Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

— Somatic Representations of One’s Innate Sacredness —

Tsunehiko Sugiki

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 (pūja), the ritual of burnt offering (homa), the secret assembly (ganacakra), and some minor practices.

The internal manḍala 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 manḍala. (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 manḍala 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 manḍalas into five types according to the differences in their forms and significances.

2. Internalization of twenty-four districts (I): 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 Cakra-
saṃvara 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.

athāparaṃ pravakṣyāmi bhūmipīṭhādi *yogini [= yoginīnām] /  
śrīherukasyāṅgāṅgāṃ sarvāṅgaṃ sthiracalātmakaṃ // (1)

pīṭhāṃ pramudilabhūmāv upapiṭhāṃ vimalaṃ tathā /  
kṣetraṃ prabhākari jñeyā arcīsmaty upakṣetrakam // (2)

chandoham abhimukhi caiva upacchandaṃ sudurjayā /  
dūrāṅgmeti melāyām acalasyopamelakam // (3)

śmaśānaṃ sādhumatiś caiva dharmameghopasmaśānakam /
śrīherukam ābhīś cāryam eśā adhyātmabhūmayah // (4)
daśapāramita bhūmau mlecchabhāṣaṃ tu *yogini [= yoginīnām] /
svarge martyeṣu pātāle virāṅgasthiracalātmakaṃ // (5)
pullirādiṣu yathodd̄ṣṭaṃ bāhyādhyātme saṃsthitam // (2)
śrīherukamahāyogam sarvakāmeśvaram prabhum // (6) (50.20-25, Ms. 37a3-b2.)

1b) -pīṭhādi yogini] CIHTS. pīṭhādiyogini. Corrected by the context and the
Cakrasamvaravivṛti. 1d) sarvāṇga] CHTS, omits. Supplemented from Ms, sarvāṇga. 2b) upapitham] CHTS, papiṭham. Corrected by Ms, upapitham. 4c) abhiścāryam] CHTS, abhiścārya. Ms, abhiścāryam. The Cakrasamvaravivṛti, avadhārya. Tib, gshuṅ spyod pa. Probably, this is a corruption from the early age. Corrected by the context. 5b) mlecchabhāṣaṁ tu] CHTS, mlecchā bhāṣāntu. Corrected by Ms. mlecchabhāṣan tu. A phrase “mlecchabhāṣaṁ 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 movables.(3) Pīṭha is equivalent to the stage [called] pramuditā. Likewise, upapitha is equivalent to vimalā. Kṣetra should be known as prabhākari. Upakṣetra is arcismati. Chandoha is abhimukhi. Upacchandoha is sudurjayā. [The stage] called duśraṅgamā corresponds to mela[paka]. Upamelā[paka] corresponds to acalā. Śmaśāna is sādhumati. There exists upaśmaśāna which is dharmameghā. These are internal lands [identical with the ten stages]. Relying on these, [a yogin] 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 movables 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 Pulīrā[malaya] 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
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capable of [satisfying] all desires."

Verse 2-4b state that yoginī’s ten groups of lands (pīṭhādi), which consist of twenty-four districts (Pullīramalaya 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.\(^{(4)}\) This is the basic system of the internal maṇḍala in the Cakrasaṃvaratantra. 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.\(^{(5)}\)

Here, the nameless yoginīs residing in the above ten groups of lands will be examined more closely by referring to other chapters of the Cakrasaṃvaratantra. The 41st chapter, after mentioning the connection of the external twenty-four districts beginning with Pullīramalaya with nameless yoginīs,\(^{(6)}\) states that these yoginīs 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 Pracāṇḍā. The *vīras* are twenty-four heroes beginning with Khaṇḍakapālin. The circle of these *yoginīs* and *vīras* are devided 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 *Cakrasaṃvaratantra*, 35a7 (*tricakra*-kā[m]) bhāvayen nityam siddhikāmah susamāhitah. CIHTS’s edition is as follows: cakrātmaṃ bhāvayen nityam siddhikāmah susamāhitah. 48.15cd). However, the word “*tri-*” of “*tricakra*” is not supported by Tib and the *Cakrasaṃvaraviṇḍī*. 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 *Cakrasaṃvaratantra*, 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
TABLE 1

<table>
<thead>
<tr>
<th>Three spheres</th>
<th>Holy Districts (Sub-divisions of Piṭhādi)</th>
<th>Ādīkini</th>
<th>Vira</th>
</tr>
</thead>
<tbody>
<tr>
<td>in the sky</td>
<td>Pulīrāmalaya</td>
<td>Pracaṇḍā</td>
<td>Khaṇḍakapālin</td>
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<tr>
<td></td>
<td>Jālandhara</td>
<td>Candaśi</td>
<td>Mahākaṇkāla</td>
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<td></td>
<td>Odīyana</td>
<td>Prabhavatī</td>
<td>Kākāla</td>
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<td>Arbuda</td>
<td>Mahānāśa</td>
<td>Vīkaṭadamśtri</td>
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<tr>
<td></td>
<td>Godāvāri</td>
<td>Vīramati</td>
<td>Suravairiṇa</td>
</tr>
<tr>
<td></td>
<td>Rāmeśvara</td>
<td>Kharvari</td>
<td>Amitābha</td>
</tr>
<tr>
<td></td>
<td>Devīkoṭā</td>
<td>Lankesvarī</td>
<td>Vajraprabha</td>
</tr>
<tr>
<td></td>
<td>Mālava</td>
<td>Drumacchāyā</td>
<td>Vajradeha</td>
</tr>
<tr>
<td>on the ground</td>
<td>Kāmarūpa</td>
<td>Airavatī</td>
<td>Ankulika</td>
</tr>
<tr>
<td></td>
<td>Oḍra</td>
<td>Mahābhairavā</td>
<td>Vajrajaṭila</td>
</tr>
<tr>
<td></td>
<td>Triśakuni</td>
<td>Vāyuvega</td>
<td>Mahāvira</td>
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<td>Lampāka</td>
<td>Subhadrā</td>
<td>Vajrabhadra</td>
</tr>
<tr>
<td></td>
<td>Kāñci</td>
<td>Hayakarṇa</td>
<td>Mahābhairava</td>
</tr>
<tr>
<td></td>
<td>Himālaya</td>
<td>Khagānānā</td>
<td>Vīrūpākṣa</td>
</tr>
<tr>
<td>underground</td>
<td>Pratīdhivāṣhimī</td>
<td>Cakravēga</td>
<td>Mahābala</td>
</tr>
<tr>
<td></td>
<td>Grhaṇdevatā</td>
<td>Khaṇḍarohā</td>
<td>Ratnavajra</td>
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<tr>
<td></td>
<td>Saurāstra</td>
<td>Sauṇḍini</td>
<td>Hayagrīva</td>
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<td></td>
<td>Suvarnadvīpa</td>
<td>Cakravarminī</td>
<td>Ākāśagarbha</td>
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<td></td>
<td>Nagara</td>
<td>Suvīrā</td>
<td>Śrīvajraheruka</td>
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<td>Sindhu</td>
<td>Mahābalā</td>
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<td>Maru</td>
<td>Cakravartini</td>
<td>Vairocana</td>
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<td></td>
<td>Kulatā</td>
<td>Mahāvīryā</td>
<td>Vajrasattva</td>
</tr>
</tbody>
</table>

complete internal *maṇḍala* as the phrase in the quotation “eṣa 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, ādīkīṣī and vīras, and it is the most important factor of the internal *maṇḍala*. In this sense, the internal *maṇḍala* in the *Cakrāsāṃvaratantra*, 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,\(^{(11)}\) Vajraḍākatantra, chap. 14, Samvarodayatantra, chaps. 7 and 9,\(^{(12)}\) Sampuṭatana, chap. 5.1 and chap. 6.1-2,\(^{(13)}\) and the Cakrasamvarābhīsamaya by Lūyiṇḍa. 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
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to do with the differentiation of the locations of the three spheres to which the external dākinīs 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 dākinīs and viras are cultivated. In spite of the statement that internal dākinīs 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 dākinīs and viras have.\(^\text{(15)}\)

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.

\begin{verbatim}
pu lli ra ma la yar dbaṅ byed do / dsā la ndha rar loṅs spyod do / o ḍi ya na du hjug go / dsā la ndha rar dbaṅ byed do / o ḍi ya na du loṅs spyod do / a rbu dar hjug go / o ḍi ya na du dbaṅ byed do / a rbu dar loṅs spyod do / go dā ba rir hjug go / a rbu dar dbaṅ byed do / ... / ma ru-ḥi yul du hjug go / si ndhur dbaṅ byed do / ma ruḥi yul du loṅs spyod do / ku lu tār hjug go / ma ruḥi yul du dbaṅ byed do / ku lu tar loṅs spyod do / yan lag thams cad la hjug go // gnas ḍi dag thams cad du de bshin gšegs 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 rdzogs pa daṅ sprul poḥi skuḥi raṅ bshin skye shiṅ gnas pa hjig paho // (Toh. 357a6-b6/ Ota. 392a5-b7.)
\end{verbatim}

