentary on the *Yoginisamcāratantra*, also asserts the same thing: *katham bhāvayed ity aha — vinyasaya caturvimśatim aksaram iti / pukārdhini caturvimśatyasvārāni siraḥprabhṛtuḥ vinyasaya tattadgataḥ nādiḥ pracaṇḍādirūpena bhāvam iti bhāvaḥ // (9.5).* Ghanṭāpāda also insists on the same idea in his work (see section 6.2). Since both the *Yoginisamcāratantranibandha* and Ghanṭāpāda should be classified as belonging to the fourth type, I do not take them up in this section.

This part should be supplemented because these actions are neccessary before governing Pulliralamaya.

*kāyatrayaṃ ca nāhasya jāniyāt pavanātmanāḥ / praviśan dharmakāyaḥ syāt tīṣṭhaṃ sambhogavigrāhah / niryan nirmāṇakāyākhyā iti kāyatrayaṃ matam // (5.49)*

*Toh* 10a4-5/ Ota 12a8-b1. *sprul pa yis ni gaṅ du skyes / loṅs spyod rdoogs paṅ rgyu yi gnas / chos kyi sku yi raṅ bshin gyis / thim par ḡhyur bar the tshom med*
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/ . As for the whole of the practice, see Toh 10a2-a6/ Ota 12a5-b2.

19 Indeed, the word nāḍī appears once in the following context (CIHTS 36.4-5b, Ms 26b4-b5): vibhajya svacchayā mantri *vīparītāni* [CIHTS, vīparītām tu. Ms, vīparītān tu. Corrected by the Cakrasaṃvara paṇḍita, the Cakrasaṃvaraviśvēti and the Cakrasaṃvarasādhana by Kṛṣṇācārya.] yojayet / nigrāhānugrahārtheṣu karmabhāvam prabhāvayet / bheditās[CIHTS and Ms, bheditā. Corrected by the Cakrasaṃvara paṇḍita and the Cakrasaṃvaraviśvēti.] tattvabhedena nāḍimārgesu yojitāḥ /(/l). Verse 1a-d suggests that these lines explain yogic rituals for producing benefit and harm (= śānti and so on). In this practice, mantras are set on nāḍimārga. The Cakrasaṃvara paṇḍita interprets this phrase as ‘a path of vajra and lotus’ (36.2), and the Cakrasaṃvaraviśvēti interprets as ‘a path of lotus’ (p.534 l.6-7). This vessel seems to have nothing in particular to do with the notion of the ‘vessel-circle’ with which we are here concerned. See also Sugiki 2001, p.93 and its note 10.

20 The eight vows connected with the eight dākinis in the samayacakra are explained in the Cakrasaṃvaratantra. For details, see Sugiki 2002b, pp.981-983.

21 ādhyātmikaṃ yathā jñeyāṃ bāhyamanḍalam uitamam / ... / evaṃ bāhyādhyātmam avalambhya yāvan nirvṛtigocaram // (5.2-20).“The internal [maṇḍala] should be apprehended in the same form as the highest external maṇḍala. ... (Introductions of thirty-seven deities except four skull-bowls)... [He should] thus contemplate the external and internal [maṇḍala] until the objects of senses disappear.”

Indeed it is clear that this tantra intends to internalize the thirteen deities of the mahāsukhacakra and samayacakra, but its explanation of them is inadequate as can be seen above. However, some characteristics which are peculiar to the fourth type can be found in the above lines. (i) Like the other works of the fourth type, this tantra excludes the four skull-bowls from the list of the internal maṇḍala. (ii) This tantra does not refer to any vessels, which suggests that the system of the internal maṇḍala introduced in this tantra be based on the notion of the twenty-four vessels. In spite of the absence of the description, it seems likely that this tantra accepted the idea of the twenty-four vessels, for this idea was quite general in the Cakrasaṃvara literature. In contrast, an idea of vessels identical with the dākinis in the mahāsukhacakra and samayacakra,
which appeared in works of the fifty type as will be seen in the next section, was new. If the system in the *Yoginisamcāratantra* had been based on this new idea on the vessels, descriptions of them should have been given. From these two points, I would like to suggest a possibility that the system in the *Yoginisamcāratantra* can be classified as belonging to the fourth type.