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<table>
<thead>
<tr>
<th>Tricakra</th>
<th>Bhūmi</th>
<th>Pithādi</th>
<th>Holy District</th>
<th>Bīja</th>
<th>Internal Seat of Holy District</th>
<th>Dakini (= Vessel)</th>
<th>Vira</th>
<th>Ingredient (= Vīra)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cittacakra (khecari)</td>
<td>Muditā : Dāna</td>
<td>Pithā</td>
<td>Pulliramalaya Jalandhara</td>
<td>PUM</td>
<td>head</td>
<td>Pracandā</td>
<td>Khaṇḍakapālin</td>
<td>fingernails, teeth</td>
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<td></td>
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<td>Odyāna Arbuda</td>
<td>JĀM</td>
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<td>Cāṇḍakī</td>
<td>Mahākaṇḍāla</td>
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<td>Vimalā : Sila</td>
<td>Upapīṭha</td>
<td>Godāvari Rāmeśvara</td>
<td>OM</td>
<td>right ear</td>
<td>Prabhāvati</td>
<td>Kaṇḍāla</td>
<td>body skin, dirt</td>
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<td>Devikoṭa Mālava</td>
<td>AM</td>
<td>back of the head</td>
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<td>Vikatadamaṭrin</td>
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<td>Prabhākari : Kṣanti</td>
<td>Kṣetra</td>
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<td>left ear</td>
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<td>Kharvari</td>
<td>Amitābha</td>
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<td>Arciṣmati : Vīra</td>
<td>Upakṣetra</td>
<td>Trisakuni Kosala</td>
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<td>Laṅkēśvari</td>
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<td>shoulders</td>
<td>Drumacchāyā</td>
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<td>Abhimukhi : Dhyāna</td>
<td>Chandoha</td>
<td>Kāliṅga Lampāka</td>
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<td>mouth</td>
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<td>Mahāvira</td>
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<td>Sudurjayā : Prajñā</td>
<td>Upacchandoha</td>
<td>Kāñci Himālaya</td>
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<td>Śyāmādevi</td>
<td>Subhadra</td>
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<td>Mahābhairava</td>
<td>HIM</td>
<td>penis</td>
<td>Subhadrā</td>
<td>Vajrabhadra</td>
<td>wreath of intestines</td>
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<td>Durangamā : Upāya</td>
<td>Melapaka</td>
<td>Pretādhīvāsini Grhaḍevatā</td>
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<td>genitals</td>
<td>Hayakarṇā</td>
<td>Mahābhairava</td>
<td>ribs</td>
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<td></td>
<td></td>
<td>Mahābala</td>
<td>GRM</td>
<td>anus</td>
<td>Khagaṇānā</td>
<td>Virupākṣa</td>
<td>stomach</td>
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<td>Acalā : Praṇidhi</td>
<td>Upamelaṇapaka</td>
<td>Saurāṣṭra Suvarṇadiśpa</td>
<td>SAUM</td>
<td>thighs</td>
<td>Śauṇḍini</td>
<td>Hayagriva</td>
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<td>Mahābalā</td>
<td>SUM</td>
<td>shanks</td>
<td>Cakravarṇini</td>
<td>Ākāśagarbha</td>
<td>middle of the hair parting</td>
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<td>Śmaśāna</td>
<td>Nagara Sindhu</td>
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<td>toes</td>
<td>Suvīrā</td>
<td>Śrīheruka</td>
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<td>Mahābalā</td>
<td>SIM</td>
<td>insteps</td>
<td>Mahābhāla</td>
<td>Padmanarṣvara</td>
<td>pus</td>
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<td>Dharmameghā : Jñāna</td>
<td>Upaśmaśāna</td>
<td>Maru Kuratā</td>
<td>MĀM</td>
<td>big toes</td>
<td>Cakravartinī</td>
<td>Vairocana</td>
<td>blood</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mahāviyā</td>
<td>KUM</td>
<td>knees</td>
<td>Mahāvīyā</td>
<td>Vajrasattva</td>
<td>sweat</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 lli 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 / goḥ du bṣad paḥi gnas ni śu rtsa bshi ṭor byaṅ chub kyi sems shes bya baḥi lus kyi khams sku gsum gyi tshul gyis mgo zug pa daṅ loṅs sphyod pa daṅ thim pa ni gnas ŋi śu rtsa bshi ṭo re re la yaṅ gsum gsum du bṭaṅho // (Toh. 363b1-b2/ Ota. 400a8-b1.)

“With the line beginning with ‘It enters Pulliramalaya’ 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).”

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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 *dharmakāya*, '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 *dharmakāya*, staying is the *saṃbhogakāya*, and going out is the *nirmāṇakāya*. (17) (However, according to another work by Kṛṣṇācārya called the *Samvaravyākhya*, which gives the same instructions as the *Olicatuṣṭaya*, 'entering' corresponds to the *nirmāṇakāya*, 'enjoying' is the *saṃbhogakāya*, and 'being dissolved' is the *dharmakāya*. 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,’ vākcakra ‘circle of the word,’ and kāyaacakra ‘circle of the body,’ and each group of yoginīs in the tricakra is called khecari ‘woman going in the sky,’ bhūcari ‘woman going on the ground,’ and pātālavāsini ‘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 Cakrasaṃvaratantra does this notion appear. The absence of this notion is one of the notable characteristics of the Cakrasaṃvaratantra.

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 mahāsukha-cakra ‘circle of great pleasure’ and samayaca-kra ‘circle of vows.’ The mahāsukha-cakra is the central circle of the Heruka-maṇḍala. There are nine seats in the mahāsukha-cakra. On the
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#### TABLE 3

<table>
<thead>
<tr>
<th>Mahāsukhacakra</th>
<th>Name of Deities</th>
<th>Saptatrimśadadhipāksikadharma</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heruka and Vārahī</td>
<td>samyaksamādhi</td>
</tr>
<tr>
<td>2</td>
<td>Ďākinī</td>
<td>kāyānumśrtyupasthāna</td>
</tr>
<tr>
<td>3</td>
<td>Lāmā</td>
<td>vedanānumśrtyupasthāna</td>
</tr>
<tr>
<td>4</td>
<td>Khaṇḍarohā</td>
<td>dharmanānumśrtyupasthāna</td>
</tr>
<tr>
<td>5</td>
<td>Rūpiṇī</td>
<td>cittānumśrtyupathāna</td>
</tr>
<tr>
<td></td>
<td>Four skull-bowls</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>samādhībala</td>
<td>chandardhīhyutpāda</td>
</tr>
<tr>
<td></td>
<td>praṇāhābala</td>
<td>viryādhīhyutpāda</td>
</tr>
<tr>
<td></td>
<td>samādhitībala</td>
<td>mimāṃsārdhīhyutpāda</td>
</tr>
<tr>
<td></td>
<td>samādhīhītībala</td>
<td>cittārdhīhyutpāda</td>
</tr>
<tr>
<td></td>
<td>samādhisambodhyānta</td>
<td>śraddhendriya</td>
</tr>
<tr>
<td></td>
<td>samādyasambodhyānta</td>
<td>viryendriya</td>
</tr>
<tr>
<td></td>
<td>prātiśambodhyānta</td>
<td>smrtindriya</td>
</tr>
<tr>
<td></td>
<td>prāśrabhisambodhyānta</td>
<td>samādhindriya</td>
</tr>
<tr>
<td></td>
<td>dharmapraśicayasambodhyānta</td>
<td>praṇindriya</td>
</tr>
<tr>
<td></td>
<td>smrtisambodhyānta</td>
<td>śraddhābala</td>
</tr>
<tr>
<td></td>
<td>upekṣāsambodhyānta</td>
<td>viryabala</td>
</tr>
<tr>
<td></td>
<td>samyagdṛṣṭi</td>
<td>smṛtibala</td>
</tr>
<tr>
<td></td>
<td>samyaksamkalpa</td>
<td>samādhībala</td>
</tr>
<tr>
<td></td>
<td>samyagyāc</td>
<td>samādhībala</td>
</tr>
</tbody>
</table>

| Samayacakra     | 30 Kākāsya                        | samyakkarmānta          |
|                 | 31 Ulūkāsya                       | samyagājīva             |
|                 | 32 Śvānāsya                       | samyagyāyāma            |
|                 | 33 Śūkarāsya                      | samyaksmyṭi             |
|                 | 34 Yamadādhī                      | anutpannakusadaladharmotpādana |
|                 | 35 Yamadādī                       | utpannakusadaladharmasamarṣana |
|                 | 36 Yamadāmśtriṇī                  | anutpannakusadaladharmapraḥāṇa |
|                 | 37 Yamamathanī                    | anutpannakusadaladharmānuttāpādana |
central seat of this circle, Heruka, who embraces his consort Vārāhi, resides. On the four seats in the four directions, four ḍākinīs (Ḍākinī, Lāmā, Khaṇḍarohṣa 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 pañcāmṛta ‘immortal nectar made from five kinds of materials.’ The samayacakra is the outer circle of the Heruka-maṇḍala and consists of eight ḍākinīs (Kākāṣyā, Ulūkāṣyā, Śvānāṣyā, Śūkarāṣyā, Yamadāḍhī, Yamadūṭī, Yamadaṃṣṭrīṇī and Yamamathanī), who symbolize the eight vows.\(^{20}\)

These thirty-seven ḍākinīs of the Heruka-maṇḍala are defined as symbols or incarnations of the saptatrimśadbodhipākṣikadharmā, or ‘thirty-seven qualities of the phases of enlightenment.’ Among them, as has been discussed, twenty-four ḍākinīs 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 saptatrimśadbodhipākṣikadharmā. 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 saptatrimśadbodhipākṣikadharmā.