Its commentary, the *Yoginisamcāratantravyākhyā* by Alakakalaśa, states that seven of the eight dākinis in the *samayacakra* should be settled on both eyes, both ears, both nostrils and the mouth (*kākāsyādisaptakaṃ caṅkṣuḥśrotargrāṇaṁ satke mukhe ca bhāvaniyam* 5.18).

22 Vimalaprabhā, 2.2.2.46.

23 Ota. 51a4-6— *ji lṭar phyi rol gyi gnas la sogs pa ni chu kluṅ gis chus gso bar byed pa de bshin du lus la yāṅ rtsa rmams kyis sen mo la sogs pa rgyas par bhed de des na mtshuṅs pa nīd do // phyi rol du rdo rjeḥi gnas byaṅ chub chen poḥi miṅ can gyi gnas yin shiṅ / ni ra ŋdsa na ni chu kluṅ yin pa bshin du / lus la ni bde ba chen poḥi ḷkhor lo rdo rjeḥi gnas so // a ba dhū tī ni nau ra ŋdsa naḥo //.

24 The *Vasantatilakā* by the same author also belongs to this type. Since its description of the internal *mahāsukhacakra* and *samayacakra* is almost identical with the *Cakrasamvarasādhana*, and the *Cakrasamvarasādhana* gives more details, the *Cakrasamvarasādhana* is examined as the main source here.

25 Toh 200b1/ Ota 225b7. This means that the meditation on the internal *mandala* corresponds to the body of enjoyment (*sambhogakāya*). Dārikapāda connects the contemplation of the external *mandala* with the *nirmāṇakāya* (Toh 200b1/ Ota 225b7) and relates the nature of the *mandala* as the *saptatrimśadbodhipākṣikadharma* to the *dharmakāya* (Toh 202a2/ Ota 227b7). It is distinctive of Dārikapāda to connect the three aspects of the *mandala* with the three aspects of the Buddha’s body (*trikāya*). This interpretation is not seen in the works by Lūyipāda, Ghanṭapāda and Kṛṣṇācārya.

26 I would like to suggest the possibility that the Tibetan text “ḥbyuṅ lṭaṅ ṛluṅ daṅ ḷṭu ṛtsi ḷbab” — literally, “the wind of the five elements and the immortal nectar flow” is a mistranslation. The word “lṭaṅ (pañca)” should modify “ḥṭu ṛtsi (amṛta)” since paṅcāṃtha is mentioned in the description of the external skull-bowls of the *mahāsukhacakra* and the four dākinis symbolize the four elements. This is also supported by the phrase “lṭe ba ḷaṃ sṭiṅ gahi ṛtsa bshi
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"ni," which suggests the number of vessels is four, concordant with the number of the four elements. (*Paṇca* in paṇcāmṛta does not refer to the number of amṛta, as is widely known.)

27  The "eight gates" do not signify the gates of the external maṇḍala but those of the body, for the number of gates in the external maṇḍala is four and this line appears in the context of the internal aspect of the maṇḍala, as was mentioned at the start of this section.

28  The same sort of stance can be traced in an expression in the *Vasantatilakā* by Kṛṣṇācārya: "five vessels reside at the center of the heart in the body" (*iti dehasya hṛṇmadhye paṇcanādyo vyavasthitah*, 6.16). Since one of these five vessels is avadhūti, the number of vessels identical with surrounding constituents (= dākinīs and skull-bowls) is four. In spite of this statement, however, the text actually explains nine vessels. It distinguishes the vessels identical with the four dākinīs from those identical with the four skull-bowls. Vanaratna's commentary on this text tries to do away with this inconsistency by stating that the vessels identical with the four skull-bowls should be counted together with those of the four dākinīs (p.41, line 9).

29  With regard to this text, see Sakurai 1996. He argues that Ghaṇṭāpāda has the idea of thirty-seven vessels. In my view, however, the number of vessels in this work is forty-one, which is to be examined in this subsection.

30  This part informs us that these dākinīs are contemplated internally in their external forms. Apart from this, having finished explaining the internal maṇḍala, the present text begins to discuss the forms of all deities who should be cultivated in the internal maṇḍala. Their forms are the same as their external forms (Toh. 223b6-224a1/ Ota. 259b1-b4). It is completely impossible to interpret these lines as being about the external maṇḍala, because in Ghaṇṭāpāda's system no deities except Heruka and Vārāhi are contemplated externally (Toh. 223a1-a5/ Ota. 258b1-b7). See also Sakurai 1996, p.310. He states that the bodily maṇḍala which Ghaṇṭāpāda expounds is based on the figure of the powder maṇḍala or drawn maṇḍala which Ghaṇṭāpāda criticizes as being artificial.