Among the works which were examined in the previous section, the
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Abhidhānottarottaratantra, chaps.11, 12 and 14, and the Cakrasaṃvarābhisamayā 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 saptatrimśadbodhipāksikadharma 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 trikāra, they try to overcome the duality by internalizing the thirteen deities and four skull-bowls in the mahāsukhacakra and samayacakra. 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 Cakrasaṃvarodayamanḍalopāyikā 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 mahāsukhacakra and samayacakra.

vajravārāhyālingitabhujadvayena pañca(Tib. dgu)śūkam karālavakram vajrāṃ ghanṭā / (1) aparabhujadvayena gaṇapaticarmāmbaradharāḥ / (2)
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 Vajravârâhi 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] *kārttr* 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] *khaṭvâṅga*: 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. Brahmâ’s head is in the fifth [hand]. An axe is in the sixth [hand].”
"Dākinī is identical with the vajra. Lāmā is the bell. Khaṇḍarohā and Rūpiṇī are [indicated] by the handles (= feet) of the elephant's skin. Kākāśyā corresponds to the adamantine spear. Ulūkāsyā is equivalent to the hook. Śvānāsya is the adamantine [knife called] kārtty. Śūkaraśyā is the [drum called] dāmaru. Yamadāṭhi is the [staff called] khaṭvāṅga with a skull-bowl. Yamadūṭi is identical with the rope. Yamadraṣṭṛī (= Yamadāṃśtriṇī) corresponds to the head of Brahma. Yamamathanī is the axe. [Heruka's] four faces are equivalent to [four] bowls [filled with] bodhicitta."

The first quotation enumerates the objects in Heruka's twelve hands, and the second quotation proclaims their correspondence to the twelve dākinīs in the mahāsukhačakra and samayacakra. The four dākinīs in the mahāsukhačakra are connected with the objects held by Heruka in his first and second pairs of hands. Of the eight dākinīs in the samayacakra, the dākinīs 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

〈MAHĀSUKHACAKRA〉

1 Heruka : Heruka himself
   Vārāhi : Vārāhi herself
2 Ďākīnī : Five-pronged vajra in Heruka’s first right hand
3 Lāmā : Bell in Heruka’s first left hand
4 Khaṇḍarohā : 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

〈TRICAKRA〉

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

〈SAMA YACAKRA〉

6 Kākāsyā : Spear in Heruka’s third right hand
7 Uḷūkasyā : Hook in Heruka’s fourth right hand
8 Śvānasyā : Knife (kattiy) in Heruka’s fifth right hand
9 Śūkarasyā : Drum (damaru) in Heruka’s sixth right hand
10 Yamadāḍhī : Staff (khatavyānga) with a skull-bowl in Heruka’s third left hand
11 Yamadūti : Rope in Heruka’s fourth left hand
12 Yamadāṃṣtriṇi : Brahmā’s head in Heruka’s fifth left hand
13 Yamamathani : 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 Cakrasaṃvarodayamaṇḍalopāyiḥ by Dhimat tries to internalize
the mahāsukhacakra and samayacakra as follows:

Ďākinī pūrvavakte tu lāmā vāmasuvaktragā /

prṣṭhāsyē khaṇḍarohā vai rūpinī daksinānane //\(1\)

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ekānekasvabhāvāḥ paramasukhakarāḥ śāsvatādisvarūpāḥ
catvāro ye kapālā amṛtarūpavarāḥ śūnyaotthā vicitrāḥ /
sarvānandaikasārāḥ tribhuvanajanakāḥ padmaśikjalakakone
nyastavyāś te 'pi nityaṁ sahaśvajanitāḥ sarvabuddhaikavārāḥ // (2)
(Ms.6b2-b3)

2a) paramasukhakarāḥ] Ms. paramasukhakarā. 2b) amṛtarūpavarāḥ] Ms. amṛtarūpavarā.

“Ḍākini is on the front face [of Heruka]. Lāmā is on the left good face. Ḫaṇḍarohā 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.”

kākolūkamukhe devyau śvāṁasyā śūkarānanā /
vaktranyāsah samuddiṣṭaś caturmukhaviśuddhitaḥ // (1)
yamadādhiṁ yamadūtīṁ ca yamadraṣṭrīṁ tathaiva ca /
yamamanthyā samāyuktāṁ bhāvayet kone samsthitāṁ // (2) (Ms.8b3-b4)

1a) devyau] Ms. devyo. 1c) samuddiṣṭaś] Ms. samuddiṣṭaś.

“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, Yamadūtī and Yamadraṣṭrī (= Yamadāṃṣṭrīṇī) together with Yamamantī (= Yamaṃmathanī), who stand in the corners [of the circle of vows]."

The first quotation mentions that the four ākāśinīs in the mahā-sukhacakra 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 ākāśinīs of the mahā-sukhacakra 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 ākāśinīs 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 ākāśinīs of the four directions in the samayacakra 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 ākāśinīs 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 mahāsukhačakra. As for the other four dākinīs, i.e. Yama-
dāḍhi 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 5

〈MAHĀSUKHAČAKRA〉
1 Heruka : Heruka himself
   Vārāhi : Vārāhi herself
2 Dākinī : Front face of Heruka
3 Lāmā : Left face of Heruka
4 Khaḍgarohā : Back face of Heruka
5 Rūpiṇī : Right face of Heruka
   Four skull-bowls: Undefined

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

〈SAMAYAČAKRA〉
6 Kākāsyā : Front face of Heruka
7 Ulukāsyā : Left face of Heruka
8 Śvānāsyā : Back face of Heruka
9 Śūkāsya : 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 *Cakrasaṃvara* dayamaṇḍalopāyikā by Dhīmat and examine their significance. The *Abhidhānottarottaratantra* connects the dākinīs 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 dākinīs 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 dākinīs 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 dākinīs 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 *saptatrimśadbodhipāśikadharma*, which structurally contain the daśabhūmi corresponding to the daśapāramitā. In other words, the duality which

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lies in the systems of the *Abhidhānottarottaratantra*, chaps.11, 12 and 14, and the *Cakrasaṃvarābhisamaya* 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 dākinīs 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 Dipaṅkaraśrījñāna, the *Abhisamayapañjikā* by Prajñārakṣita, the *Abhisamayavṛtti* by Tathāgatavajra, and the *Cakrasaṃvarābhisamaya* by Abhayākaragupta. Except the last work, they are commentaries on the *Cakrasaṃvarābhisamaya* 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 *Yoginisāṃcāratantra*, 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 ḡkhor bsgoms te / gsaṅ bhaṅ pa dmar phag mo / spyi gtsug la he ru kaḥo / sīṅ gur mkhaḥ ḡgro ma / mgrin par lā mā / lte bar kha ṇda ro ha / dpral bar gzugs can ma / mgo bo la sogs pa gnas ṇi śu rtsa bshir rab tu gtum mo la sogs pa bsgom par byaḥo / kha la khwa gdoṅ ma / sna g’yas par ḡug 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 ṇa 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] Pracanḍā and so on in the twenty-four seats i.e. the head and so on. Kākāṣyā is in the mouth. Ulūkāsyā is in the right nostril. Śvānāsyā is in the anus. Śūkarāsyā is in the left nostril. Yama-
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

dāḍhī is in the left ear. Yamadūtī is in the right [ear]. Yamadamśtriṇī is in the right eye. Yamamathani is in the left eye."