31  Advayavajra, in a work called the *Paṇcākāra* (p.123-135), gives the syllables of the five tathāgatas and four goddesses on the external lotus. He states that on the east petal of the lotus is placed the letter OM (= Vairocana), on the south
petal is TRĀM (= Ratnasambhava), on the west is HRĪH (= Amitābha), on the north is KHAṂ (= Amoghasiddhi), on the southeast is LĀṂ (= Locanā), on the southwest is MĀṂ (= Māmaki), on the northwest is PĀṂ (= Pāḍaravāsinī) and on the northeast is TĀṂ (= Tārā).

The connection of the lords of the five families with the deities of the mahā-sukhacakra is clearly described in another work by Ghanṭāpāda, the Cakra-samvarasādhana ratanacintāmaṇī: dkyil ḫhor gtso la rdo rje sems dpahi rgya / rdo rje rnal ḫbyor ma la mi bskyod pa / mkhaṅ ḫgro lā ma dum skyes gzugs can ma / rtag pa don grub dpag med rin chen ḫbyun / (Toh 236a1/ Ota 274b3-4). This work describes a yogic method for the completion of the mahā-sukhacakra.

32 As for the syllables of the four vidyās, see also the previous note.
33 The Sanśvarodayatantra explains the form of the dharmacakra differently: there are many small lotuses above the lotus of the heart (XXXI-25).
34 Details of this process are explained in the 10th chapter of the Vasantarilakā and also in the 15th chapter of the Vajraḍākatantra. See Sugiki 1999 and 2002a, p.112.
35 Purvāḥ (plural, feminine) is thought to indicate the vessels (= nādyah). This is obvious because these lines are for explaining the vessels identical with the ḍakinīs.
36 Viśuddhikāḥ (plural, feminine) is considered to indicate the vessels (nādyah) for the same reason mentioned in the previous note.
37 6.1-6 for the first quotation and 6.13-17 for the second quotation. The Vasantarilakā does not have the line ‘kākāsyādi yathā purvāḥ pātanyādi viśuddhikāḥ.’
38 The Rahasyadipikā, p.46 lines 8-10 (... kāyaadvāram tasmīṃ cāksurādinādyo 'ṣṭau daksinēsu cāksurotraghrāṇeṣu vāmesu ca vaktragudayoṣ ca tannāmnā prasiddhā eva samayačakrasthā jñātavyāḥ). Here, kāyaadvāram means the instruction on one support (stambha) and nine opening parts of the body, which is one of the topics of the 3rd chapter of the Vasantarilakā (3.2-3b).
39 For details, see Sugiki 2002a, p.84.
40 For example, the Abhisamayavṛttiśi by Tathāgatavajra connects these four goddesses with the four principal circles – lṭe ba snyin pa mgrin pa dpal baḥi pa dma dan zla ba rṇams la lṭam māṃ paṃ tam las byun baḥi sāṃs ryaḥ sphyan mā ma
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ki gos dkar mo sgrol maḥi raṅ bshin ltuṅ byed ma gsod byed ma ḥgugs byed ma daṅ gar gyi dbaṅ phyug ma rnam s... (Ota. 314b7-8.) The Cakrasaṃvarābhāsīmaya by Abhayākara-gupta also insists on the same meditation, but its details differs from those of the Abhisamayavṛttiḥkā — de laslte ba daṅ sīṅ ga mgrün pa spyi bor padma daṅ zla ba la laṅ maṃ paṃ tam las byuṅ baṅi ltuṅ byed ma gsod byed ma ḥgugs byed ma gar gyi dbaṅ phyug ma ste spyan ma mā ma ki gos dkar sgrol maḥi raṅ bshin / (Ota. 227a5--6.)