The four dākinis 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 dākinis 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 Kālacakra tantra (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 Kālacakra tantra. 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*. 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.

```
kha daṅ sna bug g’yön pa daṅ bṣad baḥi lam daṅ 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 daṅ g’yön pa daṅ mig g’yas pa daṅ g’yön pa
rnams su gśin rje brtan ma la sogs pa rnams so // sṽiṅ ga daṅ mgrin ma
daṅ lte ba daṅ dpral baḥi pa dmahi ze ḥbru rnams la mkhaṅ ḥgro ma la
sogs pa bhiṅ // rje btsun daṅ rje btsun mahi gnas rnams ma ḥag 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 antlers of the lotus of the heart, throat, navel and forehead [abide four *dākinīs* such as] Dākinī and so on [respectively]. Heruka and Vārāhī’s seats should be known from the instruction...”
Like the *Abhisamayavibhaṅga*, the *Abhisamayapañjikā* connects the four dākinīs 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 dākinīs 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, Yamadāḍhi, and Yamadūtī 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 *Abhisamayavṛtti* puts forward the idea of the internal thirteen deities as follows.

\[
\begin{align*}
\text{sniṅ la mkhaḥ ḥgro lus rjes dran / tshor dran mgo bor lā ma ste /}
\text{chos dran mgrin par dum skyes ma / lте bar sms dran gzugs can maḥo}
\end{align*}
\]

//.....

\[
\begin{align*}
\text{las mthaḥ khwa gdoṅ kha la gnas / ḥtsho ba ḥug gdoṅ rna[→sna] phug g’yon /}
\text{brtsol ba khyi gdoṅ rna[→sna] phug g’yas / dran pa phag gdoṅ bṣad lam du /}
\end{align*}
\]

\[
\begin{align*}
\text{śrī he ru kahi tiṅ ēḥdsin /}
\text{gśin rje brtan ma rna ba g’yas / dge chos skyed par byed paḥo /}
\text{skyes pahi dge ba bsruṅ byed pa / gśin rje pho ŋa rna ba g’yon //}
\text{mi dge thams cad spoṅ byed pa / mig g’yas gśin rje mche ba ma /}
\text{mi dge mi skyed mi skyed pa / gśin rje hjoms ma mig g’yon la // (Ota.}
\end{align*}
\]
“Dākini, [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 cīlānusmṛtyupasthāna, 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 saptatrimśa-dvodhipāksikadharma.)... Kākāsyā, [who corresponds to] the sanyakkarmānta, is in the mouth. Ulūkāsyā, [who corresponds to] the sanyagyājiva, is in the left nostril. Śvānāsyā, [who corresponds to] the sanyagyāyāma, is in the right nostril. Śūkarāsyā,[who corresponds to] the sanyaksamr̥ti, is in the anus. Glorious Heruka [corresponds to] the sanyaksamādhi. 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. Yamadaṃstrīṇī, [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 Abhisamayavṛtti agrees with the Abhisamayapañjikā except the idea as to where Śvānāsyā and Śūkarāsyā reside: the Abhisamayavṛtti 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 Abhisamayavṛttiṭikā, a commentary on the Abhisamayavṛtti and composed by the same author, gives another instructions of the internal Heruka-maṇḍala as follows.

ji ltar phyi rol du gnas la sogs paḥiṅ ne bar gnas paḥi chu bo rnams kyi chab kyis gnas la sogs paḥiṅ gso bar byed pa de bshin du lus la yaṅ rtsa rnams kyis sen mo la sogs pa rnams bskyed paḥiṅ phyir phyi daṅ mpañ pa ni nd do //1 phyi rol du rdo rjeḥi gnas ni byaṅ chub chen poḥi min can gyi gnas daṅ chu bo ni ra ṇdsa naḥo // lus la bde ba chen poḥi Ḥkhor lo rdo rjeḥ gnas le dbu ma ni ra ṇdsa naḥo //2 (Ota. 319a7-b1)

"Outside the body, [soils of the lands such as] pūtha 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] Niraṅjanā [flows through] Vajrāsana, which is the place called Mahābodhi. Vajrāsana [corresponds to] the mahāsukhacakra [= the lotus of the head] and [the river] Niraṅjanā [corresponds to the vessel called] avadhūti inside the body."

— 246 — (187)
The same lines appears in the *Abhisamayapaññikā*. (23)

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 *Abhisamayavṛttiṭikā* 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 *Abhisamayavṛttiṭikā* 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 Lüyipāda 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
TABLE 6

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heruka</td>
<td>(Undefined)</td>
</tr>
<tr>
<td></td>
<td>Vārāhī</td>
<td>Avadhūtī</td>
</tr>
<tr>
<td>2</td>
<td>Đākinī</td>
<td>Vessel running through the east petal of the heart-lotus and conveying the water element</td>
</tr>
<tr>
<td>3</td>
<td>Lāmā</td>
<td>Vessel running through the north petal of the heart-lotus and conveying the wind element</td>
</tr>
<tr>
<td>4</td>
<td>Khaṇḍarohā</td>
<td>Vessel running through the west petal of the heart-lotus and conveying the fire element</td>
</tr>
<tr>
<td>5</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 đākinīs and viras: Identical with the second type.

〈SAMAYACAKRA〉

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></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>Yamadāḍhi</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>Yamadūṭī</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>Yamadamśtriṇī</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 đākinīs 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 *Cakrasaṃvaraḥbisamaya* by Abhayākaraṅgupta formulates the idea of the internal *Heruka-maṇḍala* as follows.

\[\text{ni śu rtsa bshiḥi rtsa yi geḥi raṅ bshin du gnas pa bsgom par byaḥo //}
\[\text{kha daṅ sna g’yas sna g’yon bṣad lam du khwa gdoṅ ma la sogs pa bshiḥo //}
\[\text{rna ba g’yas g’yon daṅ mig gniś la gśin rje brtan ma la sogs ba bshiḥo //}
\[\text{sniṅ ga mgrin pa lta ba dpal ba dag la mkhaḥ ḥgro ma la sogs pa bshiḥo // ... // spyi boḥi chu skyes la gnas pa yab byaṅ chub sens raṅ bshin las gsaṅ baḥi chu skyes la gnas pa a śad kyi raṅ bshin phag mo}
\[\text{lhan cig tu ḥkyud ciṅ bde ba chen poḥi raṅ bshin skye ba ḥgyur ba shes}
\[\text{gdam šes nas yoṅs su dag paḥi lus kyi dkyil ḥkhor yan daṅ yan du}
\[\text{bstan paḥi mos paś ... (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] Kākṣyā and so on [reside] in the mouth, right nostril, left nostril, and anus [respectively]. Four [dākinīs such as] Yamādāḍhī and so on [reside] in the right ear, left [ear], and eyes (= right eye and left eye) [respectively]. Four [dākinīs such as] Dākini and so on [reside] in the heart, throat, navel, and forehead [respectively]. ...(Explanations of twenty-four *vīras* 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 Vārāhi 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
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somatic maṇḍala explained repeatedly, ...”

Like the commentators on Lūyīpāda’s Cakrasaṃvarābhisamaya, 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 Prajñārakṣita and Tathāgatavajra.

Distinctive points of the fourth type can be summarized as follows.
### TABLE 7

<table>
<thead>
<tr>
<th>No.</th>
<th>Deity</th>
<th>Dipanākara</th>
<th>Prajñārakṣita</th>
<th>Tathāgatavajra</th>
<th>Abhayākaragupta</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Heruka</td>
<td>top of the head</td>
<td>(undefined)</td>
<td>(undefined)</td>
<td>top of the head</td>
</tr>
<tr>
<td></td>
<td>Vārāhi</td>
<td>secret organ</td>
<td>heart</td>
<td>heart</td>
<td>secret organ</td>
</tr>
<tr>
<td>2</td>
<td>Dakini</td>
<td>heart</td>
<td>throat</td>
<td>throat</td>
<td>heart</td>
</tr>
<tr>
<td>3</td>
<td>Lāmā</td>
<td>throat</td>
<td>navel</td>
<td>navel</td>
<td>throat</td>
</tr>
<tr>
<td>4</td>
<td>Khaḍḍaroḥāḥ</td>
<td>navel</td>
<td>forehead</td>
<td>forehead</td>
<td>navel</td>
</tr>
<tr>
<td>5</td>
<td>Rūpiṇī</td>
<td>forehead</td>
<td></td>
<td></td>
<td>forehead</td>
</tr>
<tr>
<td>6</td>
<td>Kākāśyā</td>
<td>mouth</td>
<td>mouth</td>
<td>mouth</td>
<td>mouth</td>
</tr>
<tr>
<td>7</td>
<td>Ulūkāśyā</td>
<td>right nostril</td>
<td>left nostril</td>
<td>left nostril</td>
<td>right nostril</td>
</tr>
<tr>
<td>8</td>
<td>Svānāśyā</td>
<td>anus</td>
<td>anus</td>
<td>right nostril</td>
<td>left nostril</td>
</tr>
<tr>
<td>9</td>
<td>Śūkarāśyā</td>
<td>left nostril</td>
<td>right nostril</td>
<td>right nostril</td>
<td>anus</td>
</tr>
<tr>
<td>10</td>
<td>Yamadaḍhī</td>
<td>left ear</td>
<td>right ear</td>
<td>right ear</td>
<td>left ear</td>
</tr>
<tr>
<td>11</td>
<td>Yamadāṭī</td>
<td>right ear</td>
<td>left ear</td>
<td>left eye</td>
<td>[right] eye</td>
</tr>
<tr>
<td>12</td>
<td>Yamadaṁṣṭrīṇi</td>
<td>right eye</td>
<td>right eye</td>
<td>right eye</td>
<td>[left] eye</td>
</tr>
<tr>
<td>13</td>
<td>Yamamathāṇi</td>
<td>left eye</td>
<td>left eye</td>
<td>left eye</td>
<td></td>
</tr>
</tbody>
</table>

(i) Internalization of thirty-seven deities and four skull-bowls: Although there are unclear points in Prajñārakṣita 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 *ḍākinīs* of the **mahāsukhacakra** reside in the four principal circles and the eight *ḍākinīs* of the **samayacakra** rest on the eight gates of the body.

This seems to derive from the fact that the four *ḍākinīs* of the **mahāsukhacakra**, like the four principal circles, symbolize the four elements, and four of the eight *ḍākinīs* of the **samayacakra** are gate-keepers.
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(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 Cakrasaṃvarābhīsamaya 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 organs-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 Cakrasamvaraśādhana by Dārikapāda, the Cakrasamvarasādhana by Ghaṇṭāpāda, the Kāyamaṇḍalābhīṣamaya by the same author and the Cakrasamvarasādhana by Kṛṣṇācārya. 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 statement as its introduction to the internal manḍala. The yoga of the internal manḍala is here called ‘the practice of enjoyment’ (loṅs spyod rdo rtsogs paḥi cho ga).

   *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 Herukamandala (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 sūñg gaḥi rtsa bshi ni/ḥbyuṅ ṭuḥi ṛuṅ daṅ bdud rtsi ḥbab/ bde chen dgu yi bdag ṇid bsam / phyag brgyad dam ni sgo brgyad du / las kyi ṛuṅ Ṇam byed bdag gis / kwa gdog gšin rje la sogs brgyad ///(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 paṇcāmṛta (literally, ‘the wind of the five elements and amṛta’). He should contemplate the nature of the nine sections of great pleasure. In eight hands or on the eight gates [of the body] eight [goddesses such as] Kākāsyā, 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 paṇcāmṛta (1ab) 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 paṇcāmṛta. 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 system. 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 paṇcāmṛta. (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
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 Abhidhānottarottaratantra, 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 Cakrasaṃvarasādhana connects the ḍākinīs of the samayacakra with ‘vessels’ running in Heruka’s hands while the Abhidhānottarottaratantra 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 Rahasyadīpikā (to be examined later), which suggests that this connection is comparatively popular in the Cakrasaṃvara literature. Therefore, it can
be stated that the *Cakrasamvarasādhana*’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 |

〈*MAHĀSUHKACAKRA*〉

1  Heruka : (Undefined)
   Vārāhi : Some vessel (undefined)

2-5 Four *dākinīs* 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 *dākinīs*, these vessels deliver the wind of the four elements, and in terms of the nature of the four skull-bowls, they deliver *pañcāmṛta*.

〈*TRICAKRA*〉

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

〈*SAMAYACAKRA*〉

6-13 Eight *dākinīs* 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 *mahāśukhacakra* and *samayacakra*, however, some differences are found between them. Here are two quotations from two works attributed to Ghaṅṭapāda. The former is from the *Cakrasaṃvarasādhana* and the latter is from the *Kāyamanḍalābhīsamaya*. 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 bcos naṅ gi bdag ʰṅid do /
  mkhaḥ ḥgro lā ma dum skyes ma / gzugs can ma ste bshi rnams kyaṅ /
  shal mdog daṅ mṭshuṅs kha ṭwām snod / gri daṅ phyag lṭa yis bṛgyan //1 //
* mchod pa bshi yi raṅ bshin rtsa / phyogs bral bde chen ḥkhor lo ste /
  maṃ laṃ paṃ taṃ hūṃ bṛgyad kyaṅ / dam tshig cig car bṣad pa yin //2 //
(Toh. 223a5-a7/ Ota. 258b7-b8)

"Avadhūti and the letter HŪM on the heart are of the nature of non-artificiality and internality. [The colors of] the four [goddesses] Dākini, Lāmā, Khaṅḍarohā 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] *karīty* 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-āṣukhacakra*). MAM, LAM, PAM and TAM [are the seeds of these four offerings]. At the same time, eight HŪM[-letters] are explained as [the
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

seeds of the eight goddesses in] the circle of vows (samayacakra)."

chos kyi ḡkhor lor ḡdam ma bshī / mdog gsal ḡūm las tīe ba ru /
thabs daṅ šes rab bdag ŋid bsam / phyogs ḡdab rigs kyi sa bon las /
snīṅ poḥi rnal ḡbyor ma bshī bskyed / steṅ hogs lus kyi cha šas la //,(1)
pu ja la sogs ŋi śu bshis / ḡkhor lo gsum gyi bdag ŋid dran /
chos ḡkhor phyi yi ḡdab brgyad la / riṅ poḥi ḡūm las khro mo brgyad //,(2)
de ltar lha rnams thams cad ni / me lon naṅ gi gzugs brṇan bshin /
phyi yi dkyil ḡkhor lta bur dmigs / mi gsal rtsa yig thams cad la //,(3)
dag paḥi lha ṇid 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 avadhūṭi] which possesses the nature of both means and wisdom. He should cultivate four yoginis 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 maṇḍala 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, ...”

— 234 — (199)
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-maṇḍala*. 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 *avadhūti*. 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
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

TABLE 9

〈MAHĀSUKHACAKRA〉

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

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

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 dākinīs and viras: Identical with the second type.

〈SAMAYACAKRA〉

6-13. Eight dākinīs : 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)

Kṛṣṇācārya, the founder of the Kṛṣṇācārya school, develops his ideas on the internal manḍala 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.

svaḥṛṇmadhyagatam padmam aṣṭapatram sakarṇikam /
tasya madhye sthitā nāḍī tailavahnisvarūpikā //1
kadaliṃpusaṃkāśā lambamānā tv adhomukhi /
tasya madhye sthito virāḥ sarṣapasthūlamātrakāḥ //2
hūṃkāro 'nāhato bijaṃ sraṃvantaṃ[= sraṭ] tuṣārasannibham /
vanta iti vikhyāto dehināṃ hṛdi nandanaḥ //3
vaḍavānalarūpā tu vārāhi tilakā matā /
karmārutanirdhūtā jvalantī nābhimaṇḍale //4
vantaṃ prāpya saṃtuṣṭā samāpattyā vyavasthitā /
esa śrīheruko 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 sesameum 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 (dharma-cakra) 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 Ghaṇṭāpāda. 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 (nirṛṇa-cakra) (4). The tilakā is a minute dot on one point of the nirṛṇa-cakra where three major vessels (= avadhūti, 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 Vārāhī, Kṛṣṇācārya’s other work called the Vasantatilakā reads as follows:

\begin{align*}
\text{ity etā vajrayoginyo nādirūpaṇa samsthitāh} & / \\
\text{cittavajrasya yogināyāp duṣṭatrīṃśad udāṛtāh} & / \\
\text{prajñāpāramitā hy etāh sarīre samavasthitāh} & // (6.44)
\end{align*}

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

This line suggests that the thirty-seven dākinīs, 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 dākinīs, although the text does not make it clear whether Vārāhī corresponds to the avadhūtī or not.

The dākinīs and skull-bowls of the mahāsukhacakra and samayacakra are explained in the Cakrasanvarasādhana as follows.

dlānāṃ catuṣkeṣu caturdikṣu vyavasthitāḥ /
catasro bhūtanādyas tu tailavahnisvarūpam āśritāḥ //\(1\)
vidikṣu vyavasthitā nādyavāt casras tadgata āpi /
pañcāmrtavahās tās tu tatpūjārūpatāṁ gatāḥ //\(2\)
catuhpūjeti vikhyātaṁ tadrūpā eva bhāvataḥ /
iti dehasya hṛṇmadhye aṣṭa nādyo vyavasthitāḥ //\(3\)
aparāḥ kāyavākcittabhedena caturvimśatīḥ samudāhṛtāḥ /
pīṭhādibhedam āśritya sthāne sthāne samāśrītāḥ /
kākāśyādi yathā pūrvāḥ pātanyādi viśuddhikāḥ //\(4\) (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 sesameum oil. Moreover, the four vessels going to him (= Heruka) rest on [the four petals of] the intermediate quarters. They convey pañcāmṛta 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]"
different [from these] are mentioned according to the distinction of the body, speech and mind. Depending on the distinction of pītha 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] Pātānī and so on are [also here].\(^{(36)}\)

Verse 1-3 deal with the internal form of the mahāsukhacakra. These lines refer to four vessels identical with the four dākinīs 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 (= dharmacakra), while the latter deliver pañcāmṛta and reside on the petals of the intermediate quarters in the same circle.

Verse 4e refers to vessels identical with the eight dākinīs of the samayacakra. It is impossible to know their particulars. Krṣṇācārya’s other work, the Vasantatilakā, which contains almost identical passages,\(^{(37)}\) does not give details of them, either. Vanaratna’s commentary on the Vasantatilakā, 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-