41 In the Bodhicittvāvalokamālā by Kalākāpāda, a sādhanā extracted from the Vajradākatāntra, Pātāni and so on are members of the maṇḍala: Pātāni, Māraṇī, Ākarṣaṇī and Narteśvari reside in the mahāsukhacakra instead of Dākinī and so on. They share their nature as the four elements. Therefore, theoretically they can be interchanged. Further, this work was composed under the strong influence of the Cakrasaṃvarasādhana by Kṛṣṇācārya (See Sugiki 2000, p.47). Exactly the same phrase stating that the vessels are identical with Pātāni and so on appears in this work (Ota 283a5). Indeed, in light of these points, it would seem possible to argue that the Cakrasaṃvarasādhana’s phrase “Pātāni and so on” signifies the four dākinīs of the mahāsukhacakra. However, we should not ignore the fact that those four dākinīs have already been explained in the second quotation from the Cakrasaṃvarasādhana.

42 Toh 3562/Ota 390b3. For TRĀM, Ota TRĀM; For JRĪM, Ota JRĪM; For KHAM, Ota VAM.

43 Toh 360a3-4/ Ota 395b7-8.

44 Toh 9a5-6/ Ota 11a6. For TRĀM, Ota TRI; For HRĪH, Ota HRI; For LĀM MĀM PĀM TAM, Ota LĀM MĀM PĀM TAM.

45 Kṛṣṇācārya himself does not use the word utpānakrama. However, the practice expounded in these texts corresponds to this. Kṛṣṇācārya calls this practice olicatusṭaya “[yoga consisting of] a set of four steps.’ The four steps are called tantroli, mantroli, jñānoli and guhyoli respectively. For details, see Sugiki 1999.

46 It may occur to us that Kṛṣṇācārya did not know their seed-syllables. This view, however, seems unlikely. Our major source in this section, the Cakrasaṃvarasādhana by Kṛṣṇācārya, has something to do with a work called the Herukābhidhānapaṃjikā by Kambalapāda (see Sugiki 2000, pp.46-47.). The latter
can be assumed to have been composed earlier than the former, which is because the internal *mandala* which it explains remains at the stage of the second type. The latter mentions the seed-syllables of the twenty-four districts. This means that the seed-syllables had been defined before the *Cakrasaṃvarasādhana* was composed. The same can be said of Kṛṣṇācārya's *Vasantatilakā* in relation to the *Sampuṭatānta*.

47 The letter “na” in “dam rgya na” should be read as a locative particle.

48 *atha sthānādhikvāsanavidhiṃ vakṣye — viraje citavāsasthā tu koṅkaṇe somavyārikā / caritre tu karaṇjasthā attahāse kadambara ca // devikotyo (te) vaṭasthā tu harikele haristhā tu / odiṣyāyane aśokasthā tu jālandhre kanakadrumasthā tu //* (Ms.47b2-b4). See Sugiki 2003.

49 *de la rdul bral shes pa ni šar gyi ḡdab ma laḥo / deḥi rgya mṭshoḥi miṅ can pu rṇa gi rir tsu tahi śiṅ la gnas pa dbab chen moḥo // de bshin du lhohi ḡdab ma la ko ko nor so ma kha li ḭhra shes pa a swa tthahi śiṅ la gnas pa sgyu ma chen moḥo // de bshin du waṅ nub tu isa ri tri du ku ra ḍdsahi śiṅ la gnas pa shi byed maḥo // de bshin du byuṅ di a ta ha ra sa ka dam baḥi śiṅ la gnas pa shi ba dmigs maḥo // de bshin du dbaṅ ldan du de bi ko ḍaṛ ba tahi śiṅ la gnas pa rna ba mu tig maḥo // de bshin du mer ha ri ke lir śiṅ ha ri ḍam pa ḍga ti la gnas pa rluṅ śugs maḥo // bden bral du o ṭya na du a so kahi śiṅ la gnas pa lha mo nag moḥo // rluṅ du dsā la ndha rar gser śiṅ la gnas pa ḡbar maḥi gdeṅ maḥo //* (Ota 271b4-272a).

< Abbreviations and Sources >

Ms: Sanskrit manuscript.
Tib: Tibetan translation.
*Abhidhānottarottaratantra*: Ms, Tokyo Matsunami 10.
*Abhisamayapañjikā*: *Abhisamayanāmapañjikā* by Prajñāraḳṣita, Tib, Toh 1465/ Ota 2182.
*Abhisamayavibhanga*: *Abhisamayavibhanga* by Dipaṅkaraśrījñāna, Tib, Toh 1490/ Ota 2205.
*Abhisamayavritti*: *Lūyīpādābhisamayavṛttiśaṃvarodayanāma* by Tathāgatavajra, Tib Ota 2224.
*Abhisamayavṛttiñīkā*: *Lūyīpādābhisamayavṛttiñīkāviśeṣadyotanāma* by Tathāgata-
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vajra, Tib Ota 2225.