rśaṇī, Narteśvarī and Padmajālinī are the goddesses of the pañcabhūta, 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, Pātāni and so on are not members of the Herukamandala 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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**〈MAHĀSUHKACAKRA〉**

1 Heruka : Letter HŪM on the lotus of the heart (= dharmacakra).
Vārāhī : Tilakā on the lotus of the navel (= nirmanacakra), 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 (= dharmacakra).
Four skull-bowls : Vessels residing on four petals of intermediate quarters on the lotus of the heart (= dharmacakra).

**〈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 Kṛṣṇacārya.

The number of vessels is forty-one in total.
Five Types of Internal Maṇḍala Described in the Ćakrasaṃvara Buddhist Literature

Unlike in the case of Ghaṅṭāpāda, the seed-syllables of the four ḍākinīśs and four skull-bowls of the mahāsukhaćakra and of the eight ḍākinīśs of the samayaćakra 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 Saṃvaravyākhyā — Olicatuṣṭaya: HŪM (center), OṀ TRĀM JRĪM KHAM (petals of four directions), LĀM MĀM PĀM HŪM (petals of intermediate quarters);(42) Olicatuṣṭayavibhaṅga: HŪM (center), OṀ TĀM HĀM KHAM (petals of four directions), LĀM MĀM PĀM TĀM (petals of intermediate quarters);(43) and Saṃvaravyākhyā: HŪM (center), OṀ 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 ḍākinīśs and skull-bowls of the mahā sukhaćakra but as the characteristics of the principal circle of the heart (dharmacakra) in the context of the meditation called utpānahrama ‘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[M], JĀ[M], 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. Ghaṃṭāpāda and Krṣṇācārya, 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 (HŪṀ OM TRĀṀ HṚĪṀ KḤĀṀ) and four vidyās (LĀṀ MĀṀ PĀṀ TĀṀ). 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
Krṣṇācārya. However, since the topic of these works is the
*utpannakrama*, it is not certain in the system of Krṣṇācārya whether
these syllables are applied in the meditation to produce the internal
four ḍākinīs and four skull-bowls.

It is only Ghaṇṭāpāda who refers to the seed-syllables of the ves-
sels of the *samayacakra*. According to him, they are all HŪM.

The significance of the fifth type will now be discussed. By internaliz-
ing the thirteen deities and four skull-bowls, works of this type have suc-
cceeded 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 ḍākinīs of the *mahā-
sukhacakra* and *samayacakra* not with specific vessels but with the four
principal circles and the eight gates of the body. Here, some ḍākinīs of the
*Heruka-maṇḍala* are explained in the system of the ‘vessel-circle’ while
other ḍākinīs in the same *maṇḍala* are not. The fifth type, on the other
hand, organizes the entire *maṇḍala* consisting of thirty-seven deities and
Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

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 com-
posed 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 Lūyī-
pāda 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 ex-
plain the nature of these four dākinīs:

\[ m\text{kha}h\ h\text{gyo} ma\ \text{rnams}\ ni / l\text{a} l\text{a} n\text{a} d\text{a}n / r\text{a} sa\ n\text{a} d\text{a}n / a\ w\text{a} d\text{hū} t\text{i} d\text{a}n / d\text{a}m\ r\text{gya}\ n\text{a}h\o / \text{phyag}\ r\text{gya}\ b\text{shi}\ d\text{a}n\ s\text{byar}\ b\text{aho} \]  // (Ota.3b2/

—222— (211)
"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 Ghanṭāpāda 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 Sampūṭatantraṭīkā. 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 Sampuṭatantraṭīkā.

The Sampuṭatantra states that there are eight sacred districts, i.e. Viraja, Koṅkana, Caritra, Aṭṭahāsa, Devikoṭa, Harikela, Odyāna, and Jālandhara. These are the homes of unnamed goddesses. The abodes of the goddesses in these districts are the cūta-tree, somavarna-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:⁴⁹ Viraja is the east petal where the goddess dBab 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; Devikoṭa is the northeast petal where rNa ba mu tig ma stays; Harikela is the southeast petal where rLuṅ ŝugs ma dwells; Odyāna is the southwest petal where Nag mo resides; Jālandhara is the northwest petal where ḡBar maḥi gdeṅ 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.

— 220 — (213)
8. Conclusion

I shall conclude by summarizing the above discussion in terms of the following factors which constitute the internal *mandala* introduced in the *Cakrasamvara* 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 *saptatrimśadbodhipākṣika-dharma* 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 manḍala 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></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 manḍala 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 manḍala. The second type provides this prototype with factors ii-1 and iii, through which the second type is successful in embodying the idealistic internal manḍala. 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-maṇḍala 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 so-
matic philosophy focussing on the saptatrimśadbodhipāksikadharma,
which includes the daśabhūmi and daśapāramitā.

The third type accepts the concept of ii-1 for the internalization of the
tricakra and applies ii-2 for the internalization of the mahāsukhacakra and
samayacakra. (Hence, the number of vessels is twenty-four.) Since its sys-
tem is based on the concept of ii-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-maṇḍala in one's ordinary body.

The fourth type, on the other hand, introduces the concept of ii-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 mahāsukhacakra and
samayacakra. Therefore, the fourth type can be considered to have real-
ized the perfect internalization of the entire Heruka-maṇḍala 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 \( \text{ii-1} \) (= 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 \text{tricakra} but also for that of the \text{mahāsukhacakra} and \text{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 \text{dākinīs} of the \text{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 \text{maṇḍalas} introduced in the \text{Hevajratantra}, \text{Samvarodayatantra}, \text{Samputatantra} and \text{Vajraḍākatantra} in order to reconstruct the history of the external \text{maṇḍala} consisting of thirty-seven deities and four skull-bowls. His view is that its history begins with the \text{Samvarodayatantra}, and in the \text{Vajraḍākatantra} the \text{maṇḍala} has been ‘theoretically’ completed. As for the internal \text{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 \text{maṇḍala}.

2 Almost identical passages appear in the \text{Samvarodayatantra} 9.22-24 (quotation 2-4b) and the \text{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 \text{Cakrascalvaratantra}:

\begin{center}
\begin{verbatim}
piṭham pramuditābhūmāu upapiṭham vimalaṁ tathā /
kṣetram prabhākarī jñeyā arcīṣmatyopakṣetrakam //\(1\)
chandho abhimukhi vai upachandhaṁ sudurjayā /
dūraṅgameti melāyām acalasyopamelāyām /
śmaśānaṁ sādhumati caiva dharmameghopāśmaśānakam //\(2\)
\end{verbatim}
\end{center}
It should be noted that the word “pulirādiṣu” of the Cakrasaṃvara-tantra (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 Sampuṭatana-tra gives information on the concrete method for meditation on the internal mandala which is not clear in the Cakrasaṃvara-tantra.

According to the Cakrasaṃvarodayamanḍalopāyikā, both sthiracala- and śrī-herukasyāngāga mean ‘heroes and yoginis’ (Ms. 5b6-6a1); sthire virā[h] samuddi-ṣṭā yoginī [= -nyāḥ] ca cale sthitāh / dvayor melāpakenaiva herukāṅgāgam ucyate //.

The Cakrasaṃvaraviṇī, although it insists on “avadhārya” instead of “ābhīṣ cāryam” (4c), gives almost the same instruction as follows: śrīherukam avadhārya niścītya / bhūmaya etā[ś] lādange nyasaniyā ity āha — eśā adhyātmarājndraya iti / etā adhyātmarājndraya ity arthāh // (p.586, l.14-15). Here, the method for the practice is nyāsa. However, its details are not given.

For example, the Hevajra-tantra: dehasṭham ca mahājñānāṃ sarvasaṃkalpavarjītām / vyāpakāḥ sarvavastīnām dehasṭho ‘pi na dehasāh // (I.i.12), sva- samedyād bhaved jñānānām svaparaviṇītānām // khasamām virajna śūnyam bhāvābhāvātmakām param / prajñāpāvayatiṃśīm rāgārāgaavimśītām // sa eva praśīnaṃ prāṇāh sa eva paramākṣaraḥ / sarvavyāpi sa evāśa sarva-devahavyavarṣhitām // (I.x-10), śraddhāvegena naśito ‘yam mahābodhisattva iti / dehābhāve kutaḥ saukhyoṃ saukhyoṃ vaktum na śakyaṃ / vyāpyavāyāpakarūpeṇa sukhena vyāpītaṃ jagat // (II.i.35), etad eva mahājñānāṃ sarvadehe vya-aṣṭhitām / advayāṃ dvayārūpam ca bhāvābhāvātmakām prabhūm // (II.iii.24), kāyam vihāya cittasya nānyatra lahitām bhavet / tasmād vairocanaḥ cittaṃ kāyam cittaṃ 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 Cakrasaṃvara, the Vajraṭākatantra insists on the same: bodhicittam idam vajran
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sarvabuddhasvabhāvataḥ // tasmāt sarvaprayeratnena pūjayed viśvarūpīṇam / jagadbandhusvabhāvena vyāpya viśvaṃ vyavasthitam // ātmā vai sarvabuddha- 
vam sarvasauritvam eva ca / svādhidaiva-vatayogena tasmād ātmaiva sādhayet //
(1.8-10).

6 As for their connection, see verses 1 and 6a of the following quotation from the Cakrasaṃvara-tantra (this part of Ms is lost: Ota.87a6-b2. The restoration by CIHTS has many problems.): thams cad bla maḥi gnas la sogṣ / mḥaḥ ḥgro mas ni thams cad kyab / ye šes ldan paḥi raḥ skye gnas / yul daḥ yul du minṭon par skye

//(1) rdo rje dkyil ḥkhor gtso mo yin / de rnam mḥaḥ ḥgro ma ru bṣad / ku lu ta daḥ dgon pa daḥ / sin duḥi yul daḥ groḥ kḥyer ḥba ḥva / // (2) gser gyi glin ḥaḥ soḥu ra ṣṭa / de bshin lhahi kḥyi ma daḥ ni / yi dags groḥ daḥ kha bahi gnas / kan tsi ḥam lam ba kahi yul // (3) ka lin ka daḥ ko sa la / tri ša ku ne o tra daḥ / ka ma ru pa ma la wa / lha moḥi mḥkar daḥ ra miḥi ḥba ᥶ // (4) go da ba ṣi ar bu ṣar / u dyan dsā la dha ra daḥ / ṣu li ra ma la ya sogṣ // (5) yul ḥdi dag gi bu mo gaḥ / dpaḥ po gṇis med rnal ḥbyor ma / de kun ḥdod paḥi gzugs can te / yid kyi sḥug

kyis ḥṣug pa yin / // (6).

The Sanskrit text of these lines can be restored from the Vajraḍākatantra (See Sugiki 2003 “A Critical Study of the Vajrāḍakamāhātantrarāja (II),” Journal of Chizan Studies 52, 18.2-5): sarvottaraṇu piṭhādi dākinyas tu sarvavyāpinī [= 

-ṇyaḥ] / deśe deśe bhijayante jñānayuktā svayonis / dākinyas tāḥ samākhyaṭā vajramāṇḍalanāyikāḥ // < kulatā - maru - sindhudeśa - nagara - suvāṇadvipa- 

sarāṣṭra - grhadevalā - pretapuri - himālaya - kāṇci - lampāka - kalinga - kosala - triṣa-

kuni - oḍra - kāmarūpā - mālava - devikotā - rāmeśvara - arbuda - odyāna - jālandhara- 

pulīramalayādi // > i) eteṣu deṣesu yā kanyā virādevayogini / sarvāḥ tāḥ kāma-

rūpinyo manoveganirṛttayaḥ // i) Not described in the Vajraḍākatantra.

The word “ādi” ("sogs") in “pulīramalayādi” suggests that Pulīramalaya 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 dākiniś (1a) and viṇās residing in the circle (2a) is referred to in the following sentences (CIHTS 2.18c-20b, Ms.2b7-3a1): dākinyas caturviṃśā 

vārāhyāḥ kulasambhavāḥ / cakragarbhe tu pūjayed[CIHTS, pūjayet tu. Corrected by Ms.] diśasu vidīśasu ca // (1) virāṃś caiva[CIHTS, ca. Corrected by Ms.]

— 214 — ( 219 )

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): ākāśe dākinīyā sarvā manasā ārdhavato nyaset / bhūroke dākinyo yās ca maṇḍale sarvato nyaset //1) pātāle *dākinīa(→ dākinī) yā kācit[CIHTS, dākinyo yāḥ kāscit. Corrected by Ms.] pātāle *tāṇi tu vinyaset[CIHTS, tāṇ parinysaṇ. Corrected by Ms.] / diśaṃ mātarāḥ[ = mārya] sarvā vidiśāsu ca nivojayet //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.

The names of the twenty-four dākinīs are enumerated in the following way (CIHTS 4.1-4, Ms.4b4-6): tato dākinyo bhuvanāni vijṛmbhayanti // mahāvīryā cakravartini mahābalā suvīra cakravarnini / saunḍini khandaroḥa cakravega khagānanā // hayavarnā subhadṛā ca śyāmādevi tathaiva ca / surābhakṣi vāyuvegā tathā mahābhairavā // airāvati drumacchāya laṅkeśvari kharvari tathā / viśrami mahānāsa // prabhavati caiva caṇḍakṣi pracaṇḍā ca *sādhakah(→ sādhikah)[CIHTS, etāḥ siddhiḥ tu sādhakah. Corrected by Ms.] / *etāḥ siddhiḥ [CIHTS, pracaṇḍādiṃ. Corrected by Ms.] tu vai pūrvam caturvimsati[ = -tir] dākinīyā // . 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.

In the following lines (CIHTS 48.8-14, Ms.35a2-b1), the names of the twenty-four viṇas (3c-6) appear: sarvaḍākinityālayam vaksye samāsān na tu vistarāt /
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likhitvā parvataṁ divyaṁ nānāpuṣpaḥūdayam // (1) tasyopari bhāvayen nityaṁ
dākino lāmayas tathā / yoginyah khaṇḍavahā vai virānāṁ viram eva ca // (2) hā
hā he he ti[= iti] caturviniśativirāṇāṁ dākiniñālasamvaram / vajrasattvam
vairocanāṁ padmanarteśvaran tathā // (3) śrīvrajaherukaṁ caiva ākāśagarbhah
hayagrivam eva ca / ratnavanrant mahābalaṁ virūpākṣaṁ bhairavām tathā // (4)
vajrabhadram subhadram vai vajrāhiṁkāram eva ca / mahāvīrāṁ vajrajaṭilam tu
*ānkurikam[CIHTS, ānkurīn. Corrected by Ms.] vajрадehakam // (5)
vajraprabham amitābhaṁ surāvairiṇāṁ vikaṭadāṃśtrīnāṁ eva ca / kaṇkālaṁ
mahākankālaṁ *khaṇḍakapālinādi[CIHTS, khaṇḍakapālinam ādi. Corrected by
Ms.] tu // (6) caturviniśativirāṇāṁ sarvam vyāptam akhilaṁ jagat / virānāṁ dāki-
nīś caiva yoginyah pracaṇḍādayas tathā // (7).

The word “ādi” in “khaṇḍakapālinādi”(7d) suggests that the first vira is
Khaṇḍakapālin. Therefore, the twenty-four viras are actually arranged in
reverse order to the description.

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

12 Chap.7 deals with the names of twenty-four internal seats of the vessels (nā-
dū), the internal locations of these seats, and the twenty-four ingredients. Chap.9
explains the relations of pīṭhādi to the daśapāramitā.

13 Chap.5.1 mentions the correspondence of pīṭhādi to the daśabhūmi and daśa-
pāramitā. 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 yoginiś 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 Vajraḍākatatantra does not refer to the daśabhūmi and the daśapārami-
tā. However, it seems likely that they are implied in the tantra, because the pre-
ceding 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 daśabhūmi and
daśapāramiḥ, 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 Samvaraṇdayatantra.

(iii) Neither the Samvarodayatantra nor the Sampaṭatantra gives the names of the twenty-four dōkinīs and viras. In the case of the Samvarodayatantra, the reason for this is clear: the Samvarodayatantra 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 Sampaṭatantra, unlike other works, the vessels are named after twenty-four of the thirty-two vessels introduced in the Hevajratantra: in order, abheṣyā, sūkṣmarūpā, divyā, vāmā, vāmini, kūrmatā, bhāvaki, sekā, doṣāvalī, mahāviṣṭhā, mātarī, šarvari, śītādā, uṣmā, pravaṇā, hṛṣṭavadanā, svarūpini, sāṃnyā, hetudāyikā, viyogā, premaṇi, siddhā, pāvaki and sumanāḥ reside in internal Pulirramalaya and so on. The eight vessels lalanā, rasanā, avadhūti, tīrītā, kāmini, geha, caṇḍikā and māradārikā are excluded. As is well-known, this is due to the stance of the Sampaṭatantra, 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 āha — vinyasya caturvīṃśatim aksaram iti / pukārādhiṃ caturvīṃśatayaksarānī siraḥprabhṛtiṣu vinyasya tattadgatā nādiḥ pracaṇḍādirūpeṇa bhāvyam 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 necessary before governing Pulirramalaya.

kāyatrayaṃ ca nāhasya jāniyāḥ pavanatmanāḥ / praviśan dharmakāyaḥ syāt tiṣṭhān sambhogavigrayah / nirgabh nirmanakāyākhyāta iti kāyatrayaṃ matam // (5.49)

Toh 10a4-5/ Ota 12a8-b1. sprul phyis ni gaṅ du skyes / loṅs spyod rdogs pa'i rgyu yi gnas / chos kyi sku yi raṅ bshin gyis / thim par ḍhyur 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 nādi appears once in the following context (CIHTS 36.4-5b, Ms 26b4-b5): vibhajya svacchayā mantraṃ *viparitānī* CIHTS, viparitāṃ tu. Ms, viparitān tu. Corrected by the Cakrasaṃvarapaṇḍjikā, the Cakrasaṃvaraviṃśīti and the Cakrasaṃvarasādhana by Kṛṣṇācārya.] yojayet / nigrāhāṇugrahārtheṣu karmabhāvam prabhāvayet / bhedītaṃ CIHTS and Ms, bhedīta. Corrected by the Cakrasaṃvarapaṇḍjikā and the Cakrasaṃvaraviṃśīti.] tattvabhedāna nādiṃārgaṃ yojitāḥ // (1). 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 nādiṃārga. The Cakrasaṃvarapaṇḍjikā interprets this phrase as ‘a path of vajra and lotus’ (36.2), and the Cakrasaṃvaraviṃśīti 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 ḍākinīs in the samayacakra are explained in the Cakrasaṃvaratantra. For details, see Sugiki 2002b, pp.981-983.

21 ādhyātmikaṃ yathā jñeyam bāhyamaṇḍalam utamam / ... / evam bāhyādhyātmam avalambhya yāvan nirvṛtvigocaraṃ // (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 mahāsukhačakra 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 ḍākinīs in the mahāsukhačakra 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 Alakaśakalaśa, states that seven of the eight *dākinīs* in the *samayacakra* should be settled on both eyes, both ears, both nostrils and the mouth (*kākāsyādisaptakaṁ ca kṣuṇśrotraghrāṇa- satke mukhe ca bhāvaniyam* 5.18).

22 Vimalaprabhā, 2.2.2.46.

23 Ota. 51a4-6 — ji ṭar phyi rol gyi gnas la sog pa ni chu kluṅ gis chus gso bar byed pa de bshin du lus la yān rtsa mnams kyis sen mo la sog pa rgyas par bhed de des na mchuṅs pa nid do // phyi rol du rdo rjeṅ gnas byaṅ chub chen poṅ miṅ can gyi gnas yin shiṅ / ni ra ŋdsa na ni chu kluṅ yin pa bshin du / lus la ni bde ba chen poṅ kḥkor lo rdo rjeṅ gnas so / a ba dhū ti ni nai ra ŋdsa naḥo //