Bodhicittivālayokamālā: Śrīvajraḍākanāmamahātantrarājodhṛtasādhanopāyikā bodhicittivālayokamālā of Kalākapaḍa, Tib, Ota 2218.
Cakrasaṃvarābhīsamaya by Abhayākaragupta: Śrīcakrasaṃvarābhīsamaya by Abhayākaragupta, Tib Ota 2213.
Cakrasaṃvarasādhana by Dārikapāda: Śrīcakrasaṃvarasādhanatattvasaṃgraha by Dārikapāda, Tib Toh 1429/ Ota 2145.
Cakrasaṃvarasādhana by Ghaṇṭāpāda: Śrīcakrasaṃvarasādhana by Ghaṇṭāpāda, Tib Toh 1432/ Ota 2149.
Cakrasaṃvarasādhanaratnacintāmani: Śrībhagavaccakrasaṃvarasādhanaratnacintāmani by Ghaṇṭāpāda, Tib Toh 1437/ Ota 2154.
Cakrasaṃvaratantra: Cakrasaṃvaratantra-Herukabhīdhānatantra-Tantrarājaśri-laghusāṃvara, ed. Junardan Shastri Pandey, Śrīherukabhīdhānam Cakrasaṃvaratantram with the Vīrti Commentary of Bhavabhaṭṭa vol.1 and 2, CIHTS, Sarnath, 2002./ Ms, Baroda Acc 13290.
Cakrasaṃvaravīrti: Śrīcakrasaṃvaravīrti by Bhavabhaṭṭa, see Cakrasaṃvaratantra.
Cakrasaṃvarodayaṃḍalopāyikā: Śrīcakrasaṃvarodaya nāma maṇḍalopāyikā by Dhīmat, Ms, Tokyo, Matsunami 450.
Herukabhīdhānapāṇijikā: Śrīherukabhīdhānasādhananidhipāṇijikā by Kambalapaḍa, Ms Kathmandu Reel B31/20.
Kāyamanḍalābhīsamaya: Upadeśakāyamanḍalābhīsamaya by Ghaṇṭāpāda, Tib Toh 1434/ Ota 2151.


Olicatuṣṭaya: Olicatuṣṭaya by Kṛṣṇācārya, Tib Toh 1451/ Ota 2168.

Olicatuṣṭayavibhaṅga: Olicatuṣṭayavibhaṅga by Kṛṣṇācārya, Tib Toh 1452/ Ota 2169.


Rahasyadīpikā: Rahasyadīpikā by Vanaratna. See Vasantatilakā.

Sampuṭatrantra: Samputodbhavatrantra, Ms, London, Cowell&Eggeling 37.

Samputalantraṭīkā: Śrīsamputalikanāmayoginītantrarājasya ṭīkāśmrīśānamdarśanālokānāma by Indrabodhi, Tib Ota 2327.

Samvaravyākhya: Samvaravyākhya by Kṛṣṇācārya, Tib Toh 1460/ Ota 2177.


Vajrādākatantra: Vajrādākamahātantrarāja, ed. Tsunehiko Sugiki (chaps.1, 7, 8, 14, 18, 22, 36, 38, 42), Journal of Chizen Studies 51 (p.81-115, 2002) and 52 (p.53-106, 2003)./ Ms, Calcutta Śāstri 72/ Tokyo Matsunami 343.

Vajrasattvasadhana: Vajrasattvasadhana by Lūyīpāda, Tib Toh 1454/Ota 2171.


Vimalaprabhā: Vimalaprabhā by Kalkī Śrīpuṇḍarika, see Kālacakratantra.


Yoginīsāṃcāratantranibandha: Yoginīsāṃcāratantranibandha by Tathāgatarakṣita, see Yoginīsāṃcāratantra.

Yoginīsāṃcāratantravyākhya: Upadeśānusārini vyākhya by Alakakalasha, see Yogi-
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nisāṃcāratantra.

< References >


——— : 1998. See *Cakrasaṃvarābhīsama*.


——— : 1974. See *Saṃvarodayatantra*.

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