24 The *Vasantatilaka* by the same author also belongs to this type. Since its description of the internal *mahāsukhačakra* 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*). Dārikāpāda connects the contemplation of the external *mandala* with the *nirmāṇakāya* (Toh 200b1/ Ota 225b7) and relates the nature of the *mandala* as the *saptatrimśadbodhipāksikadharma* to the *dharmakāya* (Toh 202a2/ Ota 227b7). It is distinctive of Dārikāpāda 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 Lüyiśpāda, Ghantāpāda and Kṛṣṇācārya.

26 I would like to suggest the possibility that the Tibetan text “*ḥbyuṅ lhaṅ kluṅ dān bdud rtsi ḡlab*” — literally, “the wind of the five elements and the immortal nectar flow” is a mistranslation. The word “*lhaṅ (paṅca)*” should modify “*bdud rtsi (amṛta)*” since *paṅcāmṛta* is mentioned in the description of the external skull-bowls of the *mahāsukhačakra* and the four *dākinīs* symbolize the four elements. This is also supported by the phrase “*ite ba ḡam sīṅ gaḥi rtsa bshi*”
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ni," which suggests the number of vessels is four, concordant with the number of the four elements. (Paṇca in paṇcāṁṛta 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" (ītī dehasya hṛṇmadhye paṇcanaḍyo nyavyasthitih, 6.16). Since one of these five vessels is avadhūti, the number of vessels identical with surrounding constituents (= dākinis 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 dākinis 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 dākinis (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 dākinis 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 KHAM (= Amoghasiddhi), on the southeast is LĀM (= Locana), on the southwest is MĀM (= Māmaki), on the northwest is PĀM (= Pāṇḍaravāsinī) and on the northeast is TĀM (= 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 ratnaratnacintāmani: dkyil ḥkhor gtso la rdo rje sems dpaḥi rgya / rdo rje rnal ḥbyor ma la mi bskyod pa / mkhaḥ ḥgro lā ma dum skyes gzugs can ma / rtag pa don grub dpaḥi med rin chen ḥbyün / (Toh 236a1/ Ota 274b3-4). This work describes a yogic method for the completion of the mahāsukhacakra.

32 As for the syllables of the four vidyās, see also the previous note.
33 The Saṃvarodayatantra 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 Vasantatilakā and also in the 15th chapter of the Vajraḍākaṇṭantra. See Sugiki 1999 and 2002a, p.112.
35 Pūrvāḥ (plural, feminine) is thought to indicate the vessels (= nādyah). This is obvious because these lines are for explaining the vessels identical with the dākinis.
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 Vasantatilakā does not have the line ‘kākāsyādi yathā pūrvāḥ pātanyādi viśuddhikāḥ.’
38 The Rahasyadipikā, p.46 lines 8-10 (... kāyadvāram tasmim ś caksurādinādyo śtāv daksīneṣu caksuḥśroatragrāneṣu vāmeṣu ca vaktragudayaos ca tannāmnā prasiddhā eva samaya cakrasthā jñātavyāḥ). Here, kāyadvāram 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 Vasantatilakā (3.2-3b).
39 For details, see Sugiki 2002a, p.84.
40 For example, the Abhisamayavṛttilikā by Tathāgatavajra connects these four goddesses with the four principal circles — lte ba śnīṅ ga mgnin pa dpral bahi pa dma daṅ zla ba rnama la tāṃ mām paṃ tam las byuṅ bahi sans rys spyan mā ma
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ki gos dkar mo sgrol maḥī raṇ bshin ltun byed ma gsod byed ma ḡugs byed ma daṇ gar gyi dbaṇ phyug ma rnams ... (Ota. 314b7-8.) The Cakrasyāṃvarābhīṣamaya by Abhayākaraṇagupta also insists on the same meditation, but its details differs from those of the Abhisamayavṛttiṭikā — de las lte ba daṇ sīṇ ga mgrin pa spyi bor padma daṇ zla ba la lam maṃ paṃ tam las bzuṇ baḥi ltun byed ma gsod byed ma ḡugs byed ma gar gyi dbaṇ phyug ma ste spyan ma ma ki gos dkar sgrol maḥī raṇ bshin /. (Ota. 227a5--6.)

41 In the Bodhicittāvalokamālā by Kalākapāda, a sādhana extracted from the Vajradākatantra, Pātanī and so on are members of the maṇḍala: Pātanī, Māraṇī, Ākarṣaṇī and Narteśvari reside in the mahāsukhacakra instead of Ďākini 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 Cakrasyāṃvarasādhana by Krṣṇācārya (See Sugiki 2000, p.47). Exactly the same phrase stating that the vessels are identical with Pātanī and so on appears in this work (Ota 283a5). Indeed, in light of these points, it would seem possible to argue that the Cakrasyāṃvarasādhana's phrase “Pātanī 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 Cakrasyāṃvarasādhana.

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

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

44 Toh 9a5-6/ Ota 11a6. For TRĀM, Ota TRI; For HĪI, Ota HRI; For LĀM MĀM PĀM TĀM, Ota LAM MAM PAM TAM.

45 Krṣṇācārya himself does not use the word uppannakrama. However, the practice expounded in these texts corresponds to this. Krṣṇācārya calls this practice olicatuṣṭaya “[yoga consisting of] a set of four steps.” The four steps are called tantrolī, mantrolī, jñānolī and guhyolī respectively. For details, see Sugiki 1999.

46 It may occur to us that Krṣṇācārya did not know their seed-syllables. This view, however, seems unlikely. Our major source in this section, the Cakrasyāṃvarasādhana by Krṣṇācārya, has something to do with a work called the Herukabhidhānapāṇjikā 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 Cakrasanvarasādhana was composed. The same can be said of Kṛṣṇacārya’s Vasantatilakā in relation to the Sampuṭātantra.

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

48 aha sthānādhikāvīsaṇavidhiṃ vakṣye — viaje cūtāsasthā tu koṅkane soma-vārṇikā / caritre tu karanjasthā aṭṭahāse kadambaṇ ca // devikoṭyo (te) vaṭasthā tu harikele haristhā tu / odiṣṭayāne aṣokasthā tu jālandhare kanakadrūmasthā tu // (Ms.47b2-b4). See Sugiki 2003.

49 de la rdul bral shes pa ni śar gyi ḡdab ma laho / deḥi rgya mshoḥi miṅ can ḡu rṣa gi ṛir ṛṣu taḥi śiṅ la gnas pa ḡdab chen moḥo // de bshin du lhoḥi ḡdab ma la ko ko n ṛer so ma ṛha li ṛhra shes pa a swa ṛthaḥi śiṅ la gnas pa sgu ma chen moḥo // de bshin du waṅ nub tu iva ri tri du ka ra ḡdsahi śiṅ la gnas pa shi byed moḥo // de bshin du byun di a ta ha ra sa ka dam baḥi śiṅ la gnas pa shi ba dmigs moḥo // de bshin du dban ldan du de bi ṛer ba ṛaḥi śiṅ la gnas pa ṛna ba mu tig moḥo // de bshin du mer ḡa ri ḡe lir śiṅ ha ṛri ḡam pa ṛga ti la gnas pa ṛluṅ śuṅgs moḥo // bden bral du o ṛya na du a ṛo ṛaḥi śiṅ la gnas pa ṛha mo nag moḥo // ṛluṅ du ḡsā la ṛndha ṛar ṛser śiṅ la gnas pa ḡbar maḥi gdeṅ moḥo // (Ota 271b4-272a).

< Abbreviations and Sources >

Ms: Sanskrit manuscript.
Tib: Tibetan translation.
Abhidhānottarottaratantra: Abhidhānottarottaratantra, Ms, Tokyo Matsunami 10.
Abhisamayaṇapāṇjikā: Abhisamayāṇāmapāṇjikā by Prajñārakṣita, Tib, Toh 1465/ Ota 2182.
Abhisamayavibhanga: Abhisamayavibhanga by Dipāṅkaraśrijñāna, Tib, Toh 1490/ Ota 2205.
Abhisamayavṛtti: Lūyīpādābhisamayavṛttiśamvarodayanāma by Tathāgataavajra, Tib Ota 2224.
Abhisamayavṛtiṭikā: Lūyīpādābhisamayavṛtīṭikāviśeṣadyotanāma by Tathāgata-
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vajra, Tib Ota 2225.

Bodhicittaśālakomālā: Śrīvajrajñikanāmamahatantarājoddhṛtāsādhanopāyikā bodhicittāvalokamālā of Kalākapāda, Tib, Ota 2218.

Cakrasaṃvaraśāhāsāmaya by Abhayākaraṇagupta: Śrīcakrasaṃvarābhisamaya by Abhayākaraṇagupta, Tib Ota 2213.


Cakrasaṃvarasādhanā by Dārikapāda: Śrīcakrasaṃvarasādhanatattvasamgraha by Dārikapāda, Tib Toh 1429/ Ota 2145.

Cakrasaṃvarasādhanā by Ghaṇṭāpāda: Śrīcakrasaṃvarasādhanā by Ghaṇṭāpāda, Tib Toh 1432/ Ota 2149.


Cakrasaṃvarasādhanaratnakintāmānī: Śrībhagavaccakrasaṃvarasādhanaratnakintāmānī by Ghaṇṭāpāda, Tib Toh 1437/ Ota 2154.

Cakrasaṃvaratantra: Cakrasaṃvaratantra-Herukābhīdhānatantra-Tantraraṣṭīlaghusaṃvāra, ed. Junardan Shastri Pandey, Śrīherukābhīdhanam Cakrasaṃvaratantram with the Vyūti Commentary of Bhavabhaṭṭa vol.1 and 2, CIHTS, Sarnath, 2002./ Ms, Baroda Acc 13290.

Cakrasaṃvaravivṛti: Śrīcakrasaṃvaravivṛti by Bhavabhaṭṭa, see Cakrasaṃvaratantra.

Cakrasaṃvarodayamandapāyikā: Śrīcakrasaṃvarodayanāma mandapāyikā by Dhīmat, Ms, Tokyo, Matsunami 450.


Herukābhīdhānapāṇjiṣṭā: Śrīherukābhīdhānasādhananidhipāṇjiṣṭā by Kambalapāda, Ms Kathmandu Reel B31/20.

Kāyamantālābhīsamaya: Upadeśakāyamantālābhīsamaya by Ghanṭāpāda, 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.

Samputatantra: Samputodbhavatanta, Ms, London, Cowell&Eggeling 37.

Samputatantraṭikā: Śrīsamputatalikanāmayogīnītantrarājasya ṭīkāṁśṛtisāmāndraśa-nālokanāma by Indrabodhi, Tib Ota 2327.

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


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

